RSL
Awarding the
Contemporary Arts

DIPLOMAS IN MUSIC AND PERFORMING ARTS

LEVEL 6

SYLLABUS SPECIFICATION

Contents

Unit Specifications — 11

Revision History — 50

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 April 2019

This syllabus guide outlines the following qualifications:

RSL Level 6 Professional Diploma (Creative Enterprise)
RSL Level 6 Professional Diploma (Performance)
RSL Level 6 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 6 Professional Diploma (Creative Enterprise)	40	400	40
RSL Level 6 Professional Diploma (Performance)	40	400	40
RSL Level 6 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 6 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 6 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 6 Professional Diploma (Creative Enterprise)
RSL Level 6 Professional Diploma (Performance)
RSL Level 6 Professional Diploma (Teaching)

1.4 Post nominals

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

LRSL (Licentiate 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 6 qualifications are broadly equivalent in terms of demand, but **not** in terms of size, to the final year of an undergraduate degree. These qualifications are designed for those who have previously completed the Level 4 Diploma, or equivalent, in their chosen discipline. While the prior completion of a Level 4 or 5 qualification is not compulsory, candidates should already possess the skills, knowledge and experience in line with the standard of a relevant Level 4 or 5 qualification before undertaking this qualification.

For candidates undertaking units PD601 and/or PD602 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
PD601	**Advanced Repertoire and Technical Skills (Double)**	20	200	20
PD602	**Advanced Repertoire and Technical Skills (Single)**	10	100	10
PD603	**Advanced Repertoire and Technical Skills (Second Discipline)**	10	100	10
PD604	**Artist Analysis**	10	100	10
PD605	**Collaborative Production**	10	100	10
PD606	**Developing Your Business as a Creative Professional**	10	100	10
PD607	**Developing Your Brand as a Creative Professional**	10	100	10
PD608	**Inclusive Learning and Pedagogical Approaches**	10	100	10
PD609	**Planning, Facilitating and Evaluating Learning**	10	100	10
PD610	**Quality Assurance of Assessment**	10	100	10
PD611	**Understanding Learning**	10	100	10
PD412	**Self Care for Creative Professionals (Level 4)**	10	100	10
PD413	**Safe Teaching (Level 4)**	10	100	10

2.2 Qualification Pathways

RSL offers three pathways for Diploma at Level 6: Performance, Creative Enterprise and Teaching. Candidates are permitted to study one Level 6 Diploma pathway as part of their Level 6 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	Developing Your Brand as a Creative Professional	Planning, Facilitating and Evaluating Learning
	Developing Your Business as a Creative Professional	Inclusive Learning and Pedagogical Approaches
One choice of optional unit from the following list		
Advanced Repertoire and Technical Skills (Second Discipline)	Advanced Repertoire and Technical Skills (Single)	Advanced Repertoire and Technical Skills (Single)
Collaborative Production	Inclusive Learning and Pedagogical Approaches	Artist Analysis
Developing Your Business as a Creative Professional	Planning, Facilitating and Evaluating Learning	Collaborative Production
Developing Your Brand as a Creative Professional	Quality Assurance of Assessment	Developing Your Business as a Creative Professional
Inclusive Learning and Pedagogical Approaches	Artist Analysis	Developing Your Brand as a Creative Professional
Planning, Facilitating and Evaluating Learning	Safe Teaching (Level 4)*	Quality Assurance of Assessment
Quality Assurance of Assessment	Self Care for Creative Professionals (Level 4)*	Safe Teaching (Level 4)*
Self Care for Creative Professionals (Level 4)*	Understanding Learning	Self Care for Creative Professionals (Level 4)*
Safe Teaching (Level 4)*		
Understanding Learning		

*Candidates that have previously completed an RSL Level 4 Professional Diploma are **not permitted to select Level 4 units** as part of their Level 6 qualification.

3. Assessment information

3.1 Assessment methodology

The Level 6 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 6 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

Total Learning Outcomes: 4

Total Passes	Total Merits	Total Distinctions	Unit Grade
3	0	1	Pass
3	1	0	Pass
4	0	0	Pass
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

3.3 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 PD601 could consist of 2250 words or 15 minutes of audio/visual, or alternatively, 1125 words and 7.5 minutes of audio/visual. Combined limits can be proportioned in any way.

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

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

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 PD601 and PD602.

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-six

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, including malpractice and requests for reasonable adjustments/special considerations, 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: PD601
Level 6
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 Advanced 1/2 and the Advanced Technical Skills unit in the Level 4 Diploma. The aim of this unit is to further develop advanced technical skills beyond the standard required for Level 4 and present these through a practical performance.

Unit Content

What are advanced technical skills?

At Level 6, candidates are required to determine, refine, adapt and use appropriate methods and skills to address problems that have limited definition and involve many interacting factors. In the context of this unit this means that candidates should select performance material that is of an advanced and challenging nature and requires thoughtful and precise application of highly developed skills, beyond those required at Level 4.

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

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 **30 minutes**.

Live performance to an audience

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

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

Choosing appropriate repertoire

You should compile/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 11 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 a **continuous performance** to a **live audience,** lasting **30 minutes**
- A plan and evaluation of a 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 2250 words. Total audio/visual evidence must not exceed 15 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 a thorough knowledge and a broadly confident understanding of the context and complexity of the repertoire chosen, giving a clear explanation of the rationale and theme for the performance and your preparation for it. The performance demonstrated mostly secure control of repertoire including advanced and challenging 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 the preparation for it. The performance demonstrated secure and confident control of repertoire including advanced and challenging 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 preparation for it. The performance demonstrated highly assured control of repertoire including advanced and challenging 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: PD602
Level 6
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 Advanced 1/2 and the Advanced Technical Skills unit in the Level 4 Professional Diploma. The aim of this unit is to further develop advanced technical skills beyond the standard required for Level 4 and present these through a practical performance.

Unit content

What are advanced technical skills?

At Level 6, candidates are required to determine, refine, adapt and use appropriate methods and skills to address problems that have limited definition and involve many interacting factors. In the context of this unit this means that candidates should select performance material that is of an advanced and challenging nature and requires thoughtful and precise application of highly developed skills, beyond those required at Level 4.

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

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 20 minutes.

Live performance to an audience

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

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

Choosing appropriate repertoire

You should compile/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 11 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 **20 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 2250 words. Total audio/visual evidence must not exceed 15 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 a thorough knowledge and a broadly confident understanding of the context and complexity of the repertoire chosen, giving a clear explanation of the rationale and theme for the performance and your preparation for it. The performance demonstrated mostly secure control of repertoire including advanced and challenging 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 the preparation for it. The performance demonstrated secure and confident control of repertoire including advanced and challenging 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 preparation for it. The performance demonstrated highly assured control of repertoire including advanced and challenging 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: PD603
Level 6
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 6 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 **20 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 **20 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 **20 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 2250 words. Total audio/visual evidence must not exceed 15 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: PD604
Level 6
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 key individuals and how you interpret and respond to their influences in your own development and work.

Unit content

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

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

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

- **The type of influence 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 styles of the artists

You will need to put together a performance which shows **how you interpret the style** of two contrasting individuals. You **do not have to perform your chosen artists' 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 20 minutes**.

Live performance to an audience

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

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

Choosing appropriate repertoire

You should compile/choreograph and perform a programme of original or inspired work showing the influence of the individuals 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 and compare the work and influence of two contrasting key individuals
2. Interpret their work through a performance of your own creation
3. Evaluate the performance

Assessment Evidence

This unit will be assessed through the demonstration of performance. You should provide:
- An analysis and comparison of the work of two contrasting key individuals and how they have influenced your own work
- A video of a **continuous performance** to a **live audience**, lasting **20 minutes**
- An evaluation of your performance. The evaluation should include:
  - The rationale for the pieces chosen including the technical skills to be shown and the link to the key individuals' work (e.g. how have you chosen to interpret the work)
  - An evaluation of the performance itself and how the influences have been interpreted

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

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 2250 words. Total audio/visual evidence must not exceed 15 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 and compared the influences of two contrasting artists on your work, showing knowledge and a broadly confident understanding of the context and complexity of the repertoire chosen, giving a clear explanation of how and why you chose it and how you 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 and compare the influences of two contrasting artists on your work, showing knowledge and understanding of the context and complexity of the repertoire chosen, giving a clear and thorough explanation of how and why you chose it and how you 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 and compare the influences of two contrasting artists on your work, showing knowledge and understanding of the context and complexity of the repertoire chosen, giving a detailed and well thought through explanation of how and why you chose it and how you 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 and your technical strengths and areas for development.

Collaborative Production

Unit code: PD605
Level 6
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.

All performances must consist of a **minimum of two pieces** which show you undertaking **two different roles** either as a performer or in a technical/production role.

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 should take on **two roles** within the group performance. Examples of these roles include:
- Performer (actor, dancer, musician)
- Producer
- Technical roles (lighting, sound etc)
- Promotion (marketing etc)
- Choreographer/musical director
- Director

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

Live performance to an audience

If you are submitting a live performance this should be **30 minutes** in duration and consisting of **two contrasting roles** (performer and technical/production).

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

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

Choice of repertoire/theme

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

All performances must consist of a **minimum of two pieces** which show you undertaking two different roles either as a performer or in a technical/production role. This can be own choice pieces or drawn from the indicative repertoire lists, 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 **two sets** of the following documents which show your contribution to the two roles that you have undertaken in the production either as a performer or in a technical/production role.

This includes:
- A performance/rehearsal plan in your own words which includes information about:
  - Who is in the group and their roles
  - The choice of repertoire for the performance
  - A rehearsal schedule for the performance
  - Requirements for the performance (e.g. venue, equipment etc)
- A video submission of the performance **to a live audience**, lasting **30 minutes**
  - If you have a technical role you will need to submit an annotated script/plot detailing personal responsibilities during the performance i.e. lighting cues, sound effects, set change
  - If you had neither a performing or technical role you will need to submit either an annotated script/plot (i.e. choreography notes 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 2250 words. Total audio/visual for each piece of evidence must not exceed 15 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 each production and your role in the preparation and planning of both group productions. Your individual roles in each production demonstrated that you had clearly grasped the technical skills required for each role and showed secure team working skills. You provided a relevant and clear evaluation of both productions, your roles in each and your technical strengths and areas for development in the roles you undertook.
Merit	You showed a thorough and confident knowledge and understanding of the repertoire chosen, giving a clear and thorough explanation of the rationale and theme for each production, and a detailed account of your role in the preparation and planning of both group productions. Your individual roles in each production demonstrated that you had secure, confident and clearly grasped technical skills required for each role and showed a consistent level of team working and support for other members of the group. You presented a detailed and thoughtful evaluation of both productions, your roles and your technical strengths and areas for development in the roles you undertook.
Distinction	You showed a comprehensive and convincing knowledge and understanding of the repertoire chosen, giving a detailed and well thought through explanation of the rationale and theme for each production and an insightful and confident account of your role in the preparation and planning of both group productions. You demonstrated highly secure and sustained technical skills required for each role throughout both productions and highly developed team working skills. You presented a comprehensive evaluation of both productions, your roles in each and your technical strengths and areas for development in the roles you undertook.

Developing Your Business as a Creative Professional

Unit code: PD606
Level 6
TQT: 100
GLH: 10

Unit aim

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

Unit Content

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

Entrepreneurship

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

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

Enterprise

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

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

Some of the issues you might need to take into account include:
- Setting yourself up as a limited company
- Applying for charitable status
- Managing tax contributions
- Managing finances
- Networking and marketing the business
- Managing your workload

- Taking on permanent staff – setting up PAYE and pension contributions
- Contracting with freelancers
- Outsourcing activities such as HR or finance

You might need to set and revise your goals on a regular basis and review and amend the following as your business develops:
- Structure
- Policies, Procedures and Processes
- Business plan
- Financial and budget plan
- Marketing/growth plan

Learning outcomes

Through completion of this unit, you will:

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

Assessment Evidence

You should submit:
- A **business plan** which shows three years of planning for an existing business. This can be for a micro business or as a freelancer. You may retrospectively reflect on your business performance, or focus on plans for the future. However, you should analyse the current status of the business. The plan may include:
  - What is the nature of the business and how long has it operated for?
  - How has the business grown since it began?
  - What legislation do you need to take account of and what measures need to be in place (risk assessment, insurances, DBS, policies etc)?
  - What are you offering? What are your creative ideas?
  - What is the current competition?
  - Identification of strengths and weaknesses, opportunities and threats (SWOT analysis)
  - Marketing and promotion of the business
  - Identification of risks and contingency planning
  - Staffing
  - Resource needs for the business as it develops
  - Finance
  - How and when you will review the plan

Evidence may be presented as an essay, blog, vlog, podcast or filmed presentation. Total written evidence must not exceed 2250 words each. Total audio/visual evidence must not exceed 15 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 an explanation of your business and how it has grown and developed. Your business plan analysed the current status of the business and identified marketing and promotion activities, competition, risks and resource and financial requirements for the period of the plan.
Merit	You provided a detailed and well thought through explanation of your business and how it has grown and developed. Your business plan provided a detailed analysis of the current status of the business and an explanation of marketing and promotion activities, competition, risks and resource and financial requirements for the period of the plan.
Distinction	You provided a comprehensive explanation of your business and how it has grown and developed. Your business plan provided a comprehensive analysis of the current status of the business and a detailed and well thought through explanation of marketing and promotion activities, competition, risks and resource and financial requirements for the period of the plan.

Developing Your Brand as a Creative Professional

Unit code: PD607
Level 6
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. Once you have established your brand, it is essential to consider how you can develop and maintain it within the sector.

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

Unit Content

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

Developing creative ideas and your brand

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

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

Marketing and promoting your brand

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

You will need to develop further material which showcases not only your skills but also your brand identity. You'll also need to think about how to further develop your brand portfolio so that you can effectively showcase your skills to both your target audience and potentially more widely. This could include:
- Pictures of you/your band/performances you have taken part in
- Video of your performances or show reels
- Showcases
- Biographies or summaries of your skills and experience

- Reviews of your performances
- Your teaching experience and feedback from parents and students

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

Continuous Professional Development (CPD)

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

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

Learning outcomes

Through completion of this unit, you will:

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

Assessment Evidence

You should submit:
- A **marketing plan** for developing your creative brand which includes:
    - A CV giving details about yourself, your skills and experience
    - Details of transferable skills and relevant sectors you have been involved with
    - How you currently communicate with your audience and how you can further build and develop your brand
    - How you will carry out your marketing and promotional activities
- A **CPD plan** showing how you have researched the steps you will take to keep your skills, knowledge and understanding up to date and relevant
- A **self-tape or show reel** (5 minutes in duration) which shows the development of your skills as a creative professional. The show reel could be a performance or an overview of your work as a teacher or other creative professional

Evidence for the marketing plan and CPD plan may be presented as an essay, blog, vlog, podcast or filmed presentation. Total written evidence for the marketing plan and CPD plan must not exceed 2250 words. Total audio/visual evidence for the marketing plan and CPD plan must not exceed 15 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 a marketing plan which includes details about yourself, your skills and experience as well as transferable skills. Your marketing plan includes research into how you can build your brand and increase your audience and a profile of who your intended audiences will be. The plan provides an explanation of how you will carry out your marketing and promotion. Your self-tape/show reel provides a concise and relevant overview of your brand and what you can offer to the potential audience identified in the plan. 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 plan which includes information about yourself, your skills and experience as well as your transferable skills. Your marketing plan includes detailed and well thought through research into how you can build your brand and a profile of the most likely intended audience. Your plan includes creative ideas within your analysis of marketing and promotional activities. Your self-tape/show reel provides a confident and creative overview of your brand and what you can offer to the potential audience identified in the plan. 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 plan which includes a creative and insightful approach to the information about yourself, your skills and experience including clear links between your skills and wider potential work opportunities. Your marketing plan includes insightful and well informed research into how to build your brand and a well informed profile of the most likely intended audiences. Your plan includes highly creative and insightful ideas within your analysis of marketing and promotional activities. Your self-tape/ show reel provides a highly confident, creative and innovative overview of your brand and what you can offer to the potential audience identified in the plan. 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

Inclusive Learning and Pedagogical Approaches

Unit code: PD608
Level 6
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 broaden and deepen your understanding of inclusive learning through your experiences of teaching individuals and groups with different and diverse needs and how to promote positive behaviour through practical activities which are drawn from your own teaching experience.

Unit Content

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

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

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

Personal characteristics
Age, Disability, Gender Reassignment, Marriage and Civil Partnership, Pregnancy and Maternity, Race, Religion or Belief, 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. Apply theoretical and pedagogical approaches of inclusivity to their own practice
2. Explain how to identify and manage inclusivity in their own teaching practice
3. Compare and contrast inclusive practice
4. Evaluate the effectiveness of their own inclusive practice

Assessment Evidence

You will need to provide:
- **Two case studies** demonstrating your own approach to inclusive practice that covers two contrasting individuals or groups of students and which is underpinned by research into wider pedagogical approaches to inclusivity. The case studies should cover:
    - How you plan and manage teaching of this individual or group with reference to theoretical and pedagogical approaches
    - How the needs of students are identified and incorporated into planning and teaching
    - A comparison of the needs of the two groups
    - An evaluation on the ways in which teaching styles have been used to ensure that the individuals or all students in the groups are engaged and motivated

Evidence may be presented as an essay, blog, vlog, podcast or filmed presentation. Total written evidence must not exceed 2250 words. Total audio/visual evidence must not exceed 15 minutes.

Grading criteria

Pass	You showed understanding of inclusive practice and the wider pedagogical approaches and theories underpinning inclusivity. You showed understanding of relevant legislation, and explained how you practise inclusive learning and incorporate it into the planning, management and evaluation of your teaching, including a comparison of the needs of two groups. You evaluated the effectiveness of your inclusive practice.
Merit	You showed a sensitivity and level of self awareness in your understanding of inclusive practice and the wider pedagogical approaches and theories underpinning inclusivity, making a clear connection with your own teaching practice. You 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 evaluation of your teaching, including a clear comparison of the needs of two groups. You produced a thoughtful and informed evaluation of the effectiveness of your inclusive practice.
Distinction	You showed a mature, sensitive and highly self aware approach in your understanding of inclusive practice and the wider pedagogical approaches and theories underpinning inclusivity, making a clear connection with your own teaching practice. You showed 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 evaluation of your teaching, including an effective comparison of the needs of two groups. You showed a high level of personal and professional awareness in your evaluation of the effectiveness of your inclusive practice.

Planning, Facilitating and Evaluating Learning

Unit code: PD609
Level 6
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 to plan and carry out lessons with your students and evaluate your teaching practice and the learning process.

Unit Content

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

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

Planning Learning

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

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

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

Facilitating Learning

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

Evaluating Learning

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

Learning outcomes

Through completion of this unit, you will:

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

Assessment Evidence

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

Evaluation evidence 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 SoW outlines. Total written evidence must not exceed 2250 words. Total audio/visual evidence must not exceed 15 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 submissions should be taken from the five planned lessons. If longer lessons are submitted, it is recommended that candidates state which 20 minutes from each lesson the examiner should assess, this section must be continuous.

Grading criteria

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

Quality Assurance of Assessment

Unit code: PD610
Level 6
TQT: 100
GLH: 10

Unit aim

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

Unit Content

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

Making judgements about assessment practice
If you are responsible for quality assuring assessment you will need to make decisions about assessment practice. This could include:
- The extent to which assessors are standardised
- Whether the standards being used are current and up to date or whether there is evidence to suggest changes are needed
- How accurate the assessment practice is in maintaining and reinforcing the standard
- The validity of the assessment and whether it continues to be valid

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

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

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

Communicating and recording the outcomes of quality assurance activities

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

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

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

Learning outcomes

Through completion of this unit, you will:

1. Plan and carry out quality assurance activities for assessment

Assessment Evidence

You will need to submit:

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

Evidence may be presented as an essay, blog, vlog, podcast or filmed presentation. Total written evidence must not exceed 2250 words. Total audio/visual evidence must not exceed 15 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 planning of the quality assurance activity, giving 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 quality assurance activity and the process. You demonstrated some ability to record and communicate quality assurance outcomes and decisions accurately and using mostly appropriate methods. You evaluated elements of your practice, identifying some of your strengths and areas for improvement and the way in which you managed the quality assurance process.
Merit	You showed clear and accurate planning of the quality assurance activity, giving relevant and sufficient detail about the type and nature of the activity and why you chose the methodology. You gave a clear explanation about how you carried out the quality assurance activity and managed the process. You demonstrated the ability to record and communicate quality assurance outcomes and decisions accurately and using appropriate methods. You evaluated your practice, giving a clear identification of your strengths and areas for improvement and the way in which you managed the quality assurance process.
Distinction	You exemplified clear and accurate planning of the quality assurance activity, giving only relevant detail about the type and nature of the activity and evaluating why you chose the methodology. You gave a detailed explanation about how you carried out the quality assurance activity and managed the processes. You demonstrated the ability to record and communicate quality assurance outcomes and decisions accurately and using appropriate and innovative methods. You 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 quality assurance process.

Understanding Learning

Unit code: PD611
Level 6
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 a range of pedagogical approaches can be applied to your own teaching and used more widely in music and performing arts teaching, how different learner groups develop and how this affects the selection of repertoire and teaching styles.

Unit Content

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

Pedagogical Approaches
Pedagogy relates to the "how", or practice of educating. It concerns the 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 in the performing arts and consider how these can be applied to your own practice in teaching music and the performing arts.

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

Education in the Creative Arts
Understanding how learners engage in music and performing arts is important for teachers. 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

Research and evidencing the approaches

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

Learning outcomes

Through completion of this unit, you will:

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

Assessment Evidence

You should provide the following evidence for assessment:

A case study which includes:

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

Evidence may be presented as an essay, blog, vlog, podcast or filmed presentation. Total written evidence must not exceed 2250 words. Total audio/visual evidence must not exceed 15 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 three pedagogical approaches and explained how these relate to your own practice and wider music/performing arts teaching. You analysed the needs of two contrasting groups of learners and how their cognitive development influences teaching styles and repertoire selection. You critically evaluated your teaching practice and showed how this is informed by pedagogical theories and concepts and wider music/performing arts teaching, and compared the classes you have taught in relation to your own practice and wider teaching practice in music/performing arts.
Merit	You provided an in-depth analysis of at least three pedagogical approaches and a detailed explanation of how these relate to your own practice and wider music/performing arts teaching, showing some insight and thought in your explanation. You critically analysed the needs of two contrasting groups of learners and showed clearly how their cognitive development influences teaching styles and repertoire selection. You provided a thoughtful and detailed critical evaluation of your teaching practice and how this is informed by pedagogical theories and concepts and wider music/performing arts teaching, and compared the classes you have taught in relation to your own practice and wider teaching practice in music/performing arts.
Distinction	You provided a comprehensive analysis of at least three pedagogical approaches and an insightful explanation of how these relate to your own practice and wider music/performing arts teaching. You critically analysed the needs of two contrasting groups of learners and justified how their cognitive development influences teaching styles and repertoire selection. You provided a comprehensive and insightful critical evaluation of your teaching practice and showed how this is informed by pedagogical theories and concepts and wider music/performing arts teaching. You compared the classes you have taught in relation to your own practice and wider teaching practice in music/performing arts.

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

June 2020

Assessment Overview page 9:
The table has been updated to include information on evidence limits.

Word counts and audio limits for Level 6 units have been changed within unit evidence guidance.
They have been increased by 50%. For example, 1000-word limit becomes 1500.

Further submission guidance added within unit 'Inclusive Learning And Pedagogical Approaches'.

July 2020

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

May 2021

Syllabus wide updates to instrument options and evidence limits.

August 2021

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

October 2021

Further clarity on word limits in evidence limits (page 12).

Updated wording of grading criteria and PD604 Artist Analysis (page 30) to reflect inclusion of Performing Arts Awards diplomas.

September 2022

Schemes of work and lessons plans have been excluded from the written evidence limits along with Appendices and Tables (page 12 and 46).

PD603 - 2nd discipline, Music Production as a discipline added for this unit (page 27). Grading criteria updated to not include audience engagement (page 28).

Assessment evidence for unit PD601/602/604/605 updated to include details regarding live audience in the performance.

PD605 Collaborative Production, edits to video submission permitted in order to highlight involvement in the performance.

April 2023

Reformatting of the syllabus document.

1.4 Information on Post Nominals added (page 3).

1.5 Entry requirements updated (page 3).

1.6 Candidate profile added (page 4).

2.2 Qualification pathways guidance added regarding available disciplines for the performance pathway (page 6).

3.4 Qualification grade calculation simplified (page 8).

3.5 Retaking unit assessments updated (page 8).

3.7 Information on Plagiarism added (page 8).

4.1 Access and registration updated (page 9).

5.1 Repertoire approval guidance added and amended to 12 month validity for the approval. Link to location of indicative repertoire updated (page 10).

PD601 Advanced Repertoire and Technical Skills (Double): Learning outcome 2 and grading criteria updated (page 12), additional guidance added to 'What are advanced technical skills?' (page 13), 'Choosing Appropriate Repertoire' updated including removal of requirement to perform a minimum of two pieces and requirement to include improvisation (page 14), guidance on theme added (page 14) and 'Use of notes during the performance' updated (page 14).

PD602 Advanced Repertoire and Technical Skills (Single): Learning outcome 2 and grading criteria updated (page 15), additional guidance added to 'What are advanced technical skills?' (page 16), 'Choosing Appropriate Repertoire' updated (page 17), guidance on theme added (page 17) and 'Use of notes during the performance' updated (page 17).

PD603 Advanced Repertoire and Technical Skills (Second Discipline): Learning outcome 2 and grading criteria updated (page 18), 'Choosing Appropriate Repertoire' updated (page 20), guidance on theme added (page 20) and 'Use of notes during the performance' updated (page 20).

PD604 Artist Analysis 'Interpreting the styles of the artists', additional guidance added on requirements for interpretation (page 23).

Updated links for PD413 (page 49).

October 2023

3.8 Information on Artificial Intelligence added (page 8).

PD609 Additional guidance provided regarding evidence of SoW and lesson plans (page 37).

May 2024

Guidance updated regarding selecting optional Level 4 units for candidates that have already completed an RSL Level 4 Professional Diploma (page 6).