

Brass Foundations Future Leaders' Programme

Terminology

For reference between RSL document and Future Leaders' document.

<u>Current</u>	<u>Formerly (RSL)</u>
Candidate	Learner
Learner	/
Delivery	Teaching
Delivery strategy	Teaching technique

Qualification at a glance

Qualification title	Guided Learning Hours (GLH)	Total Qualification Time (TQT)	Credit Value
RSL Level 3 Certificate in in Supporting Music and Performing Arts Learning	38	125	12

Assessment

Form of assessment	All assessments are carried out by external examiners. Candidates are required to carry out a combination of <u>practical tasks</u> and underpinning <u>theoretical assessments</u> .
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
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
Quality Assurance	Quality Assurance ensures that all assessments are carried out to the same standard by objective sampling and re-assessment of candidates' work. A team of external examiners is appointed, trained and standardised by RSL.

1. Qualification Summary

1.1 Qualification Aim and broad objectives

The RSL Level 3 Certificate in Supporting Music and Performing Arts Learning aims to provide:

- Opportunities for candidates to develop skill, knowledge and understanding commensurate with leading a community music ensemble with a brass specialism
- Progression from community ensemble leadership with support, to unsupervised leadership

1.2 Qualification Rationale

RSL's Level 3 Supporting Music and Performing Arts Learning has been designed to build upon existing skills and understanding from a range of sources and from a range of starting points. It is aimed at candidates with an interest in developing and consolidating their skills and understanding in their role as a leader of a community music ensemble with a brass specialism. The qualification provides an introduction to the role and is suitable for those that may want to add this qualification their portfolio of Level 4 qualifications when applying for a university place, for those that wish to complement their learning in tandem with university study, for those that may wish to acquire the qualification in a post-graduate context who may be building a career in music delivery in a variety of settings, and for those already working with, or aiming to work with, community ensembles in order to build or consolidate skills and to instil confidence in their delivery and musical leadership skills

1.3 Certification title

The qualification will be shown on the certificate as the following:

RSL Level 3 Certificate in Supporting Music and Performing Arts Learning

1.4 Entry requirements and progression

Entry requirements

There are no formal academic requirements for this qualification.

However, the following stipulations are mandatory:

- Candidates must have continuous access to a group of learners of primarily brass instruments for the duration of the course.
- A competence in playing a brass instrument and reading music at a minimum level of approximately grade 5.
- Candidates must be at least **18 years of age** by 1st September in the year of application.

Progression routes

The units are designed to equip learner with the knowledge and skills required to continue or pursue leadership roles in community music-making with a brass specialism, or to progress to further or higher education with a view to gaining further music-centred qualifications.

1.5 The wider curriculum

RSL's Level 3 Certificate in Supporting Music and Performing Arts Learning allows candidates 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 candidates 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 and social accepted codes of behaviour. There are opportunities to explore notions of community and society and their impact on individuals or groups.

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

Consideration of issues relate to working in creative industries will inevitably help candidates understand their rights, responsibilities, legal and demonstration 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

Candidates can be given the opportunity to become more sustainability aware through developing understand of the interaction between economic osier ad 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 this is a practical qualification issues relating to health and safety are encounter in many aspects of the course. Much of the content of qualifications is applicable throughout the European musical community due to the equivalence of standards, technological advancements and industry processes.

2. Unit Summary

2.1 Level 3 Unit Summary

Candidates must complete all four units listed below to achieve the RSL Level 3 Certificate in Supporting Music and Performing Arts Learning

Code	Unit title	GLH	TQT	Credit Value
301	Safe Delivery	12	30	4
302	Personal Musicianship	8	35	4
303	Planning Learning	10	35	4
	Musical Delivery	8	25	
		38	125	12

3. Assessment information

3.1 Assessment methodology

The Level 3 Certificate in Supporting Music and Performing Arts Learning is assessed remotely and assessed evidence must be submitted digitally. Candidates can submit assessment evidence for single units or the entire Certificate. A full Level 3 Certificate requires assessment evidence to be submitted for all four units

All assessment of these qualifications is external and 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. Candidates will need to fulfil all of the learning outcomes contained within the unit in order to be eligible for grading at least level or above.

All assessment is criterion reference, 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 combination of grades awarded of learning outcomes and how these are aggregated into a grade for units 302 - Personal Musicianship, 303 - Planning Learning and 304 - Musical Delivery

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

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, candidates must pass each of the **two learning outcomes** within the unit.

Unclassified grades

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

3.4 Unit grade bands

The assessor teams are to apply the detailed grading criteria laid down in each unit as required. The grading criteria are 'banded' in to the following categories:

Distinction

A Distinction grade will be awarded when a candidate has excelled in all of the tasks contained within the unit. They will use a gaily developed and extensive range of skills and be able to produce very convincing and memorable work they will be capable of producing highly original material / ideas and of presenting them in a very effective way. They will show acute understanding of concepts, including relationships between areas of knowledge, select and successfully use a range of techniques. process, skills and manipulate them as appropriate, they communicate ideas well and reflect on and review their insightfully.

Merit

A Merit grade will be awarded where a candidate has produced effective and original work in all of the tasks contained within the unit. They will apply detailed knowledge appropriately in various contexts use a wide range of sound techniques/processes/skills and know how to adapt these to suit their purposes. They review their work effectively and in detail.

Pass

A Pass grade will be awarded where a candidate has demonstrated all assessment criteria within the unit. They will be able to produce work that is structured and have some grasp of a core range of methods of presentation They will demonstrated key areas of knowledge well and use basic techniques/process/skills appropriate to the learning outcome. They can carry out a clear but basic review of their own work.

Unclassified

An Unclassified grade will be awarded where the candidate has failed to demonstrate any assessment criteria within the unit.

3.5 Qualification grade

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

Please note that Unit 1: Safe Delivery is graded as Pass or Unclassified only. A Pass must be achieved in this unit to achieve the overall qualification. However, as Safe Delivery is capped at a Pass, the qualification grade is calculated using 302 Personal Musicianship, 303 Planning Learning and 304 Musical Delivery only.

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

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

3.6 Retaking unit assessments

On receipt of summative assessment unit results, candidates 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 take 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. Candidates have three months to complete and submit any work from the point of application for a retake.

3.7 Referencing

It is advised that all referencing utilises eat Harvard style:

<https://www.mendeley.com/guides/harvard-citation-guide>

3.8 Evidence limits

Evidence limits may be observed individually or combined. For example, a submission for unit 302 could consist of 100 words or 7 minutes of audio/visual, or alternatively, 500 words and 3 minutes 30 seconds of audio/visual. Combined limits can be proportioned in any way.

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

3.9 Quality assurance

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

All RSL qualification 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 (candidates must be least 18 years of age upon application)
- Be free from any barriers that restrict access and progression
- Offer equal opportunities for all wishing to access the qualification
- At the point of application, RSL will ensure that all candidates are fully informed about the requirement 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.

Individual candidates must ensure that they have made the necessary arrangements to have continuous access to a community music ensemble prior to their application

RSL does not offer a course of study leading to the award of this Certificate or any formative guidance throughout; it assesses submissions from candidates who have studied and prepared externally. Where teachers and centres are mentoring candidates, 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 RSLs communication will remain directly with the individual learner. RSL strongly recommend that candidates undertake this qualification under the support and guidance of a qualified teacher.

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

Candidates 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 allow a learner to view their own records of unit registration and achievement but not those of any other learner.

4.3 Recommended prior learning

Candidates are not required to have an academic background in order to apply to take this qualification. However, candidates should be able to play a brass instrument to a minimum

of grade 5 or equivalent standard and be able to read notation confidently. Candidates should ensure that they are aware of these requirements and the requirement to have continuous access to a group of beginner learner musicians for the duration of the course.

5. Further Information and Contact

5.1 International candidates

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.

5.2 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

5.3 Equal opportunities

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

5.4 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 1. Safe Delivery

Unit Code:

Level 3

TQT: 30

GLH: 12

Unit aim

To help you prepare for working in a community environment, it is vital that you develop an understanding of the relevant legislation, policies and good practice to ensure that you keep your learners, and yourself, safe. You must have an awareness of, and comply with, all applicable rules and regulations as this is part of your duty of care for the well-being and safety of your learners - many of whom will be under 18.

As the aim of this unit is to ensure that you have an understanding of the key points of relevant legislation, it is **graded as pass or unclassified only**.

Learning outcomes

Through completion of this unit, candidates will:

- 1. Understand how policies and procedures are relevant to ensuring a safe delivery environment**
- 2. Understand their own role and responsibilities in maintaining a safe environment**
- 3. Be satisfactorily DBS checked, pass "Bandsafe Training" prior to starting the course and complete the BBE IDEA Toolkit within the first half term.**

Grading Criteria

Pass

To achieve a Pass, candidates will:

1. Explain how policies and procedures are relevant to ensuring a safe delivery environment.
2. Explain their own role and responsibilities in maintaining a safe delivery environment.

Unclassified

Unclassified candidates will exhibit one or more of the following:

1. Lack of evidence of ability to explain how policies and procedures are relevant to ensuring a safe delivery environment
2. Lack of evidence of ability to explain their own role and responsibilities in maintaining a safe delivery environment

Assessment Evidence and Unit Content

You should provide:

Evidence that demonstrates an understanding of policies and procedures relating to Health and Safety, Safeguarding, and Inclusion, Diversity, Equality and Accessibility. You must ensure that you describe these in your own words to demonstrate your own understanding and explain why they are relevant to your own practice and the context of your organisation. You should also provide examples of when the procedures or policies might be applied.

Your evidence must also include an explanation of your own role and responsibilities in maintaining a safe environment. You should use your own, additional research into policies and procedures to inform your explanation.

You must provide **three written or recorded discussions** in which you explain how policies and procedures are relevant to ensuring a safe delivery environment, as follows:

Signpost each section you are writing about when talking about Safe Teaching as an overall topic :-

1. Health and Safety

How do you make and ensure your studios are a safe environment? What procedures do you / have you put into place? When are these procedures reviewed? Who reviews them?

You must consider how Health and Safety affects your own responsibilities in your role. You will need to understand how to ensure that learners are safe when you have responsibility for them and that you are aware of any potential risks to Health and Safety.

In your discussion you should:

Give an overview, written in your own words, of one policy of your own choice within the Health and Safety guidance published by either the government of your own country, or that of the UK Government.

The UK government guidance 'Keeping Children Safe in Out of School Settings: Code of Practice' can be found here: <https://www.gov.uk/government/publications/keeping-children-safe-in-out-of-school-settings-code-of-practice/keeping-children-safe-during-community-activities-after-school-clubs-and-tuition-non-statutory-guidance-for-providers-running-out-of-school-settings#section-1-health-and-safety>.

You should refer to 'Section 1: Health and Safety' of this guidance.

- **Explain why this policy is relevant to ensuring a safe delivery environment.**
- **Explain your own role and responsibilities in relation to Health and Safety (e.g. what do you need to ensure you do to keep yourself and others safe?). You should speak to the mentor that you will be working with to gain an understanding of what their expectations are of you.**

2. Safeguarding and Child Protection

What Safeguarding procedures are in place? What and Who is your Safeguarding Lead / Senior Person? Do you know what to do if you have concerns about one of your students? Who should you NOT talk to and why? Why are these procedures important?

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.

You will need to be aware of your responsibilities in relation to Safeguarding and Child Protection.

You will complete BBE's Bandsafe Training, take part in the activities thereof and pass the course with at an appropriate standard. You will read through the BBE Bandsafe resources (<https://www.bbe.org.uk/bandsafe-resources>) and complete the Bandsafe Toolkit (<https://www.bbe.org.uk/bandsafe/bandsafe-toolkit>)

In addition you should provide evidence of the safeguarding policy for the organisation under which you provide your musical activity. This should include a 'decision tree' which highlights the procedure for reporting concerns.

Additionally, you will have a recorded discussion with your mentor in which they will ask you questions about Safeguarding and the procedures you have in place.

3. Inclusivity, Diversity, Equity and Accessibility

How do you ensure you provide and promote a FULLY Equal, Diverse and Inclusive environment to your learners?

What Government Guidelines / Laws are you adhering to?

In tandem with Safeguarding and Child Protection is an awareness of IDEA and the rights of individuals to be treated fairly and equally. You should develop an understanding of why creating a diverse and inclusive environment is vital to ensuring a safe and productive band room and explore how this can be achieved. This includes ensuring that the activities you assist with or lead are accessible to all and developing an awareness of how your role can support this.

You will complete the BBE Inclusion Toolkit (approx 1.5 hours duration)

In addition, give an overview, written in your own words, of one policy of your own choice within the Equality, Diversity and Inclusivity guidance published by either the government of your own country, or that of the UK Government. The UK government guidance 'Equality Act 2010: advice for schools', can be found here: <https://assets.publishing.service.gov.uk/government/uploads/system/uploads/>

[attachment_data/file/315587/Equality_Act_Advice_Final.pdf](#). You should refer to 'Chapter 1: Overview of the Act' of this guidance.

- **Select one specific policy or guideline (as required) and provide an explanation of it as an example.**
- **Explain why this policy is relevant to ensuring a safe delivery environment, using hypothetical or real-life scenarios.**

Use an example from your own teaching to highlight the ways in which a fully Equal, Diverse and Inclusive environment was provided for your students (this could be fictional or future-focussed) - For example why might you NOT chose to play Christmas Songs in December if not all of your learners were religious or Christian?

Explain your own role and responsibilities in relation to Inclusivity, Diversity, Equity and Accessibility (e.g. how can you ensure that the activities you are assisting with or leading are accessible to all?).

It is mandatory for this course for you to have an enhanced check with the Disclosure and Barring Service (DBS), and you should be able to explain what this means.

Discuss your own role and responsibilities for all three topic areas above :

- based on your research and discussions with your mentor or other appropriate professional

- how you should respond to concerns or incidents

- your responsibilities in promoting equality, diversity, and inclusivity,

particularly in the context of the activities you assist with or lead.

- **Avoid unnecessary repetition**

- Stay focused on the specific policy, its relevance and your responsibilities - this is about your experiences and how these procedures and protocols affect you and your delivery.

Evidence may be presented as an essay, blog, vlog, podcast or filmed presentation.

Total written evidence must not exceed 1000 words.

Total audio/visual evidence must not exceed 7 minutes.

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

Additional Unit Content

- Musical Compliance 1: Child Performance Licensing Legislation (BOPA) (BBE)
- Musical Compliance 2: Copyright Law (PRS) - photocopying
- Musical Compliance 3: Copyright Law (PRS) - Arranging

- Social Media - Safeguarding in practice (BBE) - Using social media celebrate and promote your activities in a safe way. Using social media to communicate safely with your community group.
- Social Media - Safe Recruitment and Marketing (BBE)
- Equipment Care and Insurance. Know your equipment and its worth. Know how to maintain instruments and know how to guide others to do the same.
- Personal and Event Insurance - an overview of what needs to be insured and why.
- Plan for a Band - Rehearsal space risk assessments - why risk assessments are a must to keep your community safe. How to source or create an appropriate risk assessment for your activities.

Resources

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

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

Health and Safety at Work Act 1974

<https://www.bbc.co.uk/bitesize/guides/zcs4ng8>

A guide to the Health and Safety at Work Act 1974

In addition, the following websites provide useful information about child protection and safeguarding:

<https://learning.nspcc.org.uk/child-protection-system>

Information about the child protection system

<http://www.anti-bullyingalliance.org.uk/>

Information on how to identify and tackle bullying

<https://www.gov.uk/government/organisations/disclosure-and-barring-service/about>

Information about the Disclosure and Barring Service

www.educare.co.uk/ -

Offers online courses in safeguarding and child protection.

https://assets.publishing.service.gov.uk/media/6509558022a783000d43e81f/After-school_clubs_community_activities_and_tuition_safeguarding_guidance_for_providers.pdf -

Safeguarding advice for providers of after school clubs, community activities and tuition.

Unit 2. Planning Learning

Unit Code:

Level 3

TQT: 35

GLH: 10

Unit aim

The ability to plan learning is at the core of good practice in delivering to community groups. It is extremely useful to understand the process of session planning. A teacher in a school plans around an infrastructure of defined curricula. In a community setting, you will have the freedom to design your own learning sequences, being mindful of basic learning pedagogy specific to the instruments being learnt. Planning learning within this context is a vital skill to develop due to the lack of constraints you will experience, however, it is also a useful one if you hope to train to be a teacher in the future. In the creative arts, session leaders and teachers need to consider how to create inspiring and motivating sessions which will engage and encourage learners and participants. This unit will give you the opportunity to learn about relevant delivery strategies and apply these to a session plan.

Learning outcomes

Through completion of this unit, candidates will:

1. Know a range of delivery strategies.
2. Be able to create a detailed plan for a learning session that will demonstrate your ability to deliver an inspiring and thorough session to a group of known learners

(These are the 2 areas which you MUST address in your submission and by which your submission will be judged against).

Grading criteria

Distinction

1. Comprehensively explain a range of delivery strategies relevant to the delivery to learners in an ensemble setting. The explanation will demonstrate a thorough understanding of the strategies and their relevance.
2. Create a comprehensive learning session that includes objectives and activities appropriate to the pedagogical stages of the learners / participants. The sequence will demonstrate rigorous planning

Merit

1. Provide a clear and detailed explanation of a range of delivery strategies relevant to the delivery to learners in an ensemble setting. The explanation will demonstrate a detailed understanding of the strategies and their relevance.

2. Create a clear sequence of learning that includes objectives and activities appropriate to the pedagogical stages of the learners / participants. The sequence will demonstrate considered planning.

Pass

1. Explain a range of delivery strategies relevant to the delivery to learners in an ensemble setting. The explanation will include an explanation of the strategies used.
2. Create a learning session that includes objectives and activities.

Unclassified

1. Lack of evidence of ability to explain a range of delivery strategies relevant to the delivery to learners in a community music ensemble.
2. Lack of evidence of ability to create a sequence of learning that includes objectives and activities.

Assessment evidence

You should provide:

- 1) **A written or recorded discussion in which you explain delivery strategies relevant to the delivery of brass learning in a community setting.** This should include demonstrating your understanding of communication, adaptive learning, behaviour management and questioning. You must explain how these strategies are relevant to the teaching of brass learning in a community setting and how they might help you with any challenges you may encounter.
- 2) **You will also create a learning plan for a session of musical delivery in the context in which you are working.** This session should be rigorous in detail and will demonstrate your understanding of pedagogy, delivery strategies, participant engagement and defined learning outcomes.

As part of the planning process, **you should clearly indicate and prioritise your analysis of the health and safety of your surroundings, safeguarding and IDEA.**

You should give details of **room layout, session structure, your use of additional support, the sourcing and use of copyrighted or public domain resources in additional to the learning taking place.** You should include the delivery strategies that you will use for each activity. Individuals should not be named in your planning but where necessary, refer to participants as player A, B, C etc

Each session should have an evaluation of how the session went, where or how went particularly well (and learning was clearly expressed) and, if relevant, where or how you deviated from the plan in order to further challenge the learners or more deeply cover a particular aspect of your plan.

Evidence may be presented as an essay, blog, vlog, podcast or filmed presentation. Total written evidence must not exceed 750 words. Total audio/visual evidence must not exceed 5 minutes.

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

Unit Content

To develop an understanding of delivery strategies, you should undertake lesson observations where possible. These will help you to develop an understanding of how delivery strategies work in practice.

You should also discuss planning with the mentor you are working with to gain an understanding of how they plan learning and discuss examples of lesson plans.

In order to complete this unit you will need to develop an understanding of the following areas:

There are many Pedagogical Approaches we can use and include in our delivery in the Performing Arts. However, for this unit it can be an advantage to look at your own delivery style first and establish what we do when we're delivering and why we do it and then associate it with more established Pedagogical Approaches. For example If we include activities in our lessons which involve some demonstrations, explanations, verbal instruction, reading of scripts and even 'having a go!' We could say that we have incorporated a Multi-Modal or V.A.R.K Pedagogical Approach (Visual, Aural, Read/Write and Kinaesthetic Learning Modes or Styles) into our lessons to address our learners' LEARNING NEEDS. If we use a 'trial and error' approach where we encourage our learners to 'have a go and not worry about the initial mistakes' we could refer to this as Piaget's Constructivist Pedagogical Approach. Maybe you have introduced games into your lessons often referred to as 'Gamification' - all of these teaching techniques are relevant to teaching the any of the Performing Arts.

Teaching Techniques

Communication
Adaptive Learning
Behaviour management
Questioning

You should consider how these are relevant to teaching Music in the broadest sense, giving examples of situations or activities where you might apply each technique, or examples of when you have seen them applied in your session observations.

Learning and Education Needs

As part of your understanding of adaptive learning, you will also need to consider how learning and education needs impact methods of adaptive learning. It is vital that you develop an understanding of how learning and education needs might affect particular learners and how you can support them.

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 delivery sessions and groups / ensembles which show progression towards an identified goal.

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?
 - What will need to be covered and in what order?
 - Will you need to build in time to practise/refresh previous learning?
 - 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)?

You have been provided with a Lesson Plan Template which you can fill in or adapt to your own style of lesson.

Additional things to think about :-

Initial, formative and summative 'assessments' for learning and how you would use them in planning your lessons. (In our context, an 'assessment' may mean 'readiness for performance')

Consider how you use feedback in your sessions - both leader feedback and peer feedback to build confidence.

Extension and Contraction Tasks - How you EXTEND the activities for your more advanced students and how you CONTRACT the activities for your students who are still developing or who develop at a different pace. This may appear as increasing complexity of some parts or simplifying others.

Ensure your session plan explicitly considers how you would address the needs of students with diverse learning abilities, including those with special educational needs and disabilities (SEND).

When discussing the 'assessment for learning' and peer feedback, consider how these strategies could be adapted to be inclusive of students with SEND. Are there specific modifications or additional support mechanisms needed for these students?

Resources

There are a number of websites which give information about teaching techniques. Some useful sources include:

<https://www.highspeedtraining.co.uk/hub/communication-skills-for-teachers/> - A guide to communication skills

<https://www.itac.edu.au/blog/teaching-strategies/questioning-techniques> - A guide to questioning techniques

<https://www.structural-learning.com/post/differentiation-strategies-a-teachers-guide> - Information on differentiation

<https://topnotchteaching.com/experts/behaviour-management-strategies/> - An introduction to behaviour management strategies

In addition, the following websites provide useful information about lesson planning:

<https://www.classcraft.com/blog/how-to-build-a-great-lesson-plan-with-a-template/> - Information on lesson planning

<https://www.thoughtco.com/lesson-objectives-that-produce-results-7763> - A guide to writing lesson objectives

You will also find the following aspects of specific musical learning from the workshops relevant to this assignment

- IDEA - Inclusivity, Diversity, Equity and Accessibility
- Starting from Scratch
- Musical Learning and Brass Pedagogy
- Sourcing and Creating Music and Resources
- Structuring a Rehearsal
- Planning a Musical Event

Resources

Glossary

Clear Complete information and ideas are communicated with clarity and precision. Planning is considered and easy to follow.

Comprehensive Covering all or nearly all relevant information and ideas; relationships between subjects are thoroughly considered; opinions and judgements are supported by high quality evidence, fully establishing their relevance and accuracy.

Considered Evidence demonstrates careful thought and consideration.

Detailed Covering information and ideas, and the relationships between these, with close attention. Planning demonstrates consideration of details within the activities.

Rigorous Evidence shows extensive, careful consideration of relevant details that are linked convincingly to the points made.

Thorough A thoughtful and well-considered approach covering all relevant points.

Unit 3. Delivering Musical Learning

Unit Code:

Level 3

TQT: 25

GLH: 8

Unit aim

Delivering learning requires the application of delivery strategies and techniques to engage, motivate and inspire learners and participants. While effective planning plays a fundamental role in a successful session, the ability to think on your feet and respond to the unexpected within a session is of equal importance as a delivery leader. This unit will give you the opportunity to apply the strategies explored in unit 3 in a sequence of carefully chosen pieces of evidence of your skills as a practitioner.

Learning outcomes

Through completion of this unit, candidates will:

1. Demonstrate delivery strategies when leading a planned, videoed rehearsal, event or concert **under the guidance of a supervising mentor.**
2. Evaluate their own delivery practice, identifying strengths and areas for development.

(These are the 2 areas which you **MUST** address in your submission and by which your submission will be judged against).

Grading criteria

Distinction

To achieve a Distinction, candidates will;

1. Show accomplished skills in demonstrating a range of delivery strategies when leading a highly effective portfolio of four planned, videoed rehearsals events or concerts. The activities will be highly engaging and led with consistent confidence.
2. Comprehensively evaluate their own delivery practice, identifying strengths and areas for development. The evaluation, in the form of a commentary to their chosen footage, will demonstrate extensive consideration of the effectiveness of their planning.

Merit

To achieve a Merit, candidates will;

1. Show well-developed skills in demonstrating a range of delivery strategies when leading an effective portfolio of four planned, videoed rehearsals events of concerts. The activities will be engaging and led with confidence
2. Evaluate their own delivery practice clearly and in detail, identifying strengths and areas for development. The evaluation, in the form a commentary to their chosen footage, will demonstrate detailed consideration of the effective of their planning and delivery.

Pass

To achieve a Pass, candidates will;

1. Demonstrate a range of delivery strategies when leading a portfolio of four planned, videoed rehearsals, events or concerts.
2. Evaluate their own delivery practice, identifying strengths and areas for development.

Unclassified

Unclassified candidates will exhibit one or more of the following:

1. Lack of evidence of ability to demonstrate a range of delivery strategies when leading a portfolio of four videoed rehearsals, events or concerts.
2. Lack of evidence of ability to evaluate their own delivery practice, identifying strengths and areas of development.

Assessment evidence

You should provide:

This unit requires you to submit a video of you leading a short, planned activity (between 10 and 15 minutes) under the guidance of a supervising mentor (**the supervising mentor must be clearly visible in the video evidence**).

The video evidence could be an activity from the lesson planned in Unit 2 (TD 302), or you may want to plan something new for the purpose of this unit.

You **MUST** demonstrate at least two of the following delivery strategies:

Communication - showing a good level of communication with ALL of your learners

Adaptive Learning - showing how you have included everyone in the class taking into account their levels of development, learning styles, any Extension or Contraction tasks and any additional support that may be required for SEND learners.

Behaviour management - this can be both managing good behaviour (through feedback and positive verbal and non-verbal praise) or managing challenging behaviour.

Questioning - asking questions to both learners individually and as a group.

Final Note : MAKE SURE YOUR SUPERVISING TUTOR/TEACHER IS VISIBLE IN THE

VIDEO FOOTAGE THROUGHOUT THE LESSON.

This unit requires the creation of a video of you leading a short, planned activity (between 10-15 minutes) under the guidance of a supervising mentor (**the supervising mentor must be clearly visible in the video evidence**).

The video will demonstrate you as a musical practitioner, leading the learning of your group of musicians. The evidence will clearly demonstrate progression both in the activity / music chosen, the presentation of the music and the skills required to deliver it, both from leader and the learners.

The video evidence could be an activity from the lesson planned in Unit 2 (TD 302), or you may want to plan something new for the purpose of this unit. You **MUST** demonstrate at least two of the following delivery strategies:

- **Communication** - showing a good level of communication with ALL of your learners
- **Adaptive Learning** - showing how you have included everyone in the class taking into account their levels of development, learning styles, any Extension or Contraction tasks and any additional support that may be required for SEND learners.
- **Behaviour management** - this can be both managing good behaviour (through feedback and positive verbal and non-verbal praise) or managing challenging behaviour
- **Questioning** - asking questions to both learners individually and as a group.

MAKE SURE YOUR SUPERVISING MENTOR IS VISIBLE IN THE VIDEO FOOTAGE THROUGHOUT THE LESSON. NOT DOING SO WILL RESULT IN 'UNCLASSIFIED' FOR THIS UNIT.

Evidence of your evaluation may be presented as an essay, blog, vlog, podcast or filmed presentation. Total written evidence must not exceed 750 words. Total audio/visual evidence must not exceed 5 minutes.

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

Unit Content

In order to complete this unit you will need to demonstrate:

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 what they need to do
- 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?

Delivery Techniques

You will need to develop an understanding of the following delivery techniques, and apply at least two of them:

- Communication
- Adaptive Learning
- Behaviour management
- Questioning

To further develop your understanding of delivery methods and techniques, you should undertake lesson observations where possible. You should also try out a range of methods and techniques when assisting or leading activities in the classroom.

Evaluation

When undertaking an evaluation of your delivery practice, you should consider:

- Was your planning effective?
- Did you encounter any situations or scenarios that you didn't plan for? What impact did this have?
- What were the strengths of your planning?
- What were the weaknesses of your planning?
- How could your planning be improved?
- Was the delivery of your activity effective?
- Were the learners engaged? How could you tell?
- How closely did you follow your plan? What impact did this have?
- What were the strengths of your delivery?
- What were the weaknesses of your delivery?
- How could your delivery be improved?

You should include and respond to any feedback received (whether from the learners or your supervising teacher) when undertaking your evaluation.

Resources

There are a number of websites which give information specific to teaching (in a classroom context) techniques.

Some useful sources include:

<https://www.highspeedtraining.co.uk/hub/communication-skills-for-teachers/> - A guide to communication skills

<https://www.itac.edu.au/blog/teaching-strategies/questioning-techniques> - A guide to questioning techniques

<https://www.structural-learning.com/post/differentiation-strategies-a-teachers-guide> - Information on differentiation

<https://topnotchteaching.com/experts/behaviour-management-strategies/> - An introduction to behaviour management strategies

In addition, the following websites provide useful information on creating a positive classroom environment:

<https://www.ucl.ac.uk/teaching-learning/publications/2020/apr/creating-safe-spaces-students-classroom> - Information on creating a safe space for students to learn

<https://www.trueeducationpartnerships.com/schools/create-safe-space-classroom/> - A guide to creating a safe space

Glossary

Accomplished	Work is highly effective and demonstrates a high level of skill
Clear	Complex information and ideas are communicated with clarity and precision
Comprehensive	Covering all, or nearly all, relevant information and ideas; relationships between subjects are thoroughly considered; opinions and judgements are supported by high quality evidence, fully establishing their relevance and accuracy
Detailed	Covering information and ideas, and the relationships between these, with close attention
Effective	Work is well-considered and applies relevant skills and/or knowledge
Extensive	Covering a wide range of details or ideas
Highly effective	Evidence demonstrates consistent engagement, producing a highly successful outcome
Well-developed	Relevant and well-defined

Unit 4. Personal Musicianship

Unit Code:

Level 3

TQT: 35

GLH: 8

Unit aim

Being confident in your own abilities, at whichever stage you find yourself, is an integral part of leading a group. There may be aspects of your musical knowledge and skill which you are not as sure of as you like to be. This unit allows you to focus your efforts onto those aspects of your own portfolio of musical expertise which may need to progress in order to feel confident when sharing them with the learners you deliver to. It is also important to maintain and use newly acquired knowledge in order to keep it at the forefront of your practice. The evidence collated in this unit will contribute directly to the learning others, but will be personal to you as a candidate.

Learning outcomes

1. Demonstrate personal progression in musical skill or understanding that has direct relevance to the delivery of musical skill and understanding of learners.
2. Comment on and evaluate your learning methods, processes and the route they have taken, identifying successes, strengths and the direction of further development.

Guided Grading Criteria

These grades guide content that will ultimately contribute directly to units 2 & 3.

Distinction

To achieve a distinction, candidates will;

1. Show accomplished development of skills and understanding in chosen focused areas of personal musicianship.
2. Deliver musical skills and understanding in a comprehensive and adaptive way, with a heightened understanding of methods and processes evident.

Merit

To achieve a merit, candidates will;

1. Show well-developed skills and understanding in chosen focused areas of personal musicianship.
2. Deliver the musical skills and understanding in a confident manner and a clear understanding of methods and processes will be evident.

Pass

To achieve a pass, candidates will;

1. Show some progression in the skills and understanding of chosen focused areas of personal musicianship.
2. Deliver the musical skills or understanding to learners, identifying strengths and areas for development.

Unclassified

Unclassified learners will exhibit one or more of the following:

1. A lack of evidence of ability to progress personal musical skill or understanding.
2. A lack of evidence of ability to evaluate their own progression, the ability to identify strengths or to identify areas for development.

Assessment Evidence

There is no assessed submission directly associated with this unit, though all aspects of its content, your growth in personal musicianship, including the two specific musical skills or learning that you have developed through your choice of electives on workshop days, will be essential to your assignments in units 2 and 3.

Nevertheless, you should collect and collate evidence of specific aspects as outlined below, you should include written accounts of rehearsals, notes on workshops attended, evaluation of rehearsals where your improvement in skills can be clearly documented and can be referred to easily and with confidence.

Your evidence should be in an appropriate form (written, videos, supporting scores, resources etc), clearly marked by date, with a reflective comment of an appropriate length and content that clearly demonstrates your own understanding of the benefit to your own practice and that of your learners. Providing examples or discussing occasions of other instances when this skill might be applied in the future will also be of benefit.

Clear and comprehensive evidence will be essential to refer to in the appendices of your Unit 2 and 3 assignments. Ensuring that your records are catalogued, easily understood and appropriately formatted at the point of creation will ensure that you don't waste time on them later on when you need them.

Unit Content

Electives:

Electives are a choice of five modules which address the specific musical needs of candidates taking part in the Future Leaders' Programme. They are intended to inform and develop some of the basic attributes of a skilled Youth Leader.

Candidates will join the course from different starting points and some will require a period of intensive study in these areas, where others will not. When applying to the programme, we will ask you to rank the five options according to your own need, from

the skills you are most confident with (5), to least confident (1). You will study two electives over the compulsory workshop weekends in three progressive sessions.

The choices are:

	Elective Title	Description
1	First Year Brass - an exploration of the progression of skill from first sounds to Grade 1.	A when, why and how of playing a brass band instrument, this elective will equip candidates with some basic knowledge and understanding of the pedagogy of brass playing to support a beginner's first year. We'll discuss what you need to know even before a beginner picks up an instrument and through the various stages of learning. We'll discuss applying stage-appropriate repertoire and how to be creative in your delivery.
2	Easy Steps into Jazz Improvisation for the Bandroom	A really practical elective (instruments needed!) in which the early steps of improvisation are introduced. It will provide some general hints and tips needed to understand how improvisation is derived from basic chords, scales and chordal structures. This elective will provide support for musical leadership in a fun and hands-on way.
3	The Theory Behind Youth Bandroom Music Making	To be able to communicate basic theoretical concepts to first year brass learners in a memorable and engaging way and to establish a firm understanding of the basics of theory needed in a bandroom context.
4	Sourcing and Creating Learning Resources	This elective provides candidates with the skills to source learning materials, resources and sheet music appropriate for a band's first year. Where specific materials can't be found, it guides you through current options for making your own, including support with notation software and arranging tips.
5	The Role of the Conductor in a Youth Bandroom	This elective begins with the premise that a conductor is so much more than a person who keeps a band playing together. It explores conducting technique at a level needed in a youth bandroom, but also explores approaches to building confidence and positive relationships with young musicians.

Resources

Resources are specific to each elective.

Glossary

Accomplished	Work is highly effective and demonstrates a high level of skill
Comprehensive	Covering all or nearly all relevant information and ideas; relationships between subjects are thoroughly considered; opinions and judgements are supported by high quality evidence, fully establishing their relevance and accuracy.
Well-developed	Relevant and well-defined

Confident

Showing assurance in one's own skill or understanding

Clear

Complete information and ideas are communicated with clarity and precision. Planning is considered and easy to follow.