RSL
Awarding the Contemporary Arts

DIPLOMAS IN MUSIC AND PERFORMING ARTS

LEVEL 4

SYLLABUS SPECIFICATION

Contents

Unit Specifications 10

Revision History 47

Introduction

The value of RSL qualifications

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

Purpose of this syllabus specification
This specification guide serves the following purposes:
- To provide regulatory information surrounding the qualification
- To provide an overview of qualification structure and content
- To provide content and assessment specification relevant to the qualification

Period of operation
This syllabus specification is valid from May 2019

This syllabus guide outlines the following qualifications:

RSL Level 4 Professional Diploma (Creative Enterprise)
RSL Level 4 Professional Diploma (Performance)
RSL Level 4 Professional Diploma (Teaching)

For detailed information on all aspects of RSL qualifications visit **rslawards.com**.

Qualification at a glance

Qualification title	Guided Learning Hours (GLH)	Total Qualification Time (TQT)	Credit Value
RSL Level 4 Professional Diploma (Creative Enterprise)	40	400	40
RSL Level 4 Professional Diploma (Performance)	40	400	40
RSL Level 4 Professional Diploma (Teaching)	40	400	40

Assessment

Form of assessment	All assessments are carried out by external examiners. Candidates are required to carry out a combination of practical tasks and underpinning theoretical assessments.
Unit format	Unit specifications contain the title, unit code, level, GLH, TQT and credit value, unit aim and content, learning outcomes (what has to be learnt), grading criteria (how the evidence of learning will be graded), and types of evidence required for the unit.
Assessment bands	There are three bands of assessment (Pass, Merit and Distinction) as well as an Unclassified band for each unit. Overall grades for the qualifications are also banded Pass, Merit, Distinction and Unclassified. In order to achieve the minimum of a Pass grade learners must pass every individual learning outcome within every unit taken.
Evidence Limits	Evidence limits are set to give an indication of the typically required amount of information to achieve the learning outcomes. Candidates may exceed the limits by 20%; this applies to all written and audio/video evidence (see page 8 on combining Evidence Limits).
Quality Assurance	Objective sampling and re-assessment of candidates' work ensures that all assessments are carried out to the same standard. A team of external examiners is appointed, trained and standardised by RSL.

1. Qualification summary

1.1 Qualification aim and broad objectives

The aims of Professional Diploma qualifications at levels 4 and 6 are:
- To provide progression from the graded examinations progressive mastery framework
- To provide opportunities for learners to develop skills, knowledge and understanding of specialist areas such as teaching or working in the creative industries
- To provide progression within the Professional Diploma pathways for management and/or higher level technical and professional skills, knowledge and understanding

1.2 Qualification rationale

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

RSL's Level 4 Professional Diploma continues to provide a progressive mastery approach to music and performing arts and an enjoyable experience for all learners.

1.3 Certification title

The qualification will be shown on the certificate as one of the following (dependant on pathway):

RSL Level 4 Professional Diploma (Creative Enterprise)
RSL Level 4 Professional Diploma (Performance)
RSL Level 4 Professional Diploma (Teaching)

1.4 Post nominals

Achievement of this qualification entitles you to use the following post nominal letters after your name:

DRSL (Diploma of RSL)

1.5 Entry requirements and progression

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

Applicants for the Teaching pathway **must be 18 years of age or older at the time of certification**, and must upload a scanned copy of their birth certificate/passport/other proof of date of birth after their registration has been made.

For the Performance and Creative Enterprise pathways, we recommend that candidates **under the age of 18 contact RSL Awards** prior to registering.

Applicants under 18 years of age choosing the Performance or Creative Enterprise pathways may choose elective units from the teaching pathway.

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

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

1.6 Candidate profile

Level 4 qualifications are broadly equivalent in terms of demand, but **not** in terms of size, to the first year of a university degree. These qualifications are designed for those who have previously completed Grade 8, or equivalent, in their chosen discipline. While the prior completion of a Grade 8 qualification is not compulsory, candidates should already possess the skills, knowledge and experience in line with the standard of a relevant Grade 8 or Level 3 qualification before undertaking this qualification.

For candidates undertaking units PD401 and/or PD402 indicative repertoire lists are available for a range of disciplines. In addition to providing repertoire suggestions, these are also a useful resource to gain further insight into the level of skill required for these qualifications.

1.7 The wider curriculum

The Professional Diploma qualifications provide opportunities for learners to develop their understanding of spiritual, moral, ethical, social, legislative, economic and cultural issues, as well as sustainable development, health and safety considerations, and European developments, consistent with international agreements.

Spiritual, moral, ethical, social, legislative, economic and cultural issues
By its nature, involvement in creative subjects encourages learners to reflect on their achievement, explore spiritual issues, creative abilities and personal insights. It also encourages them to recognise and understand their own and others' worth. They may also explore moral values and attitudes and express their personal views about socially accepted codes of behaviour. There are opportunities to explore notions of community and society and their impact on individuals or groups.

Learners can explore cultures other than their own, group identity and how cultural issues affect creative expression, creation and consumption.

Consideration of issues relating to working in creative industries will inevitably help learners understand their rights, responsibilities, legal and democratic institutions and processes, roles of other bodies, economic development and environmental skills.

Sustainable development, health and safety considerations and European developments consistent with international agreements
Learners can be given the opportunity to become more sustainability aware through developing understanding of the interaction between economic, social and environmental systems. For instance, some courses of action can have positive impacts on building human and social capital, but have negative environmental and social impacts.

Since these are practical qualifications, issues relating to health and safety are encountered in many units. Much of the content of qualifications is applicable throughout Europe due to the equivalence of standards, technological advancements and industry processes.

2. Unit summary

2.1 Unit Overview

Code	Unit title	GLH	TQT	Credit Value
PD401	**Advanced Repertoire and Technical Skills (Double)**	20	200	20
PD402	**Advanced Repertoire and Technical Skills (Single)**	10	100	10
PD403	**Advanced Repertoire and Technical Skills (Second Discipline)**	10	100	10
PD404	**Artist Analysis**	10	100	10
PD405	**Collaborative Production**	10	100	10
PD406	**Marketing Yourself as a Creative Professional**	10	100	10
PD407	**Enterprise and Entrepreneurship**	10	100	10
PD408	**Inclusive Learning**	10	100	10
PD409	**Planning, Facilitating and Evaluating Learning**	10	100	10
PD410	**Assessment**	10	100	10
PD411	**Understanding Learning**	10	100	10
PD412	**Self Care for Creative Professionals**	10	100	10
PD413	**Safe Teaching**	10	100	10

2.2 Qualification Pathways

RSL offers three pathways for Diploma at Level 4: Performance, Creative Enterprise and Teaching. Candidates are permitted to study one Level 4 Diploma pathway as part of their Level 4 Professional Diploma.

Please note that candidates undertaking the Performance Pathway must select and demonstrate a primary discipline that RSL provides graded examinations in (including Performing Arts).

Performance	Creative Enterprise	Teaching
Two Core (Compulsory) Units	**Three Core (Compulsory Units)**	
Advanced Repertoire and Technical Skills (Double)	Collaborative Production	Understanding Learning
Artist Analysis	Marketing Yourself as a Creative Professional	Planning, Facilitating and Evaluating Learning
	Enterprise and Entrepreneurship	Inclusive Learning
One choice of optional unit from the following list		
Advanced Repertoire and Technical Skills (Second Discipline)	Advanced Repertoire and Technical Skills (Single)	Advanced Repertoire and Technical Skills (Single)
Assessment	Artist Analysis	Artist Analysis
Collaborative Production	Assessment	Assessment
Enterprise and Entrepreneurship	Inclusive Learning	Collaborative Production
Inclusive Learning	Planning, Facilitating and Evaluating Learning	Enterprise and Entrepreneurship
Marketing Yourself as a Creative Professional	Safe Teaching	Marketing Yourself as a Creative Professional
Planning, Facilitating and Evaluating Learning	Self Care for Creative Professionals	Safe Teaching
Self Care for Creative Professionals	Understanding Learning	Self Care for Creative Professionals
Safe Teaching		
Understanding Learning		

3. Assessment information

3.1 Assessment methodology

The Level 4 Professional Diploma is assessed remotely and assessment evidence must be submitted digitally. Learners can submit assessment evidence for single units or for the entire Diploma. A full Level 4 Professional Diploma requires assessment evidence to be submitted for four units (three for the Performance pathway).

All assessment of these qualifications is external and is undertaken by RSL Examiners.

3.2 Unit assessment methodology

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

All assessment is criterion referenced, based on the achievement of the specified learning outcomes (LOs). The grading criteria relating to each unit will be used to grade work submitted.

The following table provides the possible combinations of grades awarded for learning outcomes, and how these are aggregated into a grade for the unit:

Total Learning Outcomes: 1

Total Passes	Total Merits	Total Distinctions	Unit Grade
1	0	0	Pass
0	1	0	Merit
0	0	1	Distinction

Total Learning Outcomes: 2

Total Passes	Total Merits	Total Distinctions	Unit Grade
2	0	0	Pass
0	2	0	Merit
1	0	1	Merit
1	1	0	Merit
0	0	2	Distinction
0	1	1	Distinction

Total Learning Outcomes: 3

Total Passes	Total Merits	Total Distinctions	Unit Grade
2	1	0	Pass
3	0	0	Pass
1	1	1	Merit
1	2	0	Merit
2	0	1	Merit
0	2	1	Merit
0	3	0	Merit
1	0	2	Distinction
0	0	3	Distinction
0	1	2	Distinction

3.3 Grading criteria

Summary

Grading criteria are specific to each unit and a detailed specification accompanies each unit, outlining what is expected to achieve each grade (Pass, Merit and Distinction). In order to achieve the minimum of a Pass grade, learners must pass each of the two learning outcomes within the unit.

Unclassified grades

If work pertaining to one of the learning outcomes is Unclassified, the grade for the unit is also Unclassified, regardless of the grade awarded for the other learning outcome.

3.4 Qualification grade

In order to be eligible for grading at Pass level or above, learners must pass all of the units contained within the qualification.

The following table can be used to calculate the overall qualification grade using the unit grades achieved.

Please note that on the Performance pathway, unit 1 is a double unit and so should be counted as either 2 passes, 2 merits or 2 distinctions when using the table below.

Pass Units	Merit Units	Distinction Units	Qualification Grade
3	1	0	Pass
4	0	0	Pass
3	0	1	Merit
0	3	1	Merit
0	4	0	Merit
1	1	2	Merit
1	2	1	Merit
1	3	0	Merit
2	0	2	Merit
2	1	1	Merit
2	2	0	Merit
1	0	3	Distinction
0	0	4	Distinction
0	1	3	Distinction
0	2	2	Distinction

3.5 Retaking unit assessments

On receipt of summative assessment unit results, learners are permitted one further attempt (at an additional charge) for any or all learning outcomes within any assessed unit. This is uncapped and is available to any learner, regardless of the original grade awarded. We recommend that applications to retake unit assessments are made within two weeks of receipt of original grades as this ensures that retakes are completed while the work is still familiar to the learner. Learners have three months to complete and submit any work from the point of application for a retake.

3.6 Guide to referencing

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

3.7 Plagiarism

Plagiarism is the attempt to use the ideas or words of another and pass them off as one's own, or present those ideas or words as new and original, without appropriately crediting the source.

All candidates must understand that their work needs to be authentic, and that they must reference any research they have undertaken, or any wording, thoughts or ideas which are taken from another source.

RSL will check submissions for plagiarism and where this is detected, relevant learning outcomes will be assessed as Unclassified. In addition, plagiarism will be considered malpractice which will be investigated by RSL and may be subject to sanctions.

3.8 Artificial Intelligence

The use of artificial intelligence (AI) is not encouraged, however should AI platforms or tools be used then this must be fully evidenced. Evidence must include the prompts used, a full indication of how the AI responses have been utilised and any use of AI must be fully referenced within the work.

3.9 Evidence limits

Evidence limits may be observed individually or combined. For example, a submission for unit PD401 could consist of 1500 words or 10 minutes of audio/visual, or alternatively, 750 words and 5 minutes of audio/visual. Combined limits can be proportioned in any way.

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

3.10 Quality assurance

Objective sampling and re-assessment of candidates' work ensures that all assessments are carried out to the same standard. A team of external examiners is appointed, trained and standardised by RSL.

All RSL qualifications are standardised in accordance with the processes and procedures laid down by RSL

4. Candidate Access and Registration

4.1 Access and registration

This qualification will:
- Be available to everyone who is capable of reaching the required standards
- Be free from any barriers that restrict access and progression
- Offer equal opportunities for all wishing to access the qualification

- For the **Performance and Creative Enterprise pathways**: we recommend that candidates **under the age of 18 contact RSL Awards** prior to registering

- For the **Teaching pathway**: applicants **must be 18 years of age or older at the time of certification**

RSL publishes information about the requirements and demands of the qualification.

All evidence is submitted online for external assessment by RSL by individual candidates. Each learner will have their own personal log-in and password through which all submissions will be made and through which grades will be awarded.

RSL does not offer a course of study leading to the award of these qualifications or any formative guidance throughout; it assesses submissions from learners who have studied and prepared externally. Where teachers and centres are mentoring learners, RSL has no quality assurance of these teachers and centres and, as such, has no liability for provision.

Where bulk uploads of registrations are made by centres, the same rules apply as above and RSL's communication will remain directly with the individual learner.

Candidates should complete the qualification in 1 year from the date of registration. Extensions to this time can be applied for by directly contacting RSL awards at info@rslawards.com.

4.2 Accessing data and information

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

4.3 Expectations of Knowledge, Skills and Understanding

The Level 4 Professional Diploma will contain assessment outcomes at Level 4 which is broadly equivalent to the first year of an undergraduate degree. Learners will need to ensure that they can access the appropriate training or learning opportunities to gain the skills, knowledge and understanding required for this level.

It is recommended that learners contact a suitable trainer or mentor who will be able to provide them with opportunities for learning and practical application of skills.

5. Further Information and Contact

5.1 Repertoire approval

Repertoire must be approved in advance for units PD401 and PD402.

All repertoire should be agreed at least 6 weeks in advance of the submission of the video with RSL, using the repertoire approval form. The approval form can be viewed in the downloadable resources for the unit/s, which can be found on your RSL account after registration, or by signing into your account and following the link below: https://cloud.rslawards.com/secure/diplomas/download-resources

Chosen repertoire will be checked to ensure that it is comparable to the standard of the indicative repertoire lists and approval will be given once this check is complete.

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

If the proposed repertoire is agreed, RSL will issue a permission statement, which will remain valid for twelve months. You should submit the evidence for this unit within this timescale. If the proposed repertoire is not agreed, RSL will contact the learner by email. The learner should then change piece(s) as necessary and re-submit the whole programme (or replace the whole programme with pieces from the relevant repertoire list).

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

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

The indicative repertoire can be viewed here: https://cloud.rslawards.com/diplomas/level-four

5.2 International learners

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

Information and guidance on using a translator or interpreter is available at: https://www.rslawards.com/about-us/policies-regulations/

5.3 Complaints and appeals

All procedures related to complaints and appeals can be found on the RSL website www.rslawards.com

5.4 Equal opportunities

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

5.5 Contact for help and support

All email correspondence about this qualification should be directed to:
info@rslawards.com

RSL
Harlequin House
7 High Street
Teddington
Middlesex
TW11 8EE

rslawards.com
+44 (0)345 460 4747

Unit Specifications

Advanced Repertoire and Technical Skills (Double)

Unit code: PD401
Level 4
TQT: 200
GLH: 20

Unit aim

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

Unit Content

What are advanced technical skills?

At Level 4, candidates are required to demonstrate their ability to identify, adapt and use appropriate skills to inform actions and address problems that are complex and non-routine while normally fairly well-defined. In the context of this unit this means that candidates should select performance material that includes complex elements, in advance of those normally demonstrated for Grade 8, Intermediate or Advanced Foundation, and their performance will need to clearly meet the demands of such repertoire.

For further guidance, please see the indicative repertoire list for your chosen discipline, available at: https://cloud.rslawards.com/diplomas/level-four

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

The content of the performance is dictated by the complexity of the repertoire chosen for an individual discipline/instrument. You may choose one of the following disciplines/instruments which is offered by RSL:
Music – Any discipline that RSL currently offers at Grade 8.
Dance – Street, Jazz.
Performing Arts – Musical Theatre (Acting and/or Singing and/or Dancing)/Acting disciplines

You will need to specify which disciplines you will be demonstrating as part of your rationale for the choice of repertoire.

You will be expected to perform a programme of own choice pieces with a duration of **25 minutes**.

Live performance to an audience

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

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

Choosing appropriate repertoire

You should compile/create/choreograph and perform a varied and contrasting programme around a theme of your own choosing. The programme should be of the required duration and result in a balanced performance Content can be drawn from the indicative repertoire lists; however this is not a requirement. Innovative and creative approaches to programme building, which reflect the candidate's strengths and interests as a performer, are encouraged; this may include for example repertoire composed or created by the candidate, and/or repertoire which requires significant improvised elements. Programmes which are varied in terms of style, mood, genre, technique etc. are more likely to fulfil the assessment criteria.

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

Theme

Candidates must build their programme around a theme to ensure that the performance given is cohesive and coherent. The choice of theme is down to the candidate; however this is likely to include a specific topic or idea which is explored within the performance material. Suggestions for themes and guidance on choosing a theme can be found in the downloadable resources for the unit/s, which can be found on your RSL account after registration, or by signing into your account and following the link below:

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

Approval of repertoire

Repertoire for this unit must be approved prior to submission.

Please see page 9 of this specification for information about RSL's process for the approval of repertoire.

Indicative repertoire lists are available for a range of disciplines. In addition to providing repertoire suggestions, these are also a useful resource to gain further insight into the level of skill required for these qualifications.

Use of notes during the performance

You may refer to choreographic/musical/performance notes during the performance if you wish. These may include prompts or notes regarding the set list or programme. Musicians may perform using scores, lead sheets and/or charts. However, these must not interfere with the performance or the level of audience engagement, and no additional credit will be given in the assessment for the use (or non-use) of such material.

Learning outcomes

Through completion of this unit, you will:

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

Assessment Evidence

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

- A video of the **continuous performance** to a **live audience**, lasting **25 minutes**
- A plan and evaluation of your performance. This should include:
  - The rationale for the pieces chosen, including the technical skills to be demonstrated and the theme
  - A description of the preparation/rehearsal for the performance
  - Identification of own technical strengths and areas for development with reference to specific elements of the performance
  - An evaluation of the performance itself

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

The audience must be visible or clearly audible in the recording before, after and/or during the performance.

Evidence may be presented as an essay, blog, vlog, podcast or filmed presentation. Total written evidence must not exceed 1500 words. Total audio/visual evidence must not exceed 10 minutes.

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

Grading criteria

Pass	You showed knowledge and a broadly confident understanding of the context and complexity of the repertoire chosen, giving a clear explanation of the rationale and theme for the performance and your preparation for it. The performance demonstrated mostly secure control of repertoire including complex elements.. Structural features were clearly grasped but there may have been 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, were demonstrated. You provided a relevant and clear evaluation of the performance, your technical strengths and areas for development.
Merit	You showed a thorough and confident knowledge and understanding of the context and complexity of the repertoire chosen, giving a clear and thorough explanation of the rationale and theme for the performance and a detailed account of your preparation for it. The performance demonstrated secure and confident control of repertoire including complex elements. Structural features were clearly and authoritatively grasped but there may have been 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, were demonstrated. You presented a detailed and thoughtful evaluation of the performance, your technical strengths and areas for development.
Distinction	You showed a comprehensive and convincing knowledge and understanding of the context and complexity of the repertoire chosen, giving a detailed and well thought through explanation of the rationale and theme for the performance and an insightful and confident account of your preparation for it. The performance demonstrated highly assured control of repertoire including complex elements. Structural features were secure and sustained throughout the performance. Any hesitation or slips were negligible and did 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, were demonstrated. You presented a comprehensive evaluation of the performance, your technical strengths and areas for development.

Advanced Repertoire and Technical Skills (Single)

Unit code: PD402
Level 4
TQT: 100
GLH: 10

Unit aim

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

Unit content

What are advanced technical skills?

At Level 4, candidates are required to demonstrate their ability to identify, adapt and use appropriate skills to inform actions and address problems that are complex and non-routine while normally fairly well-defined. In the context of this unit this means that candidates should select performance material that includes complex elements, in advance of those normally demonstrated for Grade 8, Intermediate or Advanced Foundation, and their performance will need to clearly meet the demands of such repertoire.

For further guidance, please see the indicative repertoire list for your chosen discipline, available at: https://cloud.rslawards.com/diplomas/level-four

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

The content of the performance is dictated by the complexity of the repertoire chosen for an individual discipline/instrument. You may choose one of the following disciplines/instruments which is offered by RSL:
Music – Any discipline that RSL currently offers at Grade 8.
Dance – Street, Jazz.
Performing Arts – Musical Theatre (Acting and/or Singing and/or Dancing)/Acting disciplines

You will need to specify which disciplines you will be demonstrating as part of your rationale for the choice of repertoire.

You will be expected to perform a programme of own choice pieces with a duration of **15 minutes.**

Live performance to an audience

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

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

Choosing appropriate repertoire

You should compile/create/choreograph and perform a varied and contrasting programme around a theme of your own choosing. The programme should be of the required duration and result in a balanced performance. Content can be drawn from the indicative repertoire lists; however this is not a requirement. Innovative and creative approaches to programme building, which reflect the candidate's strengths and interests as a performer, are encouraged; this may include for example repertoire composed or created by the candidate, and/or repertoire which requires significant improvised elements. Programmes which are varied in terms of style, mood, genre, technique etc. are more likely to fulfil the assessment criteria.

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

Theme

Candidates must build their programme around a theme to ensure that the performance given is cohesive and coherent. The choice of theme is down to the candidate; however this is likely to include a specific topic or idea which is explored within the performance material. Suggestions for themes and guidance on choosing a theme can be found in the downloadable resources for the unit/s, which can be found on your RSL account after registration, or by signing into your account and following the link below:

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

Approval of repertoire

Repertoire for this unit must be approved prior to submission.

Please see page 9 of this specification for information about RSL's process for the approval of repertoire.

Indicative repertoire lists are available for a range of disciplines. In addition to providing repertoire suggestions, these are also a useful resource to gain further insight into the level of skill required for these qualifications.

Use of notes during the performance

You may refer to choreographic/musical/performance notes during the performance if you wish. These may include prompts or notes regarding the set list or programme. Musicians may perform using scores, lead sheets and/or charts. However, these must not interfere with the performance or the level of audience engagement, and no additional credit will be given in the assessment for the use (or non-use) of such material.

Learning outcomes

Through completion of this unit, you will:

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

Assessment Evidence

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

- A video of the **continuous performance** to a **live audience**, lasting **15 minutes**
- A plan and evaluation of your performance. This should include:
  - The rationale for the pieces chosen, including the technical skills to be demonstrated and the theme
  - A description of the preparation/rehearsal for the performance
  - Identification of own technical strengths and areas for development with reference to specific elements of the performance
  - An evaluation of the performance itself

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

The audience must be visible or clearly audible in the recording before, after and/or during the performance.

Evidence may be presented as an essay, blog, vlog, podcast or filmed presentation. Total written evidence must not exceed 1500 words. Total audio/visual evidence must not exceed 10 minutes.

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

Grading criteria

Pass	You showed knowledge and a broadly confident understanding of the context and complexity of the repertoire chosen, giving a clear explanation of the rationale and theme for the performance and your preparation for it. The performance demonstrated mostly secure control of repertoire including complex elements.. Structural features were clearly grasped but there may have been 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, were demonstrated. You provided a relevant and clear evaluation of the performance, your technical strengths and areas for development.
Merit	You showed a thorough and confident knowledge and understanding of the context and complexity of the repertoire chosen, giving a clear and thorough explanation of the rationale and theme for the performance and a detailed account of your preparation for it. The performance demonstrated secure and confident control of repertoire including complex elements. Structural features were clearly and authoritatively grasped but there may have been 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, were demonstrated. You presented a detailed and thoughtful evaluation of the performance, your technical strengths and areas for development.
Distinction	You showed a comprehensive and convincing knowledge and understanding of the context and complexity of the repertoire chosen, giving a detailed and well thought through explanation of the rationale and theme for the performance and an insightful and confident account of your preparation for it. The performance demonstrated highly assured control of repertoire including complex elements. Structural features were secure and sustained throughout the performance. Any hesitation or slips were negligible and did 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, were demonstrated. You presented a comprehensive evaluation of the performance, your technical strengths and areas for development.

Advanced Repertoire and Technical Skills (Second Discipline)

Unit code: PD403
Level 4
TQT: 100
GLH: 10

Unit aim

This unit follows the progressive mastery framework of graded examinations at Grades 1-8 and vocational graded examinations in dance at Intermediate and Advanced Foundation. The aim of this unit is for you to demonstrate your understanding of further disciplines at a standard equivalent to Grade 6 and to present these through a practical performance. This unit is for learners wishing to add a second discipline to their Level 4 Diploma and should be taken **in addition** to the Advanced Technical Skills unit (either single or double).

Unit content

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

The content of the performance is dictated by the complexity of the repertoire chosen for an individual discipline/instrument. Candidates may choose one of the following disciplines/instruments offered by RSL:
Music – Any discipline that RSL currently offers at Grade 6.
Dance – Street, Jazz.
Performing Arts – Musical Theatre (Acting and/or Singing and/or Dancing)/Acting disciplines

You should choose a **different** discipline to that chosen for your Advanced Technical Skills unit. This should be:
For Music – A different instrument or discipline that RSL currently offer at Grade 6 or above.
For Dance – A different dance genre
For Performing Arts – A different skills area (acting, singing, dancing)

You will be expected to perform a programme of own choice pieces with a duration of **15 minutes**.

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

You should compile/create/choreograph and perform a varied and contrasting programme around a theme of your own choosing. The programme should be of the required duration and result in a balanced performance. Content can be drawn from the indicative repertoire lists for Grade 6; however this is not a requirement. Innovative and creative approaches to programme building, which reflect the candidate's strengths and interests as a performer, are encouraged; this may include for example repertoire composed or created by the candidate, and/or repertoire which requires significant improvised elements. Programmes which are varied in terms of style, mood, genre, technique etc. are more likely to fulfil the assessment criteria.

Theme

Candidates must build their programme around a theme to ensure that the performance given is cohesive and coherent. The choice of theme is down to the candidate; however this is likely to include a specific topic or idea which is explored within the performance material. Suggestions for themes and guidance on choosing a theme can be found in the downloadable resources for the unit/s, which can be found on your RSL account after registration, or by signing into your account and following the link below:
https://cloud.rslawards.com/secure/diplomas/download-resources

Use of notes during the performance

You may refer to choreographic/musical/performance notes during the performance if you wish. These may include prompts or notes regarding the set list or programme. Musicians may perform using scores, lead sheets and/or charts. However, these must not interfere with the performance or the level of audience engagement, and no additional credit will be given in the assessment for the use (or non-use) of such material.

Learning outcomes

Through completion of this unit, you will:

1. Plan a performance that demonstrates technical skills to the appropriate standard
2. Demonstrate the appropriate level of technical and interpretative skill through performance
3. Evaluate the performance

Assessment Evidence

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

- A video of the **continuous live performance**, lasting **15 minutes**
- A plan and evaluation of your performance. This should include:
  - The rationale for the pieces chosen, including the technical skills to be demonstrated and the theme
  - A description of the preparation/rehearsal for the performance
  - Identification of own technical strengths and areas for development with reference to specific elements of the performance
  - An evaluation of the performance itself

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

- Video and/or Audio of a final piece of work, at a duration of **15 minutes**
- A plan and evaluation of the final piece of work. This should include:
  - The rationale for the repertoire/content chosen
  - A description of the production process
  - Identification of own technical strengths and areas for development
  - An evaluation of the final portfolio

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

Evidence of planning and evaluation may be presented as an essay, blog, vlog, podcast or filmed presentation. Total written evidence must not exceed 1500 words. Total audio/visual evidence must not exceed 10 minutes.

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

Grading criteria

Pass	You showed knowledge and a broadly confident understanding of the context and complexity of the repertoire chosen, giving a clear explanation of the rationale and theme for the performance and your preparation for it. The performance demonstrated mostly secure control of repertoire including complex elements. Structural features were clearly grasped but there may have been a little hesitation and/or some minor slips. A sound and secure understanding of interpretation, and a developing awareness of the subtleties of performance, were demonstrated. You provided a relevant and clear evaluation of the performance, your technical strengths and areas for development.
Merit	You showed a thorough and confident knowledge and understanding of the context and complexity of the repertoire chosen, giving a clear and thorough explanation of the rationale and theme for the performance and a detailed account of your preparation for it. The performance demonstrated secure and confident control of repertoire including complex elements. Structural features were clearly and authoritatively grasped but there may have been 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, were demonstrated. You presented a detailed and thoughtful evaluation of the performance, your technical strengths and areas for development.
Distinction	You showed a comprehensive and convincing knowledge and understanding of the context and complexity of the repertoire chosen, giving a detailed and well thought through explanation of the rationale and theme for the performance and an insightful and confident account of your preparation for it. The performance demonstrated highly assured control of repertoire including complex elements. Structural features were secure and sustained throughout the performance. Any hesitation or slips were negligible and did 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, were demonstrated. You presented a comprehensive evaluation of the performance, your technical strengths and areas for development.

Artist Analysis

Unit code: PD404
Level 4
TQT: 100
GLH: 10

Unit aim

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

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

Unit content

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

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

Aural and Individual Skills
You will need to use a range of aural and visual skills to identify characteristics and styles of artists. These include:

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

How an individual has influenced your work
You need to think about how the individual has influenced your work, in particular:

- **The type of influence an artist has:** For example, historical and contemporary influences, subliminal influences (cultural etc.), mimetic influences, cultural, social etc., wider influences such as film, social media, video etc.
- **Analysis of their individual style:** For example (as relevant to the chosen artist's discipline), instrumentation, style, use of chords, melody use, scales, projection, diction, rhythm, musicality, technical proficiency, stage presence, audience engagement, personal style methodology etc., the relative effect of the performance (e.g. mood, message etc.)
- **Artist background:**
  - Artist's background and childhood
  - Artist's cultural, social and economic influences
  - Artist's stated influences

- **Consideration of the following questions:**
  - What is it in particular that you admire about their work?
  - How has your style developed and how has this been influenced by them?
  - How would you interpret or re-imagine their style?

Interpreting the style of an artist

You will need to put together a performance which shows **how you interpret the style** of the individual. You **do not have to perform your chosen artist's material.** You may choose one of the following disciplines/instruments offered by RSL:

Music – Any discipline that RSL currently offer at Grade 8
Dance – Street, Jazz
Performing Arts – Musical Theatre (Acting and/or Singing and/or Dancing)/Acting disciplines

You will be expected to perform a programme with a **duration of 15 minutes**.

Live performance to an audience

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

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

Choosing appropriate repertoire

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

Use of notes during the exam

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

Learning outcomes

Through completion of this unit, you will:

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

Assessment Evidence

This unit will be assessed through the demonstration of performance. You should provide:
- An analysis of the work of a key individual and how they have influenced your own work
- A video of a **continuous** performance to a **live audience**, lasting **15 minutes**
- An evaluation of your performance. The evaluation should include:
  - The rationale for the pieces chosen including the technical skills to be shown and the link to the key individual's work (e.g. how have you chosen to interpret the work)
  - An evaluation of the performance itself and how the individual's influence has been interpreted

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

The audience must be visible or clearly audible in the recording before, after and/or during the performance.

Evidence of analysis and evaluation may be presented as an essay, blog, vlog, podcast or filmed presentation. Total written evidence must not exceed 1500 words. Total audio/visual evidence must not exceed 10 minutes.

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

Grading criteria

Pass	You analysed the influences of an artist on your work, showing knowledge and a broadly confident understanding of the context and complexity of the repertoire chosen, giving a clear explanation of how and why you chose it and how you chose to interpret it. The performance demonstrated mostly secure and clearly grasped structural features and complex elements of the repertoire with a little hesitation and some minor slips shown at points during the performance. You demonstrated a sound and secure understanding of interpretation and a developed awareness of the subtleties of performance and engagement with the audience. You provided a relevant and clear evaluation of the performance, the interpretation and your technical strengths and areas for development.
Merit	You showed a confident ability to analyse the influences of an artist on your work, showing knowledge and understanding of the context and complexity of the repertoire chosen, giving a clear and thorough explanation of how and why you chose it and how you chose to interpret it. The performance demonstrated secure, confident and clearly grasped structural features and complex elements of the repertoire with very minor hesitation and the occasional slip shown at points during the performance. You demonstrated a secure and confident understanding of interpretation and an understanding of the subtleties of performance and engagement with the audience. You presented a detailed and thoughtful evaluation of the performance, the interpretation and your technical strengths and areas for development.
Distinction	You showed a comprehensive and convincing ability to analyse the influences of an artist on your work, showing knowledge and understanding of the context and complexity of the repertoire chosen, giving a detailed and well thought through explanation of how and why you chose it and how you chose to interpret it. The performance demonstrated highly secure and sustained structural features and complex elements of the repertoire throughout the performance. You demonstrated a highly secure and confident understanding of interpretation and a highly developed understanding of the subtleties of performance and engagement with the audience. You presented a comprehensive evaluation of the performance, the interpretation, your technical strengths and areas for development.

Collaborative Production

Unit code: PD405
Level 4
TQT: 100
GLH: 10

Unit aim

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

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

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

Unit Content

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

Roles and responsibilities within the group production
You may undertake one or more roles within the group, including:
- Performer (actor, dancer, musician)
- Producer
- Technical roles (lighting, sound etc)
- Promotion (marketing etc)
- Choreographer/musical director
- Director

Skills within the group performance
You will need to demonstrate not only technical skills but skills for working in teams including:
- Leadership and facilitation skills
- Motivating others
- Active listening
- Giving and receiving feedback
- Team roles
- Own strengths in team working

Live performance to an audience
If you are submitting a live performance this means that evidence for the performance should be submitted as a video, which is **20 minutes in duration**.

If presenting evidence over 20 minutes in length, you must identify 20 minutes you would like to be assessed upon. If a specific, continuous excerpt is not selected, it will be assumed that the assessed component will be from the beginning to the 20 minute mark. RSL will not be able to assess more than the stated maximum duration of 20 minutes of the performance.

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

Choice of repertoire/theme

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

The repertoire can be own choice pieces or drawn from the indicative repertoire lists, which can be found in the downloadable resources for this unit.

Learning outcomes

Through completion of this unit, you will:

1. Understand how to:
   a. Plan a group production
   b. Contribute to a group production
   c. Evaluate a group production

Assessment Evidence

You should submit:
- A performance/rehearsal plan in your own words which includes information about:
  - Who is in the group and their roles
  - The choice of repertoire for the performance
  - A rehearsal schedule for the performance
  - Requirements for the performance (e.g. venue, equipment etc)
- A video submission of the performance **to a live audience**, lasting **20 minutes**
  - If you have a technical role you will need submit an annotated script/plot detailing personal responsibilities during the performance i.e. lighting cues, sound effects, set change
  - If you had neither a performing or technical role you will need to submit either an annotated script/plot (i.e. choreography notes or business plan for the production)
- An evaluation of both your individual responsibilities and your role within the group

The audience must be visible or clearly audible in the recording before, after and/or during the performance.

Evidence for the performance/rehearsal plan and evaluation may be presented as an essay, blog, vlog, podcast or filmed presentation. Total written evidence for each piece of evidence must not exceed 1500 words. Total audio/visual for each piece of evidence must not exceed 10 minutes.

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

Grading criteria

Pass	You showed knowledge and a broadly confident understanding of the repertoire chosen, giving a clear explanation of the rationale and theme for the performance and your role in the preparation and planning of the group production. Your individual role in the production demonstrated that you had clearly grasped the technical skills required for your role and showed secure team-working skills. You provided a relevant and clear evaluation of the performance, your role in it and your technical strengths and areas for development.
Merit	You showed a thorough and confident knowledge and understanding of the repertoire chosen, giving a clear and thorough explanation of the rationale and theme for the performance and a detailed account of your role in the preparation and planning of the group production. The performance demonstrated that you had secure, confident and clearly grasped technical skills required for your role and showed a consistent level of team-working and support for other members of the group. You presented a detailed and thoughtful evaluation of the performance, your role in it and your technical strengths and areas for development.
Distinction	You showed a comprehensive and convincing knowledge and understanding of the repertoire chosen, giving a detailed and well thought through explanation of the rationale and theme for the performance and an insightful and confident account of your role in the preparation and planning of the group production. You demonstrated highly secure and sustained technical skills required for your role throughout the production and highly developed team-working skills. You presented a comprehensive evaluation of the performance, your role in it and your technical strengths and areas for development.

Marketing Yourself as a Creative Professional

Unit code: PD406
Level 4
TQT: 100
GLH: 10

Unit aim

The creative industries can be a challenging place to find work which will develop your career as a creative professional. There are a large number of individuals seeking work at any one time which means that competition can sometimes be fierce. It is vital to consider how you can get yourself and your work noticed and build your own brand within the sector.

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

Unit Content

This unit is about developing your knowledge, skills and understanding about the ways in which you can build your brand and how to market this to different audiences.

Building your creative ideas and your brand

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

Questions to ask include:
- What is my brand?
- What are my skills and who needs them?
- How do I present my skills?
- What experience do I have and how do I present this?
- How do I get started in promoting myself and my brand – who do I need to go to and what do I need to do?

Marketing and promoting your brand

Once you have developed your ideas and your work, you will need to market and promote that to a range of potential audiences. This could be employers, parents, students, music, dance or musical theatre organisations, agents etc.

You will need to build material which showcases not only your skills but also your brand identity. You'll also need to think about who needs to be sent or see the marketing materials – different types of materials will be useful in different situations. These could include:
- Pictures of you/your band/performances you have taken part in
- Video of your performances or show reels
- Showcases
- Biographies or summaries of your skills and experience
- Reviews of your performances
- Your teaching experience and feedback from parents and students

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

Continuous Professional Development (CPD)

Alongside marketing and promoting your brand you will need to ensure that your skills, knowledge and understanding are up to date to keep your brand as current and relevant as possible.

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

Learning outcomes

Through completion of this unit, you will:

1. Understand how to market yourself as a creative professional
2. Understand how to manage your brand and professional development

Assessment Evidence

You should submit:

- A **marketing proposal** which includes:
    - A CV which gives details of yourself, your skills and experience
    - Evidence of research into your potential audience
    - How you will carry out your marketing and promotional activities
- A **self-tape or show reel** (5 minutes in duration) which demonstrates your skills to one of the potential audiences identified in your marketing proposal. The self-tape could be a performance or an introduction to your work as a teacher or other creative role
- A **CPD plan** showing how you have researched the steps you will take to keep your skills, knowledge and understanding and brand up to date and relevant

Evidence for the marketing proposal and CPD plan may be presented as an essay, blog, vlog, podcast or filmed presentation. Total written evidence for the marketing proposal and CPD plan must not exceed 1500 words each. Total audio/visual evidence for the marketing proposal and CPD plan must not exceed 10 minutes each.

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

Grading criteria

Pass	You provided a marketing proposal which includes details about yourself, your skills and experience. Your marketing proposal included research into your potential audience and a profile of who your intended audiences will be. The proposal provided an explanation of how you will carry out your marketing and promotion. Your self-tape/show reel provided a concise and relevant overview of your brand and what you can offer to the potential audience identified in the proposal. You identified potential options for your personal development and assessed the benefits of these options for your professional career.
Merit	You provided a detailed and well thought through marketing proposal which includes information about yourself, your skills and experience. Your marketing proposal included detailed and well thought through research into your potential audience and a profile of the most likely intended audience. Your proposal included creative ideas within your analysis of marketing and promotional activities. Your self-tape/show reel provided a confident and creative overview of your brand and what you can offer to the potential audience identified in the proposal. You showed consideration in the identification of potential options for your personal development and an informed assessment of the benefits of these for your professional career.
Distinction	You provided a comprehensive marketing proposal which includes a creative and insightful approach to the information about yourself, your skills and experience. Your marketing proposal included insightful and well-informed research into your potential audience and a well-informed profile of the most likely intended audience. Your proposal included highly creative and insightful ideas within your analysis of marketing and promotional activities. Your self-tape/show reel provided a highly confident, creative and innovative overview of your brand and what you can offer to the potential audience identified in the proposal. You showed a high level of personal and professional awareness in the identification of potential options for your personal development and an insightful and well informed assessment of the benefits of these for your professional career.

Resources

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

Spotlight www.spotlight.com

Equity www.equity.org.uk

Musicians' Union www.musiciansunion.org.uk

SoundCloud www.soundcloud.com

The Federation of Entertainment Unions www.feutraining.org

Enterprise and Entrepreneurship

Unit code: PD407
Level 4
TQT: 100
GLH: 10

Unit aim

Working in the creative industries is likely to mean that you run your own business, are a freelancer, are employed by one of the many micro-businesses which operate across the sector, or a combination of some or all of these. This means that it is vital to understand how to plan and run your own business, whether as a teacher, performer or another role within the creative industries. In this unit you will have opportunities to show your understanding of business planning, finance and legislation relating to setting up and running a business. You will also demonstrate an understanding of how to be entrepreneurial in the creative industries, generating new ideas and turning these into business opportunities.

Unit Content

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

Entrepreneurship

Creativity and entrepreneurship go hand in hand. All entrepreneurs will need to be creative but in the creative industries, entrepreneurship focuses on how you invest in your own talent. As an entrepreneur you will need to be focused, willing to see the possibilities and be adaptable, all under pressure. You will also need to be inventive, creative and persuasive when seeking out opportunities or embarking on ventures, all whilst working under pressure.

Things to think about:
- How do I generate new ideas and turn them into new products and services?
- What is the best way of connecting and working with partners, clients, and other significant players in my network?
- How do I identify opportunities in the marketplace to turn ideas into products and profits?

Enterprise

Once you have decided on your creative ideas, you need to create business opportunities, either by starting your own business or working with the many small and micro businesses within the sector. In the creative industries almost 95% of businesses are micro businesses (defined as having fewer than 10 employees). The sector also has one of the highest proportions of self-employed workers, 35% compared with 15% across the workforce as a whole. Of these, freelancers (individuals who work for a range of clients) make up a significant proportion. Therefore, working in the creative industries is very likely to be as a freelancer, in another self-employed capacity, as a sole trader or micro-business with a portfolio career.

Being able to set up and run a business as a freelancer can be challenging as you are responsible for all aspects of the business including marketing, sales and finance. Some of the issues you might need to take into account include:
- Setting yourself up as a sole trader or company
- Registering with HMRC as self-employed or registering your company
- Completing your tax returns annually

- Managing your income and expenditure
- Networking and marketing yourself
- Managing your workload

Once you have established your business, you may also want to think about how you maintain yourself as a freelancer, how to grow your business and how you can plan and manage your longer-term work.

You might need to set and revise your goals on a regular basis and set up some of the following:
- Structure
- Policies, Procedures and Processes
- Business plan
- Financial plan
- Marketing/growth plan

Learning outcomes

Through completion of this unit, you will:

1. Understand how to set up a micro or freelance business

Assessment Evidence

You will need to produce a business proposal which shows the first year of a new business start up. The proposal will include:
- What type of business are you proposing to establish? How will it be run (as a limited company or a sole trader)?
- What legislation do you need to take account of and what measures need to be in place (risk assessment, insurances, DBS, policies etc.)?
- What are you offering?
- What are your creative ideas?
- What is the current competition?
- Identification of strengths, weaknesses, opportunities and threats (SWOT analysis)
- Marketing and promotion of the business
- Identification of risks and contingency planning
- Finance and budget
- How and when you will review the proposal

Evidence for this unit may be presented as an essay, blog, vlog, podcast or filmed presentation. Total written evidence must not exceed 1500 words. Total audio/visual evidence must not exceed 10 minutes.

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

Grading criteria

Pass	You provided an explanation of your creative ideas and detailed the activities you will need to undertake to establish your business including research into legislation and current competition. Your business proposal included a SWOT, promotional ideas, finance and budget and an identification of potential risks and threats to your operation. You gave details on how and when to review the proposal.
Merit	You provided a detailed and well thought through explanation of your creative ideas. You provided a detailed explanation of the activities you will need to undertake, in order to establish your business including thorough research into legislation and current competition. Your business proposal included creative ideas within the SWOT, promotional, finance and budget analysis and a thorough and detailed identification and analysis of potential risks and threats to your operation. You gave clear details on how and when to review the proposal.
Distinction	You provided a comprehensive business proposal which includes a thorough explanation of your creative ideas and the activities you will need to undertake, in order to establish your business including comprehensive research into legislation and current competition. The business proposal included insightful and well-informed SWOT, promotional, finance and budget analysis of your marketing and promotional activities and a comprehensive identification and analysis of potential risks and threats to your operation. You gave insightful details on how and when to review the proposal.

Inclusive Learning

Unit code: PD408
Level 4
TQT: 100
GLH: 10

Unit aim

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

Unit Content

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

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

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

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

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

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

Inclusive practice

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

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

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

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

Students with special educational needs (SEN)

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

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

These can fall into four broad categories:
- Cognition and Learning Needs e.g. general and/or specific learning difficulties (such as Dyscalculia and Dyslexia)
- Communication and Interaction Needs e.g. Autistic Spectrum Disorder (ASD), speech, language and communication needs
- Sensory and Physical Needs e.g. hearing impairment, multi-sensory impairment, physical disability, vision impairment
- Social, Mental and Emotional Needs e.g. Attention Deficit Disorder (ADD), Attention Deficit Hyperactivity Disorder (ADHD), mental health conditions

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

Learning outcomes

Through completion of this unit, you will:

1. Demonstrate inclusive practice when teaching
2. Reflect on your inclusive practice

Assessment Evidence

You will need to provide a case study that:
- Demonstrates your own research into inclusive practice with a focus on one individual or group of students
- Demonstrates understanding of relevant legislation
- Covers how you plan and manage teaching of this individual or group
- Covers how the needs of students are identified and incorporated into planning and teaching
- Includes a reflection on the ways in which teaching styles have been used to ensure that the individual or all students in the group are engaged and motivated

Evidence may be presented as an essay, blog, vlog, podcast or filmed presentation. Total written evidence must not exceed 1500 words. Total audio/visual evidence must not exceed 10 minutes.

Grading criteria

Pass	You showed understanding through your research into inclusive practice and how this relates to your own teaching practice. You showed understanding of relevant legislation, and explained how you practise inclusive learning and incorporate it into the planning, management and reflection of your teaching. You reflected upon the effectiveness of your inclusive practice.
Merit	You showed a sensitivity and level of self awareness through your research into inclusive practice, making a clear connection with your own teaching practice. You showed clear understanding of relevant legislation and gave a thoughtful and informed explanation of how you practise inclusive learning and incorporate it into the planning, management and reflection of your teaching. You gave a thoughtful and informed reflection upon the effectiveness of your inclusive practice.
Distinction	You showed a mature, sensitive and highly self aware approach through your research into inclusive practice, making a clear connection with your own teaching practice. You showed a detailed understanding of relevant legislation and gave a well-informed and insightful explanation of how you practise inclusive learning and incorporate it into the planning, management and reflection of your teaching. You showed a high level of personal and professional awareness in your reflection upon the effectiveness of your inclusive practice.

Planning, Facilitating and Evaluating Learning

Unit code: PD409
Level 4
TQT: 100
GLH: 10

Unit aim

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

Unit Content

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

Evidence of planning, facilitating and evaluating learning should be drawn from your own teaching practice for individuals or groups working up to Level 3 (Grade 8/Intermediate).

Planning Learning

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

There are a number of methods to use when planning learning:
Schemes of work – these can be useful tools to provide detail of the content and structure of a set of lessons which can identify content coverage and plan out the time required to reach the identified goal.
Lesson plans – for each individual lesson, a detailed plan can be helpful to ensure that the required content for that lesson is covered and that students are making progress with each lesson.

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

Facilitating Learning

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

Evaluating Learning

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

Learning outcomes

Through completion of this unit, you will:

1. Plan lessons within a scheme of work
2. Demonstrate a range of teaching techniques
3. Evaluate teaching practice

Assessment Evidence

You should submit:
- An outline of the scheme of work for one individual or group of students
- Lesson plans for five consecutive lessons within the scheme of work
- A video submission of one 20 minute lesson in action*
- An evaluation of the submitted lesson, which may include student feedback

Evaluation evidence and SoW/lesson plans may be presented as an essay, blog, vlog, podcast or filmed presentation. However, the planning evidence must be recognisable as a set of lesson plans and a SoW outline. Total written evidence must not exceed 1500 words. Total audio/visual evidence must not exceed 10 minutes.

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

*The video should be one of the five planned lessons. If a longer lesson is submitted, it is recommended that candidates state which 20 minutes the examiner should assess, this section must be continuous.

Grading criteria

Pass	You outlined a scheme of work and planned five lessons for a chosen group or individual student. Overall, your management of the class was satisfactory with clear selection of teaching techniques and overall a good level of communication maintained with students. You evaluated your teaching practice.
Merit	You produced a clear and structured outline for a scheme of work and provided a detailed plan of five lessons for a chosen group or individual student. Overall, your management of the class was good with a considered and well thought through selection of teaching techniques and overall a very good level of communication maintained with students. You evaluated your teaching practice, giving thoughtful insight into your progress and the ability to adopt good practice into your own teaching.
Distinction	You produced a clear, structured and well thought through outline for a scheme of work, and a comprehensive plan of five sessions for a chosen group or individual student. Overall, your management of the class was excellent and with a selection of teaching techniques that showed real understanding of the needs and level of the class. You maintained an excellent level of communication with the students in the class meaning a consistent and very good level of engagement and motivation was shown throughout the class. You evaluated your teaching practice, showing clear and comprehensive understanding of your teaching ability and learning including consideration of student feedback.

Assessment

Unit code: PD410
Level 4
TQT: 100
GLH: 10

Unit aim

In this unit you will develop an understanding of the principles of formative and summative assessment, and the ability to identify student needs, track progress, make clear and robust assessment decisions and give appropriate and constructive feedback to your students.

Unit Content

Principles of Assessment
Assessment can be defined as a process of making judgments of learners' knowledge, skills and competence against set criteria. There are two key forms of assessment, formative and summative.

Formative assessment is about measuring the progress of students through a course of study by providing ongoing feedback to improve performance.

Summative assessment is about measuring achievement and outcomes at the end of a course of study.

The principles of assessment include:
- The ability to make valid and reliable judgements (i.e. that you are assessing the right things and that you can make repeatable judgements in the same way)
- The kinds of evidence to take into account when making assessment decisions
- How evidence can be authentic (i.e. the student's own work), sufficient (detailed and clear enough to meet the criterion) and current (up to date)
- The importance of objectivity and fairness to students in making assessment decisions
- The importance of transparency for the students both in the decision made and the feedback given

Types of Assessment and Evidence
These could include:
- Discussion with the student
- Observation of performance
- Written evidence from the student
- Written test

Carrying Out Assessment Activities
In carrying out formative or summative assessments you will need to be able to:
- Prepare for assessment including:
  - Identifying student needs
  - Choosing the appropriate method of assessment
  - Communicating the requirements to the student(s)
- Carry out the assessment including:
  - Conducting the assessment
  - Making assessment decisions
  - Comparing the assessment with the standards or progress measures you are using

- Recording the assessment decisions
- Feeding back to students

Learning outcomes

Through completion of this unit, you will:

1. Plan and carry out assessment activities

Assessment Evidence

You will need to submit:
A case study of either formative or summative assessment that you have carried out. This should include:
- **How you planned the assessment activity** – formative or summative, what type of assessment and the methodology you chose
- **How you carried out the assessment** – what preparations and resources you needed to have in place, how you conducted the assessment and how you managed the process
- **How you gave feedback to the student(s)** – what format you chose, how you delivered the feedback (formal or informal, verbal or non-verbal), how it was received and how you delivered constructive feedback which gave information about both strengths and areas for improvement or achievement based on the standards
- **An evaluation of your assessment practice** – identifying your strengths and areas for improvement, how you managed the assessment process, any learning and development needed for the future

Evidence may be presented as an essay, blog, vlog, podcast or filmed presentation. Total written evidence must not exceed 1500 words. Total audio/visual evidence must not exceed 10 minutes.

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

Grading criteria

Pass	You showed clear planning of the assessment activity, giving sufficient detail about the type and nature of the activity and why you chose the methodology. You explained how you carried out the assessment and managed the assessment process. You gave relevant feedback to student(s). You evaluated your practice, identifying some of your strengths and areas for improvement and the way in which you managed the assessment process.
Merit	You showed clear and accurate planning of the assessment activity, giving relevant and sufficient detail about the type and nature of the activity and why you chose the methodology. You gave a clear explanation about how you carried out the assessment and managed the assessment process. You gave constructive and relevant feedback to student(s) and delivered this in an appropriate way. You evaluated your practice, giving a clear identification of your strengths and areas for improvement and the way in which you managed the assessment process.
Distinction	You exemplified clear and accurate planning of the assessment activity, giving relevant and highly detailed information about the type and nature of the activity and why you chose the methodology. You gave a thorough explanation about how you carried out the assessment and managed the assessment process. You gave constructive and relevant feedback to student(s) that not only reflected on student work but also fed forward information about how students improve. You evaluated and reflected on your practice, giving a clear identification of your strengths and areas for improvement and the way in which you managed the assessment process.

Understanding Learning

Unit code: PD411
Level 4
TQT: 100
GLH: 10

Unit aim

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

Unit Content

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

Pedagogical Approaches
Pedagogy relates to the "how", or practice of educating. It concerns the interaction between teacher and learner, whilst recognising that how children learn and develop is not only subject to what is intended to be taught, but also how it is facilitated.

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

Pedagogical approaches could include:
- Creative pedagogy
- Enquiry-based learning
- Reflective learning
- Collaborative learning
- Learning through play
- Learning through demonstration
- Effective communication

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

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

Cognitive Development
Teaching depends on the understanding of how children develop and how the stages of development that can influence teaching styles. Teachers of music and performing arts will often deliver lessons to a diverse range

of learners, from the very young to the very old. A secure understanding of the needs of different age groups is therefore important.

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

Selection of Repertoire

The selection of challenging yet appropriate repertoire will be largely dependent on the learners' age groups, skill levels and individual needs.

You will need to be aware of the following considerations when selecting repertoire:
- Physical stamina and development
- Vocal/physical health
- Suitability of material for younger learners
- Complexity of material
- Cultural sensitivity and awareness
- Needs of individual learners

Learning outcomes

Through completion of this unit, you will:

1. Understand how different pedagogical approaches meet the needs of music and performing arts learners
2. Understand learner development and the selection of appropriate and relevant repertoire
3. Understand how to reflect on your own teaching practice

Assessment Evidence

You should provide the following evidence for assessment:
A case study which includes:
- Analysis of **at least two** pedagogical approaches and how these relate to your own practice
- The needs of a particular group of learners in relation to their cognitive development – the group of learners should be drawn from your own experience
- How the needs of learners you teach influence the selection of repertoire
- A reflection on your own practice including what you have learned about your teaching style, your strengths and what you could improve on

Evidence may be presented as an essay, blog, vlog, podcast or filmed presentation. Total written evidence must not exceed 1500 words. Total audio/visual evidence must not exceed 10 minutes.

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

Grading criteria

Pass	You analysed at least two pedagogical approaches and explained how these relate to your own practice. You analysed the needs of a particular group of learners and how their cognitive development influences teaching styles and repertoire selection. You reflected on your teaching practice and the classes you have taught, including strengths and areas for improvement.
Merit	You provided an in depth analysis of at least two pedagogical approaches and a detailed explanation of how these relate to your own practice, showing some insight and thought in your explanation. You critically analysed the needs of a particular group of learners and showed clearly how their cognitive development influences teaching styles and repertoire selection. You provided a thoughtful and detailed reflection on your teaching practice and the classes you have taught, including strengths and areas for improvement.
Distinction	You provided a comprehensive analysis of at least two pedagogical approaches and an insightful explanation of how these relate to your own practice. You critically analysed the needs of a particular group of learners and justified how their cognitive development influences teaching styles and repertoire selection. You provided a comprehensive and insightful reflection on your teaching practice and the classes you have taught including strengths and areas for improvement.

Self-Care for Creative Professionals

Unit code: PD412
Level 4
TQT: 100
GLH: 10

Unit aim

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

Unit Content

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

Physical Well-being

Performing can be stressful on the body and you should understand how to manage your physical health as a performer.

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

Mental Well-being

Performers can work in stressful situations and managing a freelance career alongside work uncertainty and unsociable hours can take its toll on mental well-being.

This could be:
- Anxiety
- Depression
- Low self-esteem
- Eating disorders
- Obsessive compulsive disorders

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

Learning outcomes

Through completion of this unit, you will:

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

Assessment Evidence

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

Evidence may be presented as an essay, blog, vlog, podcast or filmed presentation. Total written evidence must not exceed 1500 words. Total audio/visual evidence must not exceed 10 minutes.

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

Grading criteria

Pass	You evidenced that you have carried out research into a range of health and care options within the sector and made an assessment of your own health and care needs. You showed how your assessment links to the ways in which you can manage your own health and care needs.
Merit	You evidenced that you have carried out research into the options within the sector which directly feed into your own health and care needs, showing a sensitivity and level of self awareness when assessing your own health and care needs. You made thoughtful and informed decisions about ways in which you can manage your own health and care needs.
Distinction	You showed a mature, sensitive and highly self aware approach to researching the ways in which you can manage your own health and care needs, making an informed and mature assessment of your own health and care needs, and clearly relating these to your understanding of the wider industry. You made well informed and insightful decisions about ways in which you can manage your own health and care needs.

Resources

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

Equity www.equity.org.uk

Musicians' Union www.musiciansunion.org.uk

ArtsMinds (supported by Equity and The Stage) http://www.artsminds.co.uk/

British Association for Performing Arts Medicine www.bapam.org.uk

National Institute for Dance Medicine and Science (NIDMS) www.nidms.co.uk

OneDance UK www.onedanceuk.org

People Dancing www.communitydance.org.uk

Help Musicians www.helpmusicians.org.uk/

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

Safe Teaching

Unit code: PD413
Level 4
TQT: 100
GLH: 10

Unit aim

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

Unit Content

Legislation applicable to teaching (in any setting) in your local area. For example, the Health and Safety Act 1974 if based in the UK.

Health and Safety

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

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

Safeguarding and Child Protection

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

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

As a teacher, you will need to be aware responsibilities in relation to safeguarding and child protection which includes:
- How to ensure that children and/or vulnerable adults are protected and safe when in your care
- How to report any suspected safeguarding and/or child protection concerns and to whom

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

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

Learning outcomes

Through completion of this unit, you will:

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

Assessment Evidence

You should provide:

A case study explaining how you manage safe practice when teaching including:

- How you assess key risks in a chosen area of teaching practice
- How you manage health and safety issues
- How you manage safeguarding and child protection
- How you reflect on your own safe teaching practice

Evidence may be presented as an essay, blog, vlog, podcast or filmed presentation. Total written evidence must not exceed 1500 words. Total audio/visual evidence must not exceed 10 minutes.

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

Grading criteria

Pass	You demonstrated that you take account of, and practice, effective safe teaching. You identified key risks in a chosen area of teaching practice, assessed the level and impact of risks identified and identified actions and mitigations for the risks identified. You explained how safe practice is managed in a chosen area of teaching practice and reflected upon the effectiveness of your own safe practice.
Merit	You demonstrated that you have a detailed understanding of effective safe teaching which you apply consistently to your practice. You identified a range of key risks in a chosen area of teaching practice, assessed the level and impact of risks identified and identified a range of actions and mitigations for the risks identified. You provided a detailed explanation on how safe practice is managed in a chosen area of teaching practice and gave a well thought through reflection on the effectiveness of your own safe practice.
Distinction	You demonstrated that you have a comprehensive and insightful understanding of effective safe teaching, which you apply rigorously and consistently to your practice. You provided a comprehensive risk assessment which gave a detailed assessment of each risk and well informed actions and mitigations. You provided a thorough and detailed explanation of how safe practice is managed in a chosen area of teaching practice and reflected upon the effectiveness of your own safe practice showing a high level of insight and self awareness.

Resources

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

Health and Safety at Work Act http://www.hse.gov.uk/legislation/hswa.htm

Simply Business Public Liability Insurance http://www.simplybusiness.co.uk/knowledge/articles/2008/04/2008-04-29-why-public-liability-insurance-is-essential--5/

Websites relating to child protection and safeguarding:

Information on child protection https://learning.nspcc.org.uk/child-protection-system

Information on keeping children safe https://www.nspcc.org.uk/keeping-children-safe/

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

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

Online courses in safeguarding and child protection www.educare.co.uk/

Revision History

updated (page 16).

PD403 Advanced Repertoire and Technical Skills (Second Discipline): Learning outcome 2 and grading criteria updated (page 17), 'Choosing Appropriate Repertoire' updated (page 19), guidance on theme added (page 19) and 'Use of notes during the performance' updated (page 19).

PD404 Artist Analysis 'Interpreting the style of an artist', additional guidance added on requirements for interpretation (page 22).

Updated links for PD413 (page 45-46).

October 2023

3.8 Information on Artificial Intelligence added (page 7).

PD409 Additional guidance provided regarding evidence of SoW and lesson plans (page 36).