

Pearson BTEC
International Level 3 in
Music

Specification

First teaching from April 2020

L3

Issue 4

Pearson

BTEC International Level 3

Qualifications in Music

Specification

First teaching April 2020

Issue 4

Edexcel, BTEC and LCCI qualifications

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This specification is Issue 4. We will inform centres of any changes to this issue. The latest issue can be found on our website.

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ISBN 978 1 446 96 536 8

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Welcome

With a track record built over 40 years of learner success, our BTEC International Level 3 qualifications are recognised internationally by governments, industry and higher education. BTEC International Level 3 qualifications allow learners to progress to the workplace – either directly or via study at a higher level. Over 100,000 BTEC learners apply to university every year. Their Level 3 BTECs, either on their own or in combination with A Levels, are accepted by UK and international universities, and higher education institutes for entry to relevant degree programmes.

Career-ready education

BTECs enable a learner-centred approach to education, with a flexible, unit-based structure and knowledge applied to project-based assessments. BTECs focus on the holistic development of the practical, interpersonal and thinking skills required to be successful in employment and higher education.

When creating the BTEC International Level 3 qualifications in this suite, we worked with many employers, higher-education providers, colleges and schools to ensure that we meet their needs. Employers are looking for recruits who have a thorough grounding in the latest industry requirements and work-ready skills, for example teamwork. Learners who progress to higher education need experience of research, extended writing and meeting deadlines. BTEC qualifications provide the breadth and depth of learning to give learners this experience.

BTEC addresses these needs by offering:

- a range of BTEC qualification sizes, each with a clear purpose, so that there is something to suit each learner's choice of study programme and progression plans
- internationally relevant content, which is closely aligned with employer and higher-education needs
- assessments and projects chosen to help learners progress; this means that some assessments and projects are set by you to meet local needs, while others are set by Pearson, ensuring a core of skills and understanding common to all learners.

We provide a full range of support, both resources and people, to ensure that learners and teachers have the best possible experience during their course. See *Section 10 Resources and support*, for details of the support we offer.

Collaborative development

Learners who complete their BTEC International Level 3 qualification in Music aim to go on to employment, often via the stepping stone of higher education. It was, therefore, essential that we developed these qualifications in close collaboration with experts from professional bodies, businesses and universities, and with the providers who will be delivering the qualifications. We engaged experts in the development of these qualifications to ensure that the content meets providers' needs and gives learners quality preparation to help them progress. We are grateful to all the university and further-education lecturers, teachers, employers, professional body representatives and other individuals who have generously shared their time and expertise to help us develop these new qualifications.

Universities, professional bodies and businesses have provided letters of support confirming that these qualifications meet their entry requirements. The letters can be viewed on our website: qualifications.pearson.com

Summary of Pearson BTEC International Level 3 Qualifications in Music specification Issue 4 changes

Summary of changes made between the previous issue and this current issue	Page number
Rules about compensation clarified for 720 GLH Diploma sizes	Page 9
Table added to summarise points available for each qualification and size	Pages 102-104
Table showing grading threshold added	Page 105
Examples of grade calculations added	Pages 106-108

Summary of Pearson BTEC International Level 3 Qualifications in Music specification Issue 3 changes

Summary of changes made between Issue 2 and Issue 3	Page number
The Music Production qualification has been made clearer throughout the introductory pages of this specification.	Pages 2-5, 9 and 10

If you need further information on these changes or what they mean, contact us via our website at: qualifications.pearson.com/en/support/contact-us.html.

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Introduction to the BTEC International Level 3 Qualifications in Music

Welcome to your new specification for the Pearson BTEC International Level 3 Qualifications in Music. These qualifications bring you the best of the BTEC tradition of developing independent, vocationally aware learners through the right balance between teaching/learning and assessment. The qualifications have been designed around holistic, explorative and integrated creative teaching approaches that are conducive to deep learning and skills development.

The qualifications support a curriculum where learners are able to continually revisit their approaches to the making and understanding of art and design practice, adding levels of refinement, sophistication and precision to their practice as they progress.

Key features

This new specification has been designed around the teaching approaches that are widely used in centres. It ensures that there is a simpler, better fit between these approaches and the structure of assessment.

The specification supports a curriculum where learners are encouraged to continually revisit their approaches to making and understanding music, refining their skills, adding complexity and exploring new contexts. At the same time assessment requirements are clearly delineated, this ensures that all learners are being consistently measured to national standards, facilitating progression to university and to employment in the modern music industry.

These are the key features of this specification model:

- two pathways available for learners to focus on either music or music production
- all content in each pathway is mandatory
- content is defined in large blocks – called learning and teaching modules
- all assessment is of substantial size and linked to clear assessment objectives.

Mandatory content

Learners need to have access to teaching and learning approaches that challenge them to deepen and refine their skills over time. This approach is supported by the definition of mandatory content for all learners, which addresses:

- development of music or music production skills
- management of projects
- self-analysis and reflection
- understanding of musical elements
- appreciation of the music industry and their future role in it
- the ability to present themselves and their achievements effectively.

Within the scope of the defined content, you will be able to provide for learners' interests in relation to instrumentation, style and projects that are relevant locally.

The definition of a single set of mandatory content within each pathway allows for the simple and consistent presentation of requirements so that you will have work of a greater depth and standard to assess. It also reduces the potential for overlap between assessment units so that similar skills are not over-assessed.

Learning and teaching modules

The specification is divided into a number of large learning and teaching modules. This allows content themes to be taught together and revisited, to ensure that learners are integrating their learning and developing their skills holistically and iteratively. The content for each learning and teaching module is related to a number of assessment units, which may draw broadly on the content themes in the defined evidence.

For internal assessment units, these learning and teaching modules allow you to use large-scale projects easily, as the basis for generating evidence for assessment.

Assessment units

The assessment units allow you to assess learners using the established grades of Pass, Merit and Distinction, which in turn provide for overall qualification grading on the established scale for International Level 3 BTECs.

There are clear links from the learning and teaching modules to the assessment units, each of which is graded against defined criteria to ensure national standards.

The assessment units are equally weighted in each learning and teaching module.

Internal assessment focuses on defining a clear hierarchy of achievement against specific assessment requirements.

Each assessment unit has simple, clear evidence and assessment rules, and all terms are used consistently and defined explicitly across the assessment units.

Qualifications in the sector

The qualifications included in this specification are:

- Pearson BTEC International Level 3 Subsidiary Diploma in Music
- Pearson BTEC International Level 3 Foundation Diploma in Music
- Pearson BTEC International Level 3 Diploma in Music
- Pearson BTEC International Level 3 Extended Diploma in Music
- Pearson BTEC International Level 3 Subsidiary Diploma in Music Production
- Pearson BTEC International Level 3 Foundation Diploma in Music Production
- Pearson BTEC International Level 3 Diploma in Music Production
- Pearson BTEC International Level 3 Extended Diploma in Music Production.

The second year of the Extended Diploma requires learners to complete two large projects, with interrelated skills that are necessary for progression.

These qualifications have been designed to meet learners' needs flexibly and they do not include external assessment. They are not, therefore, recognised as qualifications for performance table purposes.

Qualifications, sizes and purposes at a glance

Title	Size and structure	Summary purpose
Pearson BTEC International Level 3 Subsidiary Diploma in Music or Music Production	360 GLH Equivalent in size to one International A Level.	<p>This qualification is designed to support learners who are interested in learning about the music industry alongside other fields of study, with a view to progressing to a wide range of higher education courses, not necessarily in music subjects.</p> <p>The qualification is designed to be taken as part of a programme of study that includes other appropriate BTEC International Level 3 qualifications or International A Levels.</p>
Pearson BTEC International Level 3 Foundation Diploma in Music or Music Production	510 GLH Equivalent in size to 1.5 International A Levels.	<p>This qualification is designed to support learners who want to study music qualifications as a one-year, full-time course, or for those wanting to take it alongside another area of complementary or contrasting study as part of a two-year, full-time study programme.</p> <p>The qualification would support progression to higher education if taken as part of a programme of study that included other BTEC International Level 3 qualifications or International A Levels.</p>
Pearson BTEC International Level 3 Diploma in Music or Music Production	720 GLH Equivalent in size to two International A Levels.	<p>This qualification is designed to support learners who want to study music qualifications as the main element alongside another area of complementary or contrasting study as part of a two-year, full-time study programme.</p> <p>The qualification would support progression to higher education if taken as part of a programme of study that included other BTEC International Level 3 qualifications or International A Levels.</p>

Title	Size and structure	Summary purpose
Pearson BTEC International Level 3 Extended Diploma in Music or Music Production	1080 GLH Equivalent in size to three International A Levels.	This qualification is designed as a full-time course to support learners who want to study music qualifications as the main focus of a two-year, full-time study programme. The qualification would support progression to higher education in its own right.

1 Qualification purpose

In this section, you will find information on the purposes of the:

Pearson BTEC International Level 3 Subsidiary Diploma in Music

Pearson BTEC International Level 3 Foundation Diploma in Music

Pearson BTEC International Level 3 Diploma in Music

Pearson BTEC International Level 3 Extended Diploma in Music

Pearson BTEC International Level 3 Subsidiary Diploma in Music Production

Pearson BTEC International Level 3 Foundation Diploma in Music Production

Pearson BTEC International Level 3 Diploma in Music Production

Pearson BTEC International Level 3 Extended Diploma in Music Production.

There are two pathways available for learners to focus on either music or music production.

Who are these qualifications for?

The content of this qualification has been developed in consultation with academics to ensure that it supports progression to higher education. In addition, employers and professional bodies have been involved and consulted, in order to confirm that the content is appropriate and consistent with current practice, should learners choose to enter employment directly in the music sector.

In addition to the knowledge, understanding and skills that underpin study of the music sector, this qualification offers learners experience of the breadth and depth of the sector to prepare them for further study or training.

Learners taking this qualification may study up to four learning and teaching modules:

- Music Skills Development or Music Production Skills Development
- The Global Music Industry
- Personal Music Profile
- Collaborative Music Project.

Pearson BTEC International Level 3 Qualifications in Music

Choosing the most suitable size of qualification will depend on the learner's broader programme of study. For example, a learner who wishes to focus solely on music may take the Diploma or Extended Diploma, while a learner who selects a smaller qualification, such as the Subsidiary Diploma or the Foundation Diploma, may choose to combine it with qualifications from other sectors, in order to support their desired progression. Smaller qualifications are also suitable for learners who are in employment and studying part-time.

Qualification structures have been designed to enable a learner who starts with the smallest qualification to progress easily to the larger qualifications.

- The Subsidiary Diploma, equivalent in size to one International A Level, is for learners who are looking to study music as a one-year, part-time course and for those who wish to take it alongside another area of contrasting or complementary study, as part of a two-year, full-time study programme.
- The Foundation Diploma, equivalent in size to 1.5 International A Levels, is for learners who are looking to study music as a two-year, part-time course and for those who wish to take it alongside another area of contrasting or complementary study, as part of a two-year, full-time study programme.
- The Diploma, equivalent in size to two International A Levels, is for learners who are looking to study music as a two-year, full-time course and for those who wish to take it alongside another area of contrasting or complementary study, as part of a two-year, full-time study programme.
- The Extended Diploma, equivalent in size to three International A Levels, is for learners who are looking to study music as a two-year, full-time course. If taken as part of a programme of study that includes other BTEC Internationals or A Levels, it supports progression to higher education. It also supports progression to an apprenticeship in the music sector or to a further year of study at Level 3.

What do these qualifications cover?

The content of this qualification has been developed in consultation with academics to ensure that it supports progression to higher education. In addition, employers and professional bodies have been involved and consulted, in order to confirm that the content is appropriate and consistent with current practice, should learners choose to enter employment directly in the music sector.

The qualification provides the knowledge, skills and understanding that will prepare learners for further study or training.

Learners taking this qualification will study from four mandatory learning and teaching modules including:

- Music Skills Development or Music Production Skills Development
- The Global Music Industry
- Personal Music Profile
- Collaborative Music Project.

The mandatory content allows learners to concentrate on either the development of their musical performance or production skills and creation techniques and relate them to the music industry.

What could these qualifications lead to?

If learners complete this qualification in a year, they may progress to further learning at Level 3, for example another Diploma with 510 GLH in a complementary sector or the Pearson BTEC International Level 3 Extended Diploma in Music.

These qualifications offer learners the opportunity to develop their musical and technical skills through a process of self-evaluation, practice and review which supports them as they start to build their personal audio portfolio in preparation for entry to higher education. In addition to the music sector-specific content outlined above, the requirements of the qualification will mean that learners develop the transferable and higher-order skills that are highly regarded by higher education and employers, for example communication skills, team working, personal practice and reflection.

These qualifications offer learners the opportunity to develop their musical and technical skills over their course of study through a process of critical evaluation, practice and review, which are key skills for progression to higher education. The qualifications also support learners to become confident in taking ownership of and responsibility for their projects.

Learners should always check the entry requirements for degree level programmes at specific higher education providers.

There are also specific requirements in some assessment units for assessment of these skills where relevant, for example where learners are required to undertake real or simulated activities.

How do these qualifications provide employability skills?

In the Pearson BTEC International Level 3 Qualifications in Music learning and teaching modules and assessment units, learners have opportunities during the teaching and learning phase to practise developing employability skills. The employability skills referenced in this specification are generally the following three main categories:

- cognitive and problem-solving skills: using critical thinking, approaching non-routine problems, applying expert and creative solutions, using systems and technology
- interpersonal skills: communicating, working collaboratively, negotiating and influencing, self-presentation
- intrapersonal skills: self-management, adaptability and resilience, self-monitoring and development.

There are also specific requirements in some assessment units for assessment of these skills where relevant, for example where learners are required to undertake real or simulated activities.

How do these qualifications provide transferable knowledge and skills for higher education?

All BTEC International Level 3 qualifications provide transferable knowledge and skills that prepare learners for progression to higher education. The transferable skills that universities value include:

- the ability to learn independently
- the ability to research actively and methodically
- being able to give presentations and being active group members.

BTEC learners can also benefit from opportunities for deep learning, where they are able to make connections among learning and teaching modules and assessment units and select areas of interest for detailed study. BTEC International Level 3 qualifications provide a vocational context in which learners can develop the knowledge and skills required for particular degree courses, including:

- teamwork
- project work
- presentation
- analytical skills
- creative development.

2 Structure

Structure of the qualifications

Learners must complete all mandatory assessment units outlined in the structure and achieve a Pass grade or above for each assessment criterion in all assessment units.

Pearson BTEC International Level 3 Subsidiary Diploma in Music – 360 GLH

The Subsidiary Diploma includes two learning and teaching modules, assessed through one mandatory and two optional assessment units. Learners must complete one mandatory assessment unit and achieve a Pass grade or above in at least two assessment units.

Pearson BTEC International Level 3 Foundation Diploma in Music – 510 GLH

The Foundation Diploma includes two learning and teaching modules, assessed through four mandatory assessment units. Learners must complete all mandatory assessment units and achieve a Pass grade or above in at least three of the four assessment units.

Pearson BTEC International Level 3 Diploma in Music – 720 GLH

The Diploma includes four learning and teaching modules, assessed through five mandatory and two from three optional assessment units. Learners must complete five mandatory assessment units and choose two from three optional units and achieve a Pass grade or above in both optional skills development units and at least three other assessment units.

Pearson BTEC International Level 3 Extended Diploma in Music – 1080 GLH

The Extended Diploma includes four learning and teaching modules, assessed by 11 mandatory assessment units. Learners must complete all assessment units and achieve a Pass grade or above in the mandatory assessment units (E13 and the three assessment units from Module A) and at least five other assessment units.

Pearson BTEC International Level 3 Subsidiary Diploma in Music Production – 360 GLH

The Subsidiary Diploma includes two learning and teaching modules, assessed through one mandatory and two optional assessment units. Learners must complete one mandatory assessment unit and achieve a Pass grade or above in at least two assessment units.

Pearson BTEC International Level 3 Foundation Diploma in Music Production – 510 GLH

The Foundation Diploma includes two learning and teaching modules, assessed through four mandatory assessment units. Learners must complete all mandatory assessment units and achieve a Pass grade or above in at least three of the four assessment units.

Pearson BTEC International Level 3 Diploma in Music Production – 720 GLH

The Diploma includes four learning and teaching modules, assessed through five mandatory and two from three optional assessment units. Learners must complete five mandatory assessment units and choose two from three optional units and achieve a Pass grade or above in both optional skills development units and at least three other assessment units.

Pearson BTEC International Level 3 Extended Diploma in Music Production – 1080 GLH

The Extended Diploma includes four learning and teaching modules, assessed by 11 mandatory assessment units. Learners must complete all assessment units and achieve a Pass grade or above in the mandatory assessment units (E13 and the three assessment units from Module B) and at least five other assessment units.

These tables show all the learning and teaching modules and the qualifications they contribute to.

Pearson BTEC International Level 3 in Music

Learning and teaching module	Related assessment units	GLH	360 Subsidiary Diploma*	510 Foundation Diploma	720 Diploma*	1080 Extended Diploma
A Music Skills Development – 300 GLH (360/720) 450 GLH (510/1080)	A1 Performing as an Ensemble	150	O (PSA)	M (PSA)	O (PSA)	M (PSA)
	A2 Creating Musical Material	150	O (PSA)	M (PSA)	O (PSA)	M (PSA)
	A3 Using Musical Styles	150	O (PSA)	M (PSA)	O (PSA)	M (PSA)
C The Global Music Industry – 60 GLH (360/510/720/1080)	C7 Planning a Career in the Industry	60	M	M	M	M
D Personal Music Profile – 180 GLH (720) 300 GLH (1080)	D8 Using Development Plans to Refine Skills	90				M
	D9 Producing a Personal Project	90			M	M
	D10 Using Material for Self-promotion and Networking	90			M	M
	D11 International Profile	30				M
E Collaborative Music Project – 180 GLH (720) 270 GLH (1080)	E12 Undertaking a Defined Technical Project Role	90				M
	E13 Using Creative Collaboration to Develop a Project	90			M	M
	E14 Producing a Collaborative Project	90			M	M

*Choose two from three optional assessment units in Module A in 360/720GLH Music

PSA = Pearson Set Assignment

GLH = Guided Learning Hours

Pearson BTEC International Level 3 in Music Production

Learning and teaching module	Related assessment units	GLH	360 Subsidiary Diploma*	510 Foundation Diploma	720 Diploma*	1080 Extended Diploma
B Music Production Skills Development – 300 GLH (360/720) 450GLH (510/1080)	B4 Studio Recording	150	O (PSA)	M (PSA)	O (PSA)	M (PSA)
	B5 Creating Musical Material through Production	150	O (PSA)	M (PSA)	O (PSA)	M (PSA)
	B6 Music Technology Events	150	O (PSA)	M (PSA)	O (PSA)	M (PSA)
C The Global Music Industry – 60 GLH (360/510/720/1080)	C7 Planning a Career in the Industry	60	M	M	M	M
D Personal Music Profile – 180 GLH (720) 300 GLH (1080)	D8 Using Development Plans to Refine Skills	90				M
	D9 Producing a Personal Project	90			M	M
	D10 Using Material for Self-promotion and Networking	90			M	M
	D11 International Profile	30				M
E Collaborative Music Project – 180 GLH (720) 270 GLH (1080)	E12 Undertaking a Defined Technical Project Role	90				M
	E13 Using Creative Collaboration to Develop a Project	90			M	M
	E14 Producing a Collaborative Project	90			M	M

*Choose two from three optional assessment units in Module B in 360/720GLH Music Production

PSA = Pearson Set Assignment

GLH = Guided Learning Hours

Pearson Set Assignment units

This is a summary of the type and availability of set assignment units. For more information, see *Section 5 Assessment structure*, and the units and sample assessment materials.

- The Pearson set assignments (PSAs) for this qualification will be available for all the skills development modules. There will be tasks for all three of the related assessment units.
- Learners on the Subsidiary Diploma and Foundation Diploma are required to complete one of these units using a PSA.
- Learners on the Diploma and Extended Diploma are required to complete two of these units using the PSA. The remaining units in the qualification can be set internally or use a PSA.

	Subsidiary Diploma	Foundation Diploma	Diploma	Extended Diploma
Skills units you need to take	Two out of three skills units	All three skills units	Two out of three skills units	All three skills units
How many of these should be a PSA?	One skills unit	One skills unit	Two skills units	Two skills units
What about the rest?	If you meet the minimum requirement for PSA then the remaining skills units in your qualification can be either internally set or PSA.			

Music

Module	Type	Availability
A: Music Skills Development	<ul style="list-style-type: none"> • Three assignments set by Pearson and marked by the centre. • The recommended assessment period is 25 hours. 	Two available for each one-year period.

Music Production

Module	Type	Availability
B: Music Production Skills Development	<ul style="list-style-type: none"> • Three assignments set by Pearson and marked by the centre. • The recommended assessment period is 25 hours. 	Two available for each one-year period.

Assessment

Synoptic assessment

The synoptic assessment in the Foundation Diploma is related to the learning and teaching *Module A: Music Skills Development* or *Module B: Music Production Skills Development*. In this assessment learners apply their learning synoptically in relation to an industry-style brief. The synoptic assessment is through a set of interconnected tasks related to a defined vocational theme, where learners use a broad range of planning, collaborative skills, practical exploration, creative thinking, industry knowledge and technical musical skills to develop performance, production and creation material to achieve the requirements of the brief.

The assessment will benefit learners who want to progress to higher education because it requires the transferable skills valued by higher education, such as organisational skills, creative thinking, problem solving and working in groups. This task will also benefit learners who want to progress to job roles in music performance, production and creation because it requires application and understanding of how to contribute to creative developments, the rehearsal process, creative and technical skills and shaping and refining pieces of work to an industry brief, which employers in this sector value.

In completing the synoptic assessment units, learners will select and apply learning from the other learning and teaching *Module C: The Global Music Industry*. This requires learners to develop their knowledge and understanding of the music industry, including roles, organisations and capitalising on job opportunities.

In the Extended Diploma, learners build on the three linked synoptic assessments in A1, A2 and A3 or B4, B5, and B6 with the assessment on E14 where learners are required to collaborate on a music project using the skills they have gained in creating, producing and performing in Module A. Learners are required to use aspects of their technical, creative and collaborative music skills to produce a technically adept collaborative music project. To do this, learners will draw on their creative, production and performance skills and select and apply learning from other learning and teaching modules to realise the outcome, including knowledge of the music industry, organisational and collaborative skills, creative thinking, technical music skills and professional behaviours. These skills are highly regarded by higher education and employers, and will greatly benefit learners who want to progress to these areas.

Language of assessment

Assessment of the units for these qualifications is available in English but can be translated as necessary. All learner work must be available for standardisation in English. A learner taking the qualifications may be assessed in Sign Language where it is permitted for the purpose of reasonable adjustment.

For information on reasonable adjustments see *Section 7: Administrative arrangements*.

Grading in these qualifications

The Pearson BTEC International Level 3 Subsidiary Diploma, Foundation Diploma, Diploma and Extended Diploma in Art and Design Practice are graded using an overall qualification grading of P to D* for the former and PPP to D*D*D* for the latter.

BTEC International Level 3 qualifications are awarded at the grade ranges shown in the table below.

Qualification	Available grade range
Subsidiary Diploma, Foundation Diploma	P to D*
Diploma	PP to D*D*
Extended Diploma	PPP to D*D*D*

Learners who do not meet the minimum requirements for a qualification grade to be awarded will be recorded as Unclassified (U) and will not be certificated. They may receive a Notification of Performance for individual assessment units. The Information Manual gives full information.

Each learning and teaching module defines the range of content that learners will cover. The assessment evidence produced is presented and assessed against assessment units. Assessment units are each assessed against six criteria, which are graded on a scale of Distinction, Merit, Pass and Unclassified.

Understanding your learning and teaching modules and assessment units

This section sets out the required teaching and learning content areas and how they should be delivered.

Each learning and teaching module has a number of content areas, which set out:

- the content to be covered
- how it can be approached for effective teaching and learning.

Learners should take assessments only once the learning and teaching module content themes have been covered.

Each learning and teaching module in the specification is set out in a similar way.

A brief explanation is given below of how the learning and teaching modules are set out. It is important that all teachers, assessors, internal verifiers and other staff responsible for the programme read and take note of this section.

Learning and teaching module title: certificates will include the title of the learning and teaching module and related assessment units, for example *Music Skills Development: Performing as an Ensemble*, and the grades achieved for each criteria in the assessment units.

Assessment summary: this section summarises the scope and type of learning that will be assessed throughout the module through assessment objectives. The assessment objectives use verbs such as 'apply', 'demonstrate', 'explore' and 'inform' to define the basic requirements for the skills and abilities that learners will need to evidence.

You can find out more about the verbs used in the assessment objectives in *Appendix 2*.

Essential information for assessment:

Assessment unit A1 – Performing as an ensemble

Recommended evidence

This module contains three assessment units, A1.1, A1.2 and A1.3. Pearson Set Assignments (PSAs) are available for all three.

Learners on the Subsidiary Diploma or Diploma are required to complete one of these units using a PSA, learners on a Foundation Diploma or Extended Diploma are required to complete two of these units using a PSA.

Remaining assessment units may be assessed internally using the following guidance:

A1.1/1.2 Materials demonstrating engagement within rehearsal sessions and debrief of sessions.

- This might include videos or audio recordings of rehearsals, group or individual debriefs, written commentary.

A1.3 A video recording of a final completed ensemble music performance.

Summary of evidence in relation to assessment objectives, including recommended formats.

Assessment criteria and amplification for decisions

A1.1 Contribute to the development of musical material through rehearsal		
A1.P1 Pass Adequate	A1.M1 Merit Effective	A1.D1 Distinction Accomplished
<p>At Pass, learners approach rehearsal with some engagement and discipline demonstrating an appropriate application of techniques and constructive collaborative working.</p> <p>At Merit, learners approach rehearsal with consistent engagement and discipline demonstrating an application of techniques and collaborative working that contribute to the progression of the rehearsal.</p> <p>At Distinction, learners approach rehearsal with sustained and mature engagement and discipline demonstrating a perceptive application of techniques and proficient collaborative working that contribute to the progression of the rehearsal.</p>		

The assessment objectives are statements indicating the scope of learning for the assessment unit and relate to the evidence and assessment criteria.

Standard for criteria at Pass, Merit and Distinction level for corresponding assessment objective. See Appendix 2 for definition of these terms.

Essential information on how the assessment criteria should be used to assess performance for each assessment objective.

3 Content

Index of modules

This section contains all the modules developed for these qualifications. Please refer to *pages 10-11* to check which units are available in the qualifications in this sector.

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Module E: Collaborative Music Project	71

Module A: Music Skills Development

Level: 3

Unit type: **Internal**

Subsidiary Diploma guided learning hours: 300

Foundation Diploma guided learning hours: 450

Guided learning hours: 510

Introduction

There are broad and varied requirements of modern musicians, including being able to adapt to performance, production and creation contexts, and how musical theory and stylistic knowledge fit into them.

As musical skills are interrelated in terms of musicality and musical elements, this module develops the ability to apply knowledge and skills related to the key areas of the global music industry. It requires significant learning and teaching time to explore and develop musical techniques in different contexts. It involves a series of short learning projects to learn and refine skills, so that learners are able to adapt them independently to vocationally-varied situations. The projects will allow the development of aural and music theory skills in practical contexts and the ability to break down stylistic and sonic traits in musical genres. The projects will also cover the development of individual and ensemble performance skills, which need to be developed over a period of time to allow learners to refine their technical musical proficiency. The technological, structural and creative skills associated with music creation and production are also refined over a period of time, allowing a holistic learning journey associated with the skills of a modern musician. The projects allow the development of key complementary skills for musicians, such as professional skills and critical reflection.

This module is assessed through three assessment units for learners studying the Foundation Diploma or two assessment units for those studying the Subsidiary Diploma. These assessment units draw from the range of content in the module to allow the demonstration of a breadth of musical skills and knowledge applied to vocational contexts. This synoptic module draws on the learning from *Module C: The Global Music Industry* in the response to a vocational brief related to industry roles and freelance work.

This module also provides a depth and breadth of skills related to undertaking the large-scale vocational projects in *Module D: Personal Music Profile* and *Module E: Collaborative Music Project*.

This module prepares learners for progression by providing the development of musical skills and critical thinking needed to succeed on higher education courses related to the sector and in entry level positions into the worldwide music industry.

Assessment summary

Learners receive a separate, equally-weighted grade for each assessment unit. Learners studying the Foundation Diploma must complete all three assessment units. Learners studying the Subsidiary Diploma must complete any two of the assessment units.

Assessment unit	Assessment objectives
A1: Performing as an ensemble	<ol style="list-style-type: none"> 1. Contribute to the development of musical material through rehearsal 2. Review choices and actions made in a rehearsal to develop musical material 3. Apply ensemble performance skills
A2: Creating musical material	<ol style="list-style-type: none"> 1. Demonstrate an understanding of music sequencing techniques when developing musical material in response to a brief 2. Apply creative processes when developing musical material 3. Apply musical creation skills and sequencing techniques in response to a brief
A3: Using musical styles	<ol style="list-style-type: none"> 1. Apply stylistic conventions to musical material in response to a brief 2. Apply musical elements to material in response to a brief 3. Review the stylistic conventions of musical material

Summary of learning and teaching

Content theme	Learning and teaching areas
Exploring musical styles from around the world	Development of musical styles from around the world.
	Characteristics of musical styles from around the world.
	Interpreting musical styles from around the world.
Music theory in practice	Rhythm and pitch in music from around the world.
	Tonality and harmony in music from around the world.
	Application of theory in music from around the world.
Individual performance skills	Choosing material.
	Developing material.
	Performing material from different times and places.
Developing DAW production skills	Functions of a DAW.
	Recording audio and software instruments.
	Editing and mixing in digital audio workstation (DAW).
Developing music creation skills	Exploring music creation techniques.
	Developing material.
	Presenting a musical creation.
Developing professional skills	Planning and organising a music project.
	Identifying, setting up and using necessary equipment.
	Professional practice in rehearsal.
Ensemble skills	Interpreting material from around the world as an ensemble.
	Developing material from around the world as an ensemble.
	Performing different styles of music from around the world as an ensemble.
Critical reflection	Critically analysing processes and performance.
	Presenting critical analysis.

Learning and teaching – content and delivery

The following content is to be undertaken by learners before they sit the assessment units for this module. It is designed to allow learners to explore and develop skills in practical vocational contexts. It can be delivered as a series of short projects or combined for a more holistic learning journey.

Learners studying the Foundation Diploma should cover each content theme in a depth appropriate to the 450 GLH. For learners studying the Subsidiary Diploma, all content themes should be covered but the depth of coverage of each theme should reflect the two assessment units selected by the learner.

Exploring music styles

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be covered in depth if learners are completing assessment units A1 or A3.

Learners will take part in listening sessions, workshops and short projects that explore musical styles. They will take part in sessions where they look at the development of musical genres through history from different parts of the world and then explore them practically by taking part in short projects, where they look at and develop musical skills and underpinning knowledge related to working with different styles, including:

- discussing how genres and styles relate
- how styles use musical elements
- sonic conventions of genres
- practical and musical preparations for making music in different styles
- interpreting music of different styles.

In these short projects, learners should make music, either in a live or recorded context for at least six contrasting musical genres such as:

- music that originates from a particular country or continent
- music that is a fusion of two or more styles
- instrumental or vocal music
- Electronic Dance Music (EDM)
- music that uses melody, rhythm, harmony and tonality in contrasting ways.

Music theory in practice

For both the Subsidiary Diploma and Foundation Diploma, this content should be fully covered no matter what assessment units are being completed.

Learners will take part in theoretical and listening sessions and practical workshops, exploring how music theory works and how it relates to different styles of music in practice. They will take part in workshops where they break down the conventions and elements of music and relate them to listening, compositional and performance skills. They must explore the following areas:

- Understanding how rhythm is used in music from around the world.
- Understanding how pitch and melody are used in music from around the world:
 - scales and modes
 - intervals
 - key signatures.

- How tonality, harmony, chords and chord progressions are used in music from around the world.
- How texture is used in music from around the world.
- How structure is used in music from around the world.

In the sessions, learners should develop their underpinning knowledge of how music theory works and how, as musicians, it applies to them practically in the following ways, by:

- learning songs or parts by ear
- hearing and creating melodies and harmonies
- applying knowledge to create original music
- using written forms to learn parts or communicate music to others.

Individual performance skills

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be fully covered if learners are completing assessment units A1 or A3.

Learners will develop their musical performance skills and techniques through workshops and practical sessions. They will take part in projects to improve their musical performance skills. They should focus on different techniques for development appropriate to their instrument of choice, including the following.

- Musical and technical exercises.
- Sourcing and using resources for developing, such as:
 - online resources
 - tutorials
 - peer-to-peer learning.
- Exploring contrasting practitioners in terms of:
 - researching techniques
 - comparing and contrasting styles and music from particular times and places.
- Developing routines for improvement.
- Vocal/instrumental techniques and skills.

In these short workshops and sessions, learners should focus on applying techniques to develop performance skills, including:

- control of musical elements
- selecting and developing performance material
- developing musical interpretation skills
- preparing for a performance
- performing material to an audience.

Developing DAW production skills

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be fully covered if learners are completing assessment unit A2.

Learners will explore the functions and techniques involved with using DAW software. Learners will take part in workshops, sessions and practical short projects to develop their DAW skills, including the following.

- using functions of a DAW:
 - toolbars
 - key commands and shortcuts
 - effects
 - dynamic processing
 - automation
- recording audio (line in and microphone)
- selecting and using software instruments
- importing, editing and manipulating audio
- mixing a DAW project
- bouncing or exporting to stereo audio file.

In these short workshops and sessions, learners should focus on applying the techniques to produce music in a DAW, considering these factors:

- structuring music
- inputting and importing audio
- blending different musical parts together
- creating and using different sounds
- using rhythm and pitch in a project
- developing listening skills
- recording etiquette.

Developing music creation skills

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be fully covered if learners are completing assessment unit A2.

Learners will take part in workshops, listening sessions and short projects to develop their musical creation skills and techniques. They will explore different types of musical creation in a practical way by running short projects that create music for at least two different mediums and contexts, such as:

- original composition
- song writing
- arrangement of existing material
- remix
- fusion

- music for media, such as:
 - film or TV score
 - sound for games
 - music for a national or international event
 - advert jingle.

In these workshops and projects, learners should develop their musical creation skills and techniques including the following:

- responding to purposes or constraints in musical creation
- understanding terminology (verse, choruses, middle 8 etc.)
- using musical creation elements:
 - structure
 - instrumentation and parts
 - chord progressions.
- using musical elements:
 - rhythm
 - melody and harmony
 - texture
 - structure.
- developing and refining creations
- presenting musical creations.

Developing professional skills

For both the Subsidiary Diploma and Foundation Diploma, this content should be fully covered no matter what assessment units are being completed.

Learners will develop professional and complementary skills related to the music industry through workshops and sessions. This area should be introduced and developed alongside other learning and teaching areas. It will include the following.

- Organisational skills:
 - scheduling and planning processes
 - time management and setting deadlines
 - allocating and sourcing musical resources
 - identifying issues and potential solutions.
- Technical skills:
 - setting up equipment and spaces such as rehearsal rooms
 - using equipment
 - maintaining instruments and equipment.
- Professional practice and conduct:
 - communication skills
 - working with others
 - appropriate preparation for sessions
 - resilience and mental wellbeing.

Ensemble skills

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be fully covered if learners are completing assessment unit A1.

Learners should develop and apply music skills related to working in an ensemble, such as:

- developing and interpreting material as a group
- refining material through group rehearsal
- presenting an ensemble performance to an audience.

Learners will explore and develop the skills and techniques related to working in a music ensemble. They must take part in extended projects to develop analyse and improve ensemble skills, including:

- communicating as an ensemble
- agreeing on structure and version of material/artistic vision
- contributing to the development of material
- preparing for a rehearsal
- leading a rehearsal
- taking and responding to directions
- giving and receiving constructive criticism
- reflecting on a rehearsal
- establishing goals and aims for future rehearsals.

Critical reflection

For both the Subsidiary Diploma and Foundation Diploma, this content should be fully covered no matter what assessment units are being completed.

Learners will explore and develop ways to apply critical reflection to musical work through practical sessions and group discussions. They will apply and develop these skills through the other learning and teaching areas. They should develop skills in:

- analysing process
- breaking down events and decisions
- justifying creative choices and decisions
- reflecting on technical choices made
- using evaluative language.

Learners should explore methods of presenting critical reflection, such as:

- pieces to camera
- group discussion
- written forms
- annotated screenshots and images
- audio commentary to accompany video
- screen recordings.

Essential information for assessment

Assessment unit A1 – Performing as an ensemble

Recommended evidence

This module contains three assessment units, A1.1, A1.2 and A1.3. Pearson Set Assignments (PSAs) are available for all three.

Learners on the Subsidiary Diploma or Foundation Diploma are required to complete one of these units using a PSA, learners on a Diploma or Extended Diploma are required to complete two of these units using a PSA.

Remaining assessment units may be assessed internally using the following guidance:

A1.1/1.2 Materials demonstrating engagement within rehearsal sessions and debrief of sessions.

- This might include videos or audio recordings of rehearsals, group or individual debriefs, written commentary.

A1.3 A video recording of a final completed ensemble music performance.

Assessment criteria and amplification for decisions

A1.1 Contribute to the development of musical material through rehearsal		
A1.P1 Pass Adequate	A1.M1 Merit Effective	A1.D1 Distinction Accomplished
<p>At Pass, learners approach rehearsal with some engagement and discipline demonstrating an appropriate application of techniques and constructive collaborative working.</p> <p>At Merit, learners approach rehearsal with consistent engagement and discipline demonstrating an application of techniques and collaborative working that contribute to the progression of the rehearsal.</p> <p>At Distinction, learners approach rehearsal with sustained and mature engagement and discipline demonstrating a perceptive application of techniques and proficient collaborative working that contribute to the progression of the rehearsal.</p>		

A1.2 Review choices and actions made in a rehearsal to develop musical material		
A1.P2 Pass Describe	A1.M2 Merit Analyse	A1.D2 Distinction Critically comment
<p>At Pass, learners express how individual actions and decisions led to musical developments with some reference to generic examples and developmental targets.</p> <p>At Merit, learners express how individual actions and decisions led to musical developments with clear reference to relevant examples and detailed developmental targets.</p> <p>At Distinction, learners comprehensively express how individual actions and decisions led to musical developments with clear reference to relevant, reasoned and detailed examples and developmental targets.</p>		

A1.3 Apply ensemble performance skills		
A1.P3 Pass Adequate	A1.M3 Merit Effective	A1.D3 Distinction Accomplished
<p>At Pass, learners perform demonstrating some technical proficiency, stylistic awareness and appropriate musical expression.</p> <p>At Merit, learners perform demonstrating accurate and consistent technical proficiency, stylistic interpretation and secure musical expression.</p> <p>At Distinction, learners perform demonstrating fluent technical proficiency, refined stylistic flair and creative musical expression.</p>		

Assessment unit A2 – Creating musical material

Recommended evidence

This module contains three assessment units, A2.1, A2.2 and A2.3. Pearson Set Assignments (PSAs) are available for all three.

Learners on the Subsidiary Diploma or Foundation Diploma are required to complete one of these units using a PSA, learners on a Diploma or Extended Diploma are required to complete two of these units using a PSA.

Remaining assessment units may be assessed internally using the following guidance:

A2.1 Process log accounting for the development of their final project which details both the creative and technical processes.

- This might be a screen recording with audio commentary, video presentation or annotated screenshots.

A2.2/2.3 Final completed DAW project for a given brief.

- This may be an arrangement of another piece, a remix or an original composition.

Assessment criteria and amplification for decisions

A2.1 Demonstrate an understanding of music sequencing techniques when developing musical material in response to a brief

A2.P1 Pass

Describe

A2.M1 Merit

Analyse

A2.D1 Distinction

Critically evaluate

At **Pass**, learners give an account of their creative processes and the use of technical sequencing skills used in the development of musical material with some reference to examples.

At **Merit**, learners give a detailed account of their creative processes and the use of technical sequencing skills used in the refinement of musical material with reference to relevant examples.

At **Distinction**, learners critically comment on their creative processes and the use of technical sequencing skills used in the refinement of musical material with reference to pertinent examples.

A2.2 Apply creative processes when developing musical material

A2.P2 Pass

Adequate

A2.M2 Merit

Consistent

A2.D2 Distinction

Accomplished

At **Pass**, learners demonstrate some ability to capably use musical elements when developing musical material.

At **Merit**, learners demonstrate a proficient ability to use musical elements with some creativity when developing musical material.

At **Distinction**, learners demonstrate a proficient and fluent ability to use musical elements creatively when developing musical material.

A2.3 Apply musical creation skills and sequencing techniques in response to a brief		
A2.P3 Pass Adequate	A2.M3 Merit Consistent	A2.D3 Distinction Accomplished
<p>At Pass, learners demonstrate a capable application of technical sequencing skills to create music for the given brief.</p> <p>At Merit, learners demonstrate a secure application of technical sequencing skills to create music for the given brief.</p> <p>At Distinction, learners demonstrate a fluent application of technical sequencing skills to create music for the given brief.</p>		

Assessment unit A3 – Using musical styles

Recommended evidence

This module contains three assessment units, A3.1, A3.2 and A3.3. Pearson Set Assignments (PSAs) are available for all three.

Learners on the Subsidiary Diploma or Foundation Diploma are required to complete one of these units using a PSA, learners on a Diploma or Extended Diploma are required to complete two of these units using a PSA.

Remaining assessment units may be assessed internally using the following guidance:

A3.1/3.2 Two stylistically reworked pieces based on two different musical styles.

- This might be an audio recording of original compositions or performances, a performance of pieces reworked into other styles.

A3.3 Breakdown of stylistic features and musical elements used within their work.

- This might be demonstration to camera using instruments or screen recording with audio commentary.

Assessment criteria and amplification for decisions

A3.1 Apply stylistic conventions to musical material in response to a brief

A3.P1 Pass
Adequate

A3.M1 Merit
Effective

A3.D1 Distinction
Accomplished

At **Pass**, learners exhibit an appropriate application of stylistic conventions demonstrating an understanding of the selected stylistic techniques and processes.

At **Merit**, learners exhibit a consistent application of stylistic conventions demonstrating a secure understanding of the selected genres.

At **Distinction**, learners exhibit a sophisticated application of stylistic conventions demonstrating an insightful understanding of the selected genres.

A3.2 Apply musical elements to material in response to a brief

A3.P2 Pass
Adequate

A3.M2 Merit
Effective

A3.D2 Distinction
Accomplished

At **Pass**, learners deploy and manipulate musical elements in a generally convincing fashion demonstrating an awareness of the features of the selected genres.

At **Merit**, learners deploy and manipulate musical elements in a secure and convincing fashion demonstrating a developed awareness of the features of the selected genres.

At **Distinction**, learners deploy and manipulate musical elements in a considered and fluent fashion demonstrating a perceptive awareness of the features of the selected genres.

A3.3 Review the stylistic conventions of musical material		
A3.P3 Pass Describe	A3.M3 Merit Analyse	A3.D3 Distinction Critically comment
<p>At Pass, learners provide an account of how stylistic conventions and musical elements have been deployed with some reference to examples.</p> <p>At Merit, learners provide a detailed account of how stylistic conventions and musical elements have been deployed with reference to relevant examples and intentions.</p> <p>At Distinction, learners provide a perceptive critical analysis of how stylistic conventions and musical elements have been deployed with reference to pertinent examples and insightful intentions.</p>		

Module B: Music Production Skills Development

Level: 3

Unit type: **Internal**

Subsidiary Diploma guided learning hours: 300

Foundation Diploma guided learning hours: 450

Introduction

Modern music technicians and producers have to meet a broad and varied range of requirements. They need to be adaptable, with the professional skills and knowledge, to carry out, for example, work in production, live events and creation contexts.

As musical production skills are interrelated in terms of equipment and musical elements, this module develops the ability to apply knowledge and skills related to the key areas of the international music industry. It requires significant learning and teaching time to explore and develop musical techniques in different contexts. It involves a series of short learning projects to learn and refine skills, so that learners are able to adapt them independently to vocationally-varied situations. The projects will allow the development of technical and musical knowledge in practical contexts. The projects will also cover the development of individual recording skills, which need to be developed over a period of time to allow learners to refine their technical and musical proficiency. The technological, structural and creative skills associated with music creation and production are also refined over a period of time, allowing a holistic learning journey associated with the skills of a modern musician. The projects allow the development of key complementary skills for musicians, such as professional skills and critical reflection.

This module is assessed through three assessment units for learners studying the Foundation Diploma or two assessment units for those studying the Subsidiary Diploma. The assessment units draw from the range of content in the module to allow the demonstration of a breadth of music production skills and knowledge applied to vocational contexts. This synoptic module draws on the learning from *Module C: The Global Music Industry* in the response to a vocational brief related to industry roles and freelance work. This module also provides a depth and breadth of skills related to undertaking the large-scale vocational projects in *Module D: Personal Music Profile* and *Module E: Collaborative Music Project*.

This module prepares learners for progression by providing the development of musical skills and critical thinking needed to succeed on higher education courses related to the sector and in entry level positions into the worldwide music industry.

Assessment summary

Learners receive a separate, equally-weighted grade for each assessment unit. Learners studying the Foundation Diploma must complete all three assessment units. Learners studying the Subsidiary Diploma must complete any two of the assessment units.

Assessment unit	Assessment objectives
B4: Studio recording	<ol style="list-style-type: none"> 1. Demonstrate an understanding of studio recording equipment 2. Apply multi-track recording techniques 3. Apply mixing skills to a recording
B5: Creating musical material	<ol style="list-style-type: none"> 1. Demonstrate an understanding of music sequencing techniques when developing musical material in response to a brief 2. Apply creative processes when developing musical material 3. Apply musical creation skills and sequencing techniques in response to a brief
B6: Music technology and live events	<ol style="list-style-type: none"> 1. Plan to use music technology in a live event 2. Understand how to set up equipment for live events 3. Apply skills when operating music technology equipment in a live event

Summary of learning and teaching

Content theme	Learning and teaching areas
The recording studio	Studio set up.
	Microphones.
	Mixing consoles.
	Recording devices
Developing recording skills	Audio sources.
	Managing tracks.
	Data storage
Developing mixing skills	Volume and balance.
	EQ and effects.
	Editing.
	Bouncing down
Developing DAW production skills	Functions of a Digital Audio Workstation (DAW).
	Recording audio and software instruments.
	Editing in DAW.
	Mixing a DAW project
Developing music creation skills	Exploring music creation techniques.
	Developing material.
	Presenting a musical creation
Setting up and operating equipment for live events	Selecting and setting up equipment.
	Contributing to a live event.
	Using technical skills
Developing professional skills	Organisational and planning skills.
	Communicating with artists.
	Health and safety.
	Technical and logistical skills

Learning and teaching – content and delivery

The following content is to be covered by learners before they undertake the internal assessment for this module. This is designed to allow learners to explore and develop skills in practical vocational contexts. The content can be delivered as a series of short projects or it can be combined for a more holistic learning journey.

Learners studying the Foundation Diploma should cover each content theme in a depth appropriate to the 450 GLH. For learners studying the Subsidiary Diploma, all content themes should be covered but the depth of coverage of each theme should reflect the two assessment units selected by the learner.

The recording studio

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be fully covered if learners are completing assessment unit B4.

Learners will take part in practical sessions where they will learn how the recording studio operates by exploring the type of equipment and processes involved in making a studio recording. They should cover how to correctly use the following equipment.

- Types of microphones and their purpose:
 - dynamic
 - large and small diaphragm condensers
 - ribbon
 - frequency response
 - polar pattern.
- Mixing consoles:
 - routing
 - channels
 - groups
 - inputs and outputs
 - busses and auxiliaries.
- Types of connectors such as:
 - XLR
 - TRS/TS jack
 - phono
 - patchbays.
- Recording devices such as:
 - recording software
 - audio interfaces.
- Monitoring devices such as:
 - fold back
 - speakers
 - headphones.

In these practical sessions, learners will develop their use of the equipment relating to the following:

- Setting up a studio and understanding the purpose of different rooms:
 - control room
 - live rooms
 - booths
 - acoustics.
- Creating a signal flow.
- Providing monitoring for musicians.
- Finding and solving faults.

Developing recording skills

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be fully covered if learners are completing assessment unit B4.

Learners should take part in theoretical and practical sessions where they learn how to record audio and experience the holistic process of engineering a recording from start to finish. They could start with a series of small-scale projects, which then lead to more ambitious recordings. Learners should cover the following:

- Microphone and input choice and placement:
 - close
 - ambient
 - spaced pair
 - coincident pair
 - direct input (DI).
- Recording instruments and voices such as:
 - pop/commercial set ups (drums, guitar, bass, piano)
 - ethnic set ups (samba bands, steel bands, Celtic)
 - voices (solo and group)
 - chordophones (guitar, harp, strings)
 - aerophones (brass, woodwind, accordion, harmonica electrophones (keyboards, synthesisers)
 - drums and percussion
 - ethnic instruments.
- Recording techniques:
 - providing foldback
 - handling click tracks
 - recording of individual tracks
 - layering tracks
 - double tracking
 - overdubbing
 - dropping in.
- Archiving and data storage:
 - clear labelling of tracks and takes.

Learners should use these sessions to develop techniques in recording, considering:

- using different microphones and placements
- capturing sound of appropriate quality
- experimenting with sound sources.

Developing mixing skills

For both the Subsidiary Diploma and Foundation Diploma, this content should be fully covered no matter what assessment units are being completed.

Learners will take part in practical sessions and workshops, developing skills in how to mix recordings into finished products. They will explore the range of techniques and processes associated with mixing and mastering, including the following:

- Using volume and dynamics:
 - balancing levels
 - fades
 - automation
 - headroom
 - output level
 - dynamics of tracks within the mix.
- Using effects such as:
 - noise gates
 - compressors
 - limiters
 - expanders
 - reverb
 - delay
 - chorus
 - distortion.
- Panning and use of stereo field.
- EQ on individual and master channels.
- Editing.
- Exporting and testing mix.

Developing DAW production skills

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be fully covered if learners are completing assessment unit B5.

Learners will explore the functions and techniques involved with using DAW software. They will take part in workshops and practical, short projects to develop their DAW skills, including the following:

- Using functions of a DAW:
 - toolbars
 - key commands and shortcuts
 - effects
 - dynamic processing
 - automation.

- Recording audio (line in and microphone).
- Selecting and using software instruments.
- Importing, editing and manipulating audio.
- Mixing a DAW project.
- Bouncing or exporting to stereo audio file.

In these short workshops and sessions, learners should focus on applying the techniques to produce music in a DAW, considering the following factors:

- Structuring music.
- Inputting and importing audio.
- Blending different musical parts together.
- Creating and using different sounds.
- Using rhythm and pitch in a project.
- Developing listening skills.
- Recording etiquette.

Developing music creation skills

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be fully covered if learners are completing assessment unit B5.

Learners will take part in workshops, listening sessions and short projects to develop their musical creation skills and techniques. They will explore different types of musical creation in a practical way by running short projects that create music for at least two different mediums and contexts, such as the following:

- Original composition.
- Song writing.
- Arrangement of existing material.
- Remix.
- Fusion
- Music for media, for example:
 - film or TV score
 - sound for games
 - music for a national or international event
 - advert jingle.

In these workshops and projects, learners should develop their musical creation skills and techniques, including the following:

- Responding to purposes or constraints in musical creation.
- Understanding terminology (verse, choruses, middle 8 etc.).
- Using musical creation elements:
 - structure
 - instrumentation and parts
 - chord progressions.

- Using musical elements:
 - rhythm
 - melody and harmony
 - texture
 - structure.
- Developing and refining creations.
- Presenting musical creations.

Setting up and operating equipment for live events

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be fully covered if learners are completing assessment unit B6.

Learners will explore the various ways in which music technology can be used in live situations. The two main areas to focus on are live sound and performance using music technology. Learners could explore both areas and then choose one in which to specialise for assessment. Learners will take part in workshops where they will explore relevant equipment such as the following:

- Front of House (FOH) equipment:
 - speaker types and array design
 - active and passive systems.
- Amplifiers.
- Crossovers.
- Mixing consoles.
- Monitors.
- Microphones:
 - dynamic
 - condenser
 - polar patterns
 - phantom power.
- Direct inputs.
- EQ and effects such as:
 - reverb
 - delay.
- DJ equipment:
 - belt-drive turntables
 - mixers
 - MIDI turntables
 - CDJs
 - laptops and DJ software.

In these workshops, learners will develop techniques in using music technology equipment, including the following:

- Planning to use music technology for live events such as:
 - preparing and setting up equipment
 - preparing stage plans
 - identifying potential issues
 - creating contingency plans
 - taking part in or managing a sound check.
- Operating music technology for live events such as:
 - controlling the mix/balance
 - selecting and sourcing appropriate musical material
 - using functions and effects
 - musicality and audience awareness
 - responding to issues.

Developing professional skills

For both the Subsidiary Diploma and Foundation Diploma, this content should be fully covered no matter what assessment units are being completed.

Learners will develop professional and complementary skills related to the music industry through workshops and practical sessions. This area should be introduced and developed alongside other learning and teaching areas from this module.

This area includes the following:

- Organisational skills:
 - scheduling and planning processes
 - time management and setting deadlines
 - allocating and sourcing musical resources
 - identifying issues and potential solutions.
- Listening skills:
 - stylistic awareness
 - identifying sonic faults
 - musical elements and conventions.
- Technical skills:
 - setting up equipment and spaces, such as rehearsal rooms
 - using equipment
 - maintaining instruments and equipment.
- Professional practice and conduct:
 - communication skills
 - working with others
 - appropriate preparation for sessions
 - resilience and mental wellbeing.

Critical reflection

For both the Subsidiary Diploma and Foundation Diploma, this content should be fully covered no matter what assessment units are being completed.

Learners will explore and develop ways to apply critical reflection to musical work through practical sessions and group discussions. They will apply and develop critical reflection skills through the other learning and teaching areas in this module. They will develop skills in:

- analysing process
- breaking down events and decisions
- justifying creative choices and decisions
- reflecting on technical choices made
- using evaluative language.

Learners should explore methods of presenting critical reflection, such as:

- pieces to camera
- group discussion
- written forms
- annotated screenshots and images
- audio commentary to accompany video
- screen recordings.

Essential information for assessment

Assessment unit B4 – Studio recording

Recommended evidence

This module contains three assessment units, B4.1, B4.2 and B4.3. Pearson Set Assignments (PSAs) are available for all three.

Learners on the Subsidiary Diploma or Foundation Diploma are required to complete one of these units using a PSA, learners on a Diploma or Extended Diploma are required to complete two of these units using a PSA.

Remaining assessment units may be assessed internally using the following guidance:

B4.1/4.2 Materials demonstrating set up and use of sound engineering equipment.

- This might include recording session plans, equipment lists, video footage of the set up and sessions, recording of a group or individual debrief, audio stems.

B4.3 A final mixed recording.

Assessment criteria and amplification for decisions

B4.1 Demonstrate an understanding of studio recording equipment		
B4.P1 Pass Adequate	B4.M1 Merit Effective	B4.D1 Distinction Accomplished
<p>At Pass, learners select and set up appropriate equipment for a recording session safely, with some technical proficiency and a general understanding of the process.</p> <p>At Merit, learners select and set up appropriate equipment for a recording session safely, with technical proficiency and a general understanding of the process.</p> <p>At Distinction, learners select and set up appropriate equipment for a recording session safely, with assured technical proficiency and an insightful understanding of the process.</p>		

B4.2 Apply multi-track recording techniques		
B4.P2 Pass Adequate	B4.M2 Merit Effective	B4.D2 Distinction Accomplished
<p>At Pass, learners capture audio with only minor non-obtrusive errors, demonstrating appropriate multi-track recording techniques and communication skills.</p> <p>At Merit, learners capture audio of consistent quality, demonstrating proficient multi-track recording techniques and communication skills.</p> <p>At Distinction, learners capture audio of consistent quality, demonstrating creative use of multi-track recording techniques and communication skills.</p>		

B4.3 Apply mixing skills to a recording.		
B4.P3 Pass Adequate	B4.M3 Merit Effective	B4.D3 Distinction Accomplished
<p>At Pass, learners present a final mix of the multi-track recording that demonstrates some proficient use of technical skills and equipment.</p> <p>At Merit, learners present a final mix of the multi-track recording that demonstrates proficient use of technical skills and clear control of equipment and processes.</p> <p>At Distinction, learners present a final mix of the multi-track recording that demonstrates proficient and creative use of technical skills, and clear and adept control of equipment and processes.</p>		

Assessment unit B5 – Creating musical material through production

Recommended evidence

This module contains three assessment units, B5.1, B5.2 and B5.3. Pearson Set Assignments (PSAs) are available for all three.

Learners on the Subsidiary Diploma or Foundation Diploma are required to complete one of these units using a PSA, learners on a Diploma or Extended Diploma are required to complete two of these units using a PSA.

Remaining assessment units may be assessed internally using the following guidance:

B5.1 Process log accounting for the development of the learner's final project, which details both the creative and technical processes used.

- This might be a screen recording with audio commentary, video presentation or annotated screenshots.

B5.2/5.3 Final completed DAW project for a given brief.

- This may be an arrangement of another piece, a remix or an original composition.

Assessment criteria and amplification for decisions

B5.1 Demonstrate an understanding of music sequencing techniques when developing musical material in response to a brief

B5.P1 Pass

Describe

B5.M1 Merit

Analyse

B5.D1 Distinction

Critically evaluate

At **Pass**, learners give an account of their creative processes and the use of technical sequencing skills used in the development of musical material, with some reference to examples.

At **Merit**, learners give a detailed account of their creative processes and the use of technical sequencing skills used in relation to the refinement of musical material, with reference to relevant examples.

At **Distinction**, learners critically comment on their creative processes and the use of technical sequencing skills used in the refinement of musical material, with reference to pertinent examples.

B5.2 Apply creative processes when developing musical material

B5.P2 Pass

Adequate

B5.M2 Merit

Consistent

B5.D2 Distinction

Accomplished

At **Pass**, learners demonstrate some ability to capably use musical elements when developing musical material.

At **Merit**, learners demonstrate a proficient ability to use musical elements, with some creativity when developing musical material.

At **Distinction**, learners demonstrate a proficient and fluent ability to use musical elements creatively when developing musical material.

B5.3 Apply musical creation skills and sequencing techniques in response to a brief		
B5.P3 Pass Adequate	B5.M3 Merit Consistent	B5.D3 Distinction Accomplished
<p>At Pass, learners demonstrate a capable application of technical sequencing skills to create music for the given brief.</p> <p>At Merit, learners demonstrate a secure application of technical sequencing skills to create music for the given brief.</p> <p>At Distinction, learners demonstrate a fluent application of technical sequencing skills to create music for the given brief.</p>		

Assessment unit B6 – Music technology and live events

Recommended evidence

This module contains three assessment units, B6.1, B6.2 and B6.3. Pearson Set Assignments (PSAs) are available for all three.

Learners on the Subsidiary Diploma or Foundation Diploma are required to complete one of these units using a PSA, learners on a Diploma or Extended Diploma are required to complete two of these units using a PSA.

Remaining assessment units may be assessed internally using the following guidance:

B6.1/6.2 Plans for the contribution to a defined live event, covering equipment preparation and set up, resources, timescales and contingencies.

- This might include video footage, annotated photographs of the set-up, planning documentation, stage diagrams.

B6.3 Final contribution to a live event.

- This might include video footage of live sound operation, performance using technology, monitor operation.

Assessment criteria and amplification for decisions

B6.1 Plan to use music technology in a live event		
B6.P1 Pass Adequate	B6.M1 Merit Considered	B6.D1 Distinction Comprehensive
<p>At Pass, learners appropriately plan their contribution to a live event, demonstrating some understanding of technical and logistical requirements.</p> <p>At Merit, learners independently plan their contribution to a live event, demonstrating a clear and secure understanding of technical and logistical requirements, and potential issues.</p> <p>At Distinction, learners independently plan their contribution to a live event, demonstrating a thorough and insightful understanding of technical and logistical requirements, and solutions to potential issues.</p>		

B6.2 Understand how to set up equipment for live events		
B6.P2 Pass Adequate	B6.M2 Merit Effective	B6.D2 Distinction Accomplished
<p>At Pass, learners select and set up appropriate equipment for a live event safely and correctly.</p> <p>At Merit, learners independently select and set up appropriate equipment for a live event, demonstrating a clear and developed understanding of process.</p> <p>At Distinction, learners independently select and set up appropriate equipment for a live event, demonstrating a perceptive understanding of process.</p>		

B6.3 Apply skills when operating music technology equipment in a live event		
B6.P3 Pass Adequate	B6.M3 Merit Effective	B6.D3 Distinction Accomplished
<p>At Pass, learners operate chosen equipment correctly and safely, and achieve planned outcomes in a live situation, with only minor non-obtrusive errors.</p> <p>At Merit, learners operate chosen equipment with confidence and consistency to achieve positive outcomes in a live situation, with no errors.</p> <p>At Distinction, learners operate chosen equipment, with perceptive and considered control of processes to achieve high-quality outcomes in a live situation.</p>		

Module C: The Global Music Industry

Level: 3

Unit type: **Internal**

Guided learning hours: 60

Introduction

The international music industry is full of new opportunities for artists and entrepreneurs to earn a living, such as streaming platforms, crowdfunding and direct contact with audience for merchandise and physical sales. Whether running an independent label, performing, composing or touring, understanding how the global music industry continues to evolve is essential for future contributors.

This module focuses specifically on the global industry and explores the main issues and opportunities that face the music industry and the freelance world, and how these issues affect the future in relation to an individual's own practice. The module focuses on the potential future of the industry but also takes into account historical and contemporary developments. It develops the learner's ability to carry out an individual music industry research project, placing an individual's own practice into context. The wide scope of the global music industry and the impact of society and technology require a range of learning and teaching sessions to allow for a depth of knowledge that is needed to understand the links between sectors and roles.

This module is internally assessed to allow for an individual focus to the industry research. It provides underpinning knowledge of the industry and roles for the practical application of skills in *Module A: Music Skills Development*, *Module D: Personal Music Profile* and *Module E: Collaborative Music Project*.

This module prepares for progression by developing the important skills in researching and presenting information needed to succeed on higher education courses. It also provides an understanding of the industry and employment for those who want to progress to freelance work or employment in the sector.

Assessment summary

Learners receive a separate, grade for the assessment unit.

Assessment unit	Assessment objectives
C7: Planning a career in the industry	1. Understand the development of the music industry 2. Understand sectors and employment in the music industry

Summary of learning and teaching

Content theme	Learning and teaching areas
Foundations and development of the global music industry	Development of recorded music around the world.
	Music publishing around the world.
	Live music around the world.
Sectors and employment in the global music industry	Types of employment in the global sector.
	Roles within sectors.
	Relationship of roles within the global industry.

Learning and teaching – content and delivery

Learners must focus specifically on the global industry and explore the content before their individual project for assessment is set. The content sections can be delivered as a series of sessions or they can be combined for a more holistic learning journey.

Foundations and development of the global music industry

Learners will take part in practical group-sessions, tutorials and research sessions, where they will explore the foundations of the music industry in relation to their own personal interests and specialisms. They will explore the development of the industry in relation to their interests including the following.

- The development of the role of the record label in different countries and continents:
 - major labels – USA and UK domination of the global market
 - independent labels
 - the decline of the record label as the do-it-yourself model becomes accessible.
- The evolving costs of releasing music, such as:
 - recording and production costs
 - promotion costs – press PR, digital PR, radio and TV pluggers, producing videos
 - international distribution – YouTube, iTunes, Spotify etc.
 - tour support.
- Royalties and revenue, such as:
 - artist advances
 - royalties
 - recoupment – royalties versus costs.
- The international rise of file sharing and streaming:
 - the impact of Napster, LimeWire and Pirate Bay
 - streaming – micro-payments and the record-company model
 - Copyright Law and how this varies in different countries.
- Music publishing and copyright issues and developments within different territories.
- Revenue streams associated with publishing and copyright, such as:
 - music synchronisation
 - performance revenues and how these are collected and distributed in different territories
 - sampling and cover versions.
- International publishing companies and digital distributors.
- Artist development deals.
- Revenue and costs associated with live events and touring.

Sectors and employment in the global music industry

Learners will explore the different sectors of the music industry and how they are linked and the different types of employment in the sectors. Learners will explore sectors and areas of employment suitable to their specialisms and interests, such as the following.

- Employees or freelancers, for example:
 - A&R (artist and repertoire) – finding and signing talent, managing budgets, refining a recording
 - marketing manager – styling, demographics, advertising, branding
 - digital promotions manager
 - press promotions manager
 - radio and TV plugger
 - how to adapt and be successful in another country.
- Entrepreneurs:
 - independent label owner
 - producers.
- Working to commission or brief as a composer or producer.
- Publishing synchronisation manager – licensing and ‘placing’ music in TV and film and advertising.
- Establishing international relationships in the industry.
- Understanding how the industry function in different territories.
- Understanding cultural and social differences in the way music is created, distributed and consumed in different countries.
- Collection and licensing societies and how these operate in different territories.
- Live sector issues and roles, such as:
 - promoters and promotion companies
 - booking agents
 - agent commissions
 - tour manager
 - road crew.
- Artist management issues, such as:
 - management commissions – on gross or net income
 - artist development
 - working internationally – visas, work permits etc.
- Distributors – physical vs digital distribution.

Assessment unit C7 – Planning a career in the industry

Recommended evidence

C7.1/7.2 An appropriately presented project on the music industry that links developments and sector relationships related to learners' interests and specialisms.

- This might be in the form of a podcast documentary, a presentation to peers, an e-book or case studies on label/band/entrepreneurs.

Assessment criteria and amplification for decisions

C7.1 Understand the development of the global music industry		
C7.P1 Pass Describe	C7.M1 Merit Analyse	C7.D1 Distinction Critically evaluate
<p>At Pass, learners demonstrate a basic understanding of the music industry's development. They cover key technological and sociological impacts related to their sector or specialism, such as advances in technology and changes in youth culture.</p> <p>At Merit, learners demonstrate a consistent and clear understanding of the music industry's development and how key events and advances have had an impact on it related to their sector or specialism. They give detailed background information on why these advances and events made an impact.</p> <p>At Distinction, learners demonstrate an in-depth understanding of the music industry's development related to their sector or specialism. They evaluate the impact of key events and advances, making links and judgements.</p>		

C7.2 Understand sectors and employment in the global music industry		
C7.P2 Pass Describe	C7.M2 Merit Explain	C7.D2 Distinction Critically comment
<p>At Pass, learners cover the functions of two related sectors of the music industry giving a basic overview of their relationship with each other and key employment roles in each sector.</p> <p>At Merit, learners examine two related sectors of the music industry detailing the dependent links between them. They will cover how key roles relate to each other and the impact they can have on each other's success.</p> <p>At Distinction, learners assess how two related sectors of the music industry work in relation to each other, making pertinent links to industry successes and shortcomings. They will cover different roles in the industry, discussing issues of contract types and interdependence.</p>		

Module D: Personal Music Profile

Level: 3

Unit type: **Internal**

Diploma guided learning hours: **180**

Extended Diploma guided learning hours: **300**

Introduction

The music business is hugely competitive, which means that musicians need to develop their own identity and profile using their particular skills and specialisms. The ability to improve musical skills practically and to create individual project and networking opportunities is an essential skill.

The module is based on creating work and material that reflects where the individual wants to go as a musician. This includes developing technical and aural skills. The module also covers skills in developing an individual musical project related to personal interests and self-promotion. The module requires a breadth and depth of learning and teaching to explore short projects to develop the necessary skills and knowledge to work independently. Learners will then be able to undertake a large-scale project related to their personal interests and specialisms. The project is taken over an extended period of time, so that there is time to produce material, while at the same time considering the wider aspects of creating a project.

This module draws on the depth and breadth of skills from *Module A: Music Skills Development* and the knowledge of the freelance world and roles for *Module C: The Global Music Industry*. It also develops project working and refines the musical skills related to undertaking *Module E: Collaborative Music Project*.

This module prepares for progression, developing an understanding of future opportunities, planning progression and working independently. These are all vital skills for higher education and employment in the sector.

Assessment summary

Learners receive a separate, equally-weighted grade for each assessment unit.

Learners studying the Extended Diploma must complete all four assessment units.

Learners studying the Diploma must complete assessment units D9 and D10 only.

Assessment unit	Assessment objectives
D8: Using development plans to refine skills	<ol style="list-style-type: none"> 1. Identify personal opportunities and areas for improvement related to progression 2. Create a plan for personal musical development 3. Develop musical skills in response to the plan
D9: Producing a personal project	<ol style="list-style-type: none"> 1. Devise and develop a personal music project 2. Demonstrate technical and musical skills within a project 3. Create final outcomes in response to the aims and constraints of the project
D10: Using material for self-promotion and networking	<ol style="list-style-type: none"> 1. Define and plan self-promotional material in relation to networking opportunities 2. Select and create content for self-promotional material 3. Present self-promotional material for planned opportunities
D11: International profile	<ol style="list-style-type: none"> 1. Present a proposal for developing your personal profile internationally

Summary of learning and teaching

Content theme	Learning and teaching areas
Opportunities for progression as a musician	Progression areas.
	Preparing for progression.
	Planning progression.
Progressing individual musical skills	Listening, musical and technical skills.
	Linking skills to progression aims.
	Creating a personal plan of development.
Refining individual musical skills	Following a plan to develop skills practically.
	Considering practical progress.
	Adapting plans.
Exploring project ideas	Types of projects.
	Exploring constraints and aims.
	Creating project plans.
Developing an individual music project	Using starting points of stimulus.
	Developing and refining a project.
	Presenting a project.
Exploring self-promotion and networking opportunities	Networking opportunities.
	Professional expectations.
Creating and presenting promotional material	Defining musical identity.
	Developing a strategy.
	Creating material.
Adapting material for an international market	Adapting and developing existing material.
	Cultural and social differences.
	Logistics and finance.

Learning and teaching – content and delivery

The content is to be explored by learners before the setting of the individual project for assessment. Learners should explore and develop skills in practical vocational contexts. Content themes should be seen as interrelated and can be delivered through a series of short projects or through a more holistic learning journey.

Opportunities for progression as a musician

Learners studying the Extended Diploma should fully cover this content. Learners studying the Diploma could explore this content but it will not form a direct part of the assessment.

Learners will take part in workshops that allow them to explore progression opportunities in the music industry practically. They will explore the different types of opportunity available to them as musicians through case studies, practical sessions and research projects. They will engage in practical sessions that explore the skills related to their potential opportunities and how to prepare and plan for progression in the music industry. Learners should explore at least three different progression opportunities suitable for their interests and specialisms, such as:

- higher and further education
- freelance opportunities
- entry positions in the music industry
- internships
- apprenticeships
- work experience
- international exchanges
- funding opportunities.

In the sessions and projects, learners should explore and develop the skills related to progression, including:

- identifying career aspirations
- creating material such as personal statements and CVs
- collating references and contacts
- establishing short-, medium- and long-term goals
- relating musical skills to progression
- professional skills related to progression.

Progressing individual musical skills

Learners studying the Extended Diploma should fully cover this content. Learners studying the Diploma could explore this content but it will not form a direct part of the assessment.

Learners will take part in practical group sessions and tutorials where they discuss and develop techniques in progressing musical skills related to their personal interests and specialisms. They will then work practically to examine and develop individual skills, such as:

- listening skills
- musical understanding
- technical musicianship
- using equipment.

In the sessions, learners will develop their ability in creating a practical plan for improvement on the above areas in relation to the following considerations:

- evaluating and analysing the development of skills
- refining targets and goals in relation to development
- linking skills development plan to progression
- justifying decisions
- presentation format.

Refining individual musical skills

Learners studying the Extended Diploma should fully cover this content. Learners studying the Diploma could explore this content but it will not form a direct part of the assessment.

Learners will explore methods of refining their musical skills and techniques in relation to their interests and specialisms. They will take part in practical sessions, workshops and tutorials to develop their musical skills. They should explore the techniques related to their personal skills development, such as:

- establishing a practise or development routine
- finding and using resources to improve
- practically tracking progress
- revising routine and targets as necessary
- experimenting with different styles and techniques
- presenting musical skills and development.

In the workshops and practise sessions, learners should explore and develop their musical skills, including:

- instrumental and technical skills
- control of musical elements
- their ability to use different musical styles from different times and places
- analysing pieces of music by ear
- using technology.

Exploring project ideas

Learners studying both the Diploma and Extended Diploma should fully cover this content.

Learners will take part in workshops and mini-projects to explore their potential individual project. They will explore different types of music projects practically by taking part in workshops where they develop and work on different types of projects suitable to their personal interests and specialisms, such as:

- a performance showreel
- an extended play (EP) of original songs
- a tuition book or online resource
- a music video
- online learning resources
- a musical app
- a new instrument
- music workshops or classes.

In these mini-projects, learners should explore and develop collaborative musical skills, including:

- an overview of the product
- the details of a target market
- the human and physical resources required
- unique selling point(s) (USP)
- monetisation (if appropriate)
- the objectives for and measures of success
- a project timeline and milestones.

Developing an individual music project

Learners studying both the Diploma and Extended Diploma should fully cover this content.

Learners will undertake projects that explore the skills and techniques needed to develop a musical project over a period of time. They should look at the following skills as appropriate to the project type:

- using musical starting points and stimulus
- deciding on the aims of the project
- preparing and creating material
- experimenting with different styles and material
- identifying issues and making improvements
- tracking progress of creative work through self-reflection and analysis
- setting targets for future sessions
- analysing material on aims and constraints of the project
- exploring and experimenting with presentation methods.

Exploring self-promotion and networking opportunities

Learners studying both the Diploma and Extended Diploma should fully cover this content.

Learners will engage in workshops, sessions and research to explore and discuss the methods of self-promotion and making the best of networking opportunities. They should explore the following areas in relation to self-promotion in a practical context suitable for their interests and specialisms:

- career opportunities and typical pathways
- modes of employment and responsibilities
- personal style, gimmick, USP
- research of practitioners
- expectations from employers and audience
- knowledge of specific field.

In these sessions, learners should develop areas related to networking and promotion:

- identifying goals
- knowing own audience
- consideration of constraints
- personal connections and networking
- use of social media
- local, national and international networking opportunities.

Creating and presenting promotional material

Learners studying both the Diploma and Extended Diploma should fully cover this content.

Learners will engage in workshops where they explore how promotional material is created and shared in the music industry. They will explore different platforms and content, such as:

- websites
- social networking profiles
- electronic press kit (EPK)
- streaming accounts
- video blogging
- audio recordings
- photo shoots
- music videos
- posters, flyers and business cards
- CVs and references.

They should explore presentation and content areas by considering the following:

- continued reference to goals
- appropriate branding
- quality control
- organisation and meeting deadlines
- budget constraints
- copyright
- having up-to-date contact details
- meeting audience/employer requirements.

Adapting a project for an international market

Learners studying the Extended Diploma should fully cover this content. Learners studying the Diploma could explore this content but it will not form a direct part of the assessment.

Learners will engage in research and workshops where they explore how they could develop their personal project and profile for an international market. They should explore how they would need to adapt and develop their material to appeal to an audience in a different country or territory:

- Understanding how music is produced, distributed and consumed in different countries.
- Differences in language, culture, values and attitudes.
- Legalities and legislation e.g. copyright.
- Financial considerations e.g. licensing, taxation.
- Political and economic factors.
- Available technology.
- Meeting a local need.
- Understanding local trends, fashions and emerging markets.

Essential information for assessment

Assessment unit D8 – Using development plans to refine skills

Recommended evidence

D8.1/8.2/8.3 Video and/or audio evidence of learners' musical skills being developed practically, based on a refined log and plan linked to progression opportunities and areas for improvement.

- This might be in the form of an e-portfolio of skills development, a video blog, audio files with supporting commentary or peer presentations on key development points.

Assessment criteria and amplification for decisions

D8.1 Identify personal opportunities and areas for improvement related to progression

D8.P1 Pass
Describe

D8.M1 Merit
Analyse

D8.D1 Distinction
Critically evaluate

At **Pass**, learners relate personal opportunities to their specialism and goals, and make some connections to the practical development of technical, instrumental and musical skills.

At **Merit**, learners relate personal opportunities to their specialism and goals, with examples and clear and considered links to the practical development of their skills.

At **Distinction**, learners relate opportunities to their specialism and goals, with clear reasoning and pertinent links to the practical development of their skills with well-chosen examples.

D8.2 Create a plan for personal musical development

D8.P2 Pass
Defined

D8.M2 Merit
Detailed

D8.D2 Distinction
Comprehensive

At **Pass**, learners create and follow a plan practically, including goals, techniques and routines suitable for their personal progression. There are outlined timelines and review points.

At **Merit**, learners create and follow a plan practically, including clear goals, techniques and routines related to improvement and their own interests. There are considered timelines and review points linked to the desired improvement of skills.

At **Distinction**, learners create and follow a plan practically, including reasoned goals, techniques and routines, and how they are related to improvement and their own interests. There are thorough timelines and review points connected to the desired improvement of skills.

D8.3 Develop musical skills in response to the plan		
D8.P3 Pass Defined improvement	D8.M3 Merit Self-reflective improvement	D8.D3 Distinction Accomplished improvement
<p>At Pass, learners show improvement of personal musical skills related to an understanding of what is working and what is not, with appropriate responses to continue development.</p> <p>At Merit, learners relate improvement and refinement in their musical skills to the processes and techniques they are using. They will show the ability to analyse what is working and what is not, and generate effective responses to continue development.</p> <p>At Distinction, learners show consistent relationship between improvement and refinement to the processes and techniques they are using. They show the ability to critically evaluate what is working and what is not, and generate creative responses to continue development</p>		

Assessment unit D9 – Producing a personal project

Recommended evidence

- D9.1** Planning and development materials for a personal music project, including iterations from the process.
- This might include videos of rehearsal sessions, demo recordings, outlines of plans.
- D9.2/9.3** A final completed personal music project created in line with a defined aim demonstrating technical skills related to specialisms.
- This could include performance showreel, EP of original songs, musical workshops.

Assessment criteria and amplification for decisions

D9.1 Devise and develop a personal music project		
D9.P1 Pass Devise and develop	D9.M1 Merit Effective	D9.D1 Distinction Accomplished
<p>At Pass, learners use relevant techniques and show capable application of musical skills and techniques. They will develop the product competently, in line with the aims and constraints of the project.</p> <p>At Merit, learners use musical skills and techniques that show modification of their approach to challenges and issues, discarding ideas as they refine the work, in line with the aims and constraints of the project.</p> <p>At Distinction, learners show innovation in the modification of their approach, making valid judgements about challenges and issues. They will apply a range of knowledge, skills and understanding, with consideration of the aims and constraints of the product.</p>		

D9.2 Demonstrate technical and musical skills within a project		
D9.P2 Pass Competent	D9.M2 Merit Effective	D9.D2 Distinction Accomplished
<p>At Pass, learners showcase an appropriate level of capability in their use of skills and show a clear understanding of how to apply relevant skills in a project scenario.</p> <p>At Merit, learners showcase a secure level of capability in their use of skills and will show a secure understanding of how to apply relevant skills in a project scenario.</p> <p>At Distinction, learners showcase a proficient technical level of capability in their use of skills and will show a full and logical understanding of how to apply relevant skills in a project scenario.</p>		

D9.3 Create final outcomes in response to the aims and constraints of the project		
D9.P3 Pass Competent	D9.M3 Merit Effective	D9.D3 Distinction Accomplished
<p>At Pass, learners show appropriate consideration for the aims and constraints of the project, such as audience space, medium and/or artistic vision. They will use the medium with some understanding of professional practice.</p> <p>At Merit, learners successfully meet the main aims and constraints of the project. They will use the medium with clear understanding of professional practice related to the final outcome.</p> <p>At Distinction, learners fully meet the aims and constraints of the project. They will show a creative and capable use of the medium and extensive understanding of professional practice related to the final outcome.</p>		

Assessment unit D10 – Using material for self-promotion and networking

Recommended evidence

D10.1/10.2/10.3 Self-promotional material presented in a format appropriate for the medium or specialism.

- This might include an EPK, a personal website or social networking profiles with links to content.

Assessment criteria and amplification for decisions

D10.1 Define and plan self-promotional material in relation to networking opportunities

D10.P1 Pass
Competent

D10.M1 Merit
Effective

D10.D1 Distinction
Accomplished

At **Pass**, learners present material that shows an understanding of audience and networking potential, using appropriate links and language for their specialism and audience.

At **Merit**, learners present material that shows a full understanding of audience and networking potential, with clear consideration of purpose, using links and language that produce the intended result for their audience.

At **Distinction**, learners present material that shows a thorough understanding of audience and networking potential with a far-reaching consideration of purpose, using professional language and links that produce a positive impression for the audience.

D10.2 Select and create content for self-promotional material

D10.P2 Pass
Competent

D10.M2 Merit
Effective

D10.D2 Distinction
Accomplished

At **Pass**, learners present musical content that shows adequate musical skills within their specialism.

At **Merit**, learners present musical content that shows capable musical skills and clearly links to networking opportunities.

At **Distinction**, learners present musical content that shows musical skills that demonstrate a proficient level of ability and extensive consideration and links to networking opportunities.

D10.3 Present self-promotional material for planned opportunities

D10.P3 Pass
Adequate

D10.M3 Merit
Effective

D10.D3 Distinction
Accomplished

At **Pass**, learners present material that includes most of the vital content for self-promotion and networking, and it is presented in an appropriate medium and style.

At **Merit**, learners present material that includes all vital content for self-promotion and networking, and is logical and coherently presented.

At **Distinction**, learners present material for self-promotion and networking that is comprehensive in content, presented in a creative manner and is easily navigated, to a near-professional standard.

Assessment unit D11 – International Profile

Recommended evidence

D11.1 A proposal in the form of a report, presentation, video etc. that demonstrates how learners would specifically adapt and develop their personal project and profile to enable them to be successful in another country or part of the world.

Assessment criteria and amplification for decisions

D11.1 Adapt and develop a project for an international market		
D11.P1 Pass Describe	D11.M1 Merit Explain	D11.D1 Distinction Critically comment
<p>At Pass, learners present material that shows an understanding of a different target market and how their existing material would be adapted and developed to meet the expectations of a specific country or territory.</p> <p>At Merit, learners present material that shows a full understanding of a different target market and a clear consideration of how their existing material would be adapted and developed to convincingly meet the expectations of a specific country or territory.</p> <p>At Distinction, learners present material that shows a thorough understanding of a different target market and a comprehensive assessment of how their existing material would be adapted and developed to fully meet the expectations of a specific country or territory.</p>		

Module E: Collaborative Music Project

Level: 3

Unit type: **Internal**

Diploma guided learning hours: **180**

Extended Diploma guided learning hours: **270**

Introduction

The music business is full of examples of collaborative working, in both the recording industry and for live music events.

This module develops the skills and knowledge needed to work with others to deliver a music product that requires collaboration in both the creative content and its presentation. This requires a breadth and depth of learning and teaching dedicated to exploring different project types and roles in a practical context. Learners will then be able to undertake a large-scale project in collaboration with peers. The project can be adapted to suit different specialisms, interests or community and local needs, and can act as a final showcase. The project will be undertaken over an extended period of time so that there can be enough musical development to produce technically adept material, while at the same time considering the wider aspects of participating in a project. These aspects include effective planning, team working, event organisation, repertoire selection, marketing and reflection on roles as individuals and members of a group.

This module is internally assessed, so it can be delivered in an appropriate context. The module draws on learning from across the course and provides the synoptic assessment for the Extended Diploma. In *Module E14: Producing a Collaborative Project*, learners will produce final summative evidence that shows synoptic achievement and readiness for progression. In completing their collaborative project, learners will select and apply learning from other modules. This allows for the application of the skills developed and refined in *Module A: Music Skills Development* and *Module D: Personal Music Profile*. It uses the knowledge of industry roles and their relationship from *Module C: The Global Music Industry* in its collaboration and response to a vocational brief.

This module prepares for progression, developing the skills and knowledge involved in planning and developing project work, using collaborative skills and presenting final outcomes. These are all vital skills for higher education and employment in the sector.

Assessment summary

Learners receive a separate, equally-weighted grade for each assessment unit.

Learners studying the Extended Diploma must complete all three assessment units.

Learners studying the Diploma must complete assessment units E13 and E14 only.

Assessment unit	Assessment objectives
E12: Undertaking a defined technical project role	<ol style="list-style-type: none"> 1. Plan and prepare for a technical role 2. Demonstrate skills within a technical role 3. Contribute to a project within a technical role
E13: Using creative collaboration to develop a project	<ol style="list-style-type: none"> 1. Demonstrate personal engagement and individual responsibility when developing a collaborative project 2. Demonstrate musical skills when developing a collaborative project 3. Apply collaborative skills when developing a project
E14: Producing a collaborative project	<ol style="list-style-type: none"> 1. Demonstrate technical music skills in a final collaborative project 2. Demonstrate creative music skills in a final collaborative project 3. Present a final collaborative music project

Summary of learning and teaching

Content theme	Learning and teaching areas
Collaborative music skills	Types of project.
	Sharing musical ideas.
	Taking on different roles.
	Leading and contributing.
	Communication of feedback.
Establishing and responding to a creative music context	Establishing concepts.
	Exploring potential styles.
	Delivery contexts.
Developing musical skills and techniques through collaboration	Tracking progress.
	Instrumental or creative skills.
	Listening skills.
	Peer learning.
Planning and organising a music project	Establishing need.
	Proposals.
	Resourcing.
	Creating schedules.
Technical skills for a collaborative musical project	Technical skills.
	Administrative skills.
	Complementary skills.
	Promotional skills.
Developing a collaborative music project	Rehearsal and production sessions.
	Developing iterations.
	Musical decision making.
Presenting a collaborative music project	Workshops.
	Producing/finalising.
	Presenting.

Learning and teaching – content and delivery

The content is to be explored by learners before the setting of the collaborative project for assessment. Learners should explore and develop skills in practical vocational contexts. Content themes should be seen as interrelated and can be delivered through a series of short projects or through a more holistic learning journey.

Collaborative music skills

Learners studying both the Diploma and Extended Diploma should fully cover this content.

Learners take part in workshops and short projects that explore collaborative music skills. Learners explore different types of collaborative music project in a practical way by running short projects where they collaborate to make music, either performance or recorded, for at least three different music projects, such as:

- a live gig or concert
- music workshops
- a community music project
- a concept concert
- music for media, e.g. film, games
- an arts event
- a sound installation
- a music festival
- a club night.

In their short projects, learners should explore and develop collaborative musical skills, including:

- discussing and sharing musical ideas
- using musical stimulus, such as style, visuals, media
- taking on different creative musical roles, such as:
 - performer
 - creating original music
 - sound design.

Establishing and responding to a creative music context

Learners studying both the Diploma and Extended Diploma should fully cover this content.

Learners take part in practical sessions and group discussions to develop skills in establishing creative opportunities and constraints collaboratively. Learners work practically to make music in response to the opportunities and constraints, including at least three of the following:

- audience
- location
- presentation or delivery method
- musical vision or inspiration
- time constraints
- artistic stimulus
- meeting a community need.

In the practical sessions, learners should make music in response to the opportunities and constraints in different ways, experimenting with:

- musical styles
- instrumentation.

Developing musical skills and techniques through collaboration

Learners studying both the Diploma and Extended Diploma should fully cover this content.

Learners develop their musical skills and techniques through taking part in practical sessions where they will work collaboratively. Learners should focus on the context of their chosen specialism, such as:

- composition
- performance
- production
- song writing.

In these practical sessions, learners should explore and develop musical skills through collaboration, including:

- using pitch and rhythm and musical elements
- blending harmonic lines
- interaction between musicians
- exploring dynamics as a group
- listening skills, such as:
 - suggesting improvements to the music
 - identifying errors
 - notes on performance or execution
 - working out musical parts by ear
 - identifying harmonies
- creating a musical feel in collaboration
- peer-to-peer learning of musical techniques and ideas.

Planning and organising a music project

Learners studying the Extended Diploma should fully cover this content.

Learners studying the Diploma could explore this content but it will not be directly assessed.

Learners explore what is involved in organising a collaborative music project.

Learners create proposals as a group, exploring and trying at least two different roles or responsibilities that are part of organising a collaborative project, such as:

- artistic director
- budget manager
- designer
- event manager
- promoter
- social media manager.

To gain understanding and experience in planning a collaborative music project, learners explore the following organisational skills in their roles:

- creating and working to schedules
- budgeting
- sourcing resources and equipment
- developing a promotional strategy
- developing and designing materials and marketing ideas
- addressing legal considerations.

Technical skills for a collaborative musical project

Learners studying the Extended Diploma should fully cover this content. Learners studying the Diploma could explore this content, but it will not be directly assessed.

Learners explore a range of technical (including administrative) skills used in a collaborative music project, developing the skills in a practical context, for example in the form of small events for their peers. Learners explore the following skills as appropriate to the role, such as the following:

- setting up and using equipment
- working as part of a technical team
- undertaking responsibilities.

Learners should develop their understanding of at least one technical and one administrative role, such as the following.

- Administrative roles:
 - front of house manager
 - box office manager
 - production manager
 - stage manager
 - venue manager
 - creative director/musical director
 - backstage manager.
- Technical roles:
 - drum technician
 - guitar technician
 - sound engineer
 - monitor engineer
 - lighting technician
 - AV (audio visual) technician.

Developing a collaborative music project

Learners studying both the Diploma and Extended Diploma should fully cover this content.

Learners undertake projects that explore the skills and techniques related to developing a collaborative musical project over a period of time. They should explore the following skills appropriate to the project type:

- rehearsing material
- creating versions of original music through demos and mixes
- discussing artistic merits of material
- experimenting with different sounds and styles
- identifying issues and making improvements
- tracking progress of creative work thorough debriefs
- setting targets for future sessions
- analysing material against aims and constraints of the project.

Presenting a collaborative music project

Learners studying both the Diploma and Extended Diploma should fully cover this content.

Learners explore the methods of presenting a music project to an audience. They should explore at least two different methods of presentation:

- performance
- musical workshops
- final recording on appropriate format
- finished sound installation for a space
- an album launch party.

Learners should develop skills related to presentation and evaluative skills to identify areas they can improve on, such as:

- ensuring work is ready, final preparations
- warm-up performances/dress rehearsal/sound checks
- playing recorded material in a space to check levels and mix
- gauging audience reaction
- reviewing and engaging with comments on social media.

Essential information for assessment

Assessment unit E12 – Undertaking a defined technical project role

Recommended evidence

E12.1 Planning materials and related evidence of the undertaking of planning and preparation for a technical role.

- This might include stage plans, designs, minutes of meetings etc.

E12.2/12.3 Video evidence and/or supporting commentary of the undertaking a technical role in an appropriate format.

- This might include a blog, video diary, annotated images.

Assessment criteria and amplification for decisions

E12.1 Plan and prepare for a technical role		
E12.P1 Pass Basic	E12.M1 Merit Detailed	E12.D1 Distinction Comprehensive
<p>At Pass, learners give an overview of the requirements in terms of equipment and resources, as well as an overview of what actions they need to take, with some description of necessary preparations.</p> <p>At Merit, learners give a full breakdown of the requirements in terms of equipment and resources, what they are needed for and why they are needed. They provide considered detail of what actions they need to take, with an explanation of necessary preparations.</p> <p>At Distinction, learners give a thorough and wide-ranging breakdown of the requirements in terms of equipment and resources, what they are needed for and why they are needed, including contingency plans. They will demonstrate reasoned and proactive thought in relation to the actions they need to take, with a thorough and wide-ranging understanding of necessary preparations.</p>		

E12.2 Demonstrate skills within a technical role		
E12.P2 Pass Adequate	E12.M2 Merit Effective	E12.D2 Distinction Accomplished
<p>At Pass, learners apply a basic range of skills appropriately to achieve the purpose, with some understanding of their role.</p> <p>At Merit, learners select and apply skills to achieve the purpose efficiently, demonstrating a secure capability and a considered understanding of how to apply relevant skills in their role to good effect.</p> <p>At Distinction, learners showcase a technically proficient level of capability in their use of skills, with a full and logical understanding of how to apply relevant skills in a project scenario.</p>		

E12.3 Contribute to a project within a technical role		
E12.P3 Pass Some impact	E12.M3 Merit Clear impact	E12.D3 Distinction Crucial impact
<p>At Pass, learners have some positive impact on the project. They may make some errors in judgement or technical mistakes but these will only have minor impact on the project.</p> <p>At Merit, learners have a clear and positive impact on the project. They will make effective and considered decisions and actions in relation to the project.</p> <p>At Distinction, learners have an essential impact on the success of the whole project. They will make thoughtful and creative decisions and actions that impact on the project.</p>		

Assessment unit E13 – Using creative collaboration to develop a project

Recommended evidence

E13.1/13.2/13.3 A portfolio of project development and supporting commentary in an appropriate format.

- This might include relevant meeting notes, rehearsal footage or iterations of compositions/recordings.
- The commentary may be in the format of a blog, a video diary or annotated visuals.

Assessment criteria and amplification for decisions

E13.1 Demonstrate personal engagement and individual responsibility when developing a collaborative project

E13.P1 Pass
Appropriate

E13.M1 Merit
Effective

E13.D1 Distinction
Accomplished

At **Pass**, learners show some participation and provide relevant inputs during discussions and meetings. They contribute to the creative development of the project but may rely on some support from their peers.

At **Merit**, learners are attentive and participative during discussions and meetings, providing valuable input and ideas that progress the project. They clearly contribute to the creative development of the project.

At **Distinction**, learners are consistently attentive and participative during discussions and meetings, providing a range of pertinent and insightful inputs. They show leadership in their contribution to the creative development of the project.

E13.2 Demonstrate musical skills when developing a collaborative project

E13.P2 Pass
Adequate

E13.M2 Merit
Consistent

E13.D2 Distinction
Accomplished

At **Pass**, learners use generic creative musical skills appropriately that have some impact on the creative development of the project.

At **Merit**, learners use creative musical skills securely in a controlled and efficient manner that clearly contributes to the creative development of the project.

At **Distinction**, learners use perceptive creative musical skills showing some innovation and having a crucial and clear impact on the creative development and direction of the project.

E13.3 Apply collaborative skills when developing a project		
E13.P3 Pass Adequate	E13.M3 Merit Consistent	E13.D3 Distinction Accomplished
<p>At Pass, learners collaborate in the development of a creative music project, showing the ability to suggest ideas and listen to the opinions and ideas of others.</p> <p>At Merit, learners collaborate in the development of a creative music project, showing the ability to input relevant ideas and respond to the opinions and ideas of others while moving the project forward.</p> <p>At Distinction, learners collaborate in the development of a creative music project, showing the ability to share and explain ideas and respond thoughtfully to the opinions and ideas of others.</p>		

Assessment unit E14 – Producing a collaborative project

Recommended evidence

E14.1/14.2/14.3 A final collaborative music project presented in an appropriate format that demonstrates musical skills, with supporting commentary.

- This might be in the form of a video of a live event, an audio recording or musical workshops.

Assessment criteria and amplification for decisions

E14.1 Demonstrate technical music skills in a final collaborative project		
E14.P1 Pass Adequate	E14.M1 Merit Effective	E14.D1 Distinction Accomplished
<p>At Pass, learners apply musical skills that have some positive impact on the final outcome. They will demonstrate some technical music skills.</p> <p>At Merit, learners apply musical skills that have a clear and positive impact on the final outcome. They will demonstrate secure technical music skills.</p> <p>At Distinction, learners apply musical skills that have a crucial and positive impact on the final outcome. They will demonstrate technically proficient music skills.</p>		

E14.2 Demonstrate creative music skills in a final collaborative project		
E14.P2 Pass Competent	E14.M2 Merit Effective	E14.D2 Distinction Accomplished
<p>At Pass, learners display some creativity in the use of form, presentation and musical elements. They demonstrate some control of creative musicality in the final outcome.</p> <p>At Merit, learners display a considered and secure use of creativity in the use of form, presentation and musical elements.</p> <p>At Distinction, learners display a skilled and proficient use of creativity in the use of form, presentation and musical elements.</p>		

E14.3 Present a final collaborative music project		
E14.P3 Pass Appropriate	E14.M3 Merit Effective	E14.D3 Distinction Creative
<p>At Pass, learners show some consideration of target audience and presentation format.</p> <p>At Merit, learners clearly consider audience and presentation format.</p> <p>At Distinction, learners fully account for presentation format and use the audience to inform and inspire the final outcome.</p>		

4 Planning your programme

How do I choose the right BTEC International Level 3 qualification for my learners?

BTEC International Level 3 qualifications come in a range of sizes, each with a specific purpose. You will need to assess learners very carefully to ensure that they start on the right size of qualification to fit into their 16–19 study programme.

Some learners are sure of the sector they want to work in and are aiming for progression into that sector via higher education. These learners should be directed to the two-year BTEC International Level 3 Extended Diploma as the most suitable qualification.

When learners are recruited, you need to give them accurate information on the title and focus of the qualification for which they are studying.

Is there a learner entry requirement?

As a centre, it is your responsibility to ensure that learners who are recruited have a reasonable expectation of success on the programme. There are no formal entry requirements, but we expect learners to have qualifications at or equivalent to Level 2.

Learners are most likely to succeed if they have:

- five International GCSEs at good grades, and/or
- BTEC qualification(s) at Level 2
- achievement in English and mathematics through International GCSEs or Functional Skills.

Learners may demonstrate ability to succeed in various ways. For example, they may have relevant work experience or specific aptitude shown through diagnostic tests or non-education experience.

What level of sector knowledge is needed to teach these qualifications?

We do not set any requirements for teachers but recommend that centres assess the overall skills and knowledge of the teaching team to ensure that they are relevant and up to date. This will give learners a rich programme to prepare them for employment in the sector.

What resources are required to deliver these qualifications?

As part of your centre approval, you will need to show that the necessary material resources and work spaces are available to deliver BTEC International Level 3 qualifications. For some learning and teaching modules, specific resources are required. Learners must have access to:

- rehearsal spaces and backline
- musical instruments
- the internet
- digital audio workstation (DAW) software, audio interfaces and microphones
- examples of a variety of styles of music
- performance space.

How can Pearson Progress help with planning for these qualifications?

Pearson Progress is a digital support system that supports the delivery, assessment and quality assurance of BTECs in centres. It supports teachers with activities such as course creation, creating and verifying assignments and creating assessment plans and recording assessment decisions.

For further information, see *Section 10 Resources and support*.

Which modes of delivery can be used for these qualifications?

You are free to deliver BTEC International Level 3 qualifications using any form of delivery that meets the needs of your learners. We recommend making use of a wide variety of modes, including direct instruction in classrooms or work environments, investigative and practical work, group and peer work, private study and e-learning.

What are the recommendations for community and employer involvement?

BTEC International Level 3 qualifications are vocational qualifications and, as an approved centre, you are encouraged to work with employers on the design, delivery and assessment of the course to ensure that learners have a programme of study that is engaging and relevant and that equips them for progression.

Employer involvement in the delivery and/or assessment of these qualifications provides a clear 'line of sight' to work, enriches learning, raises the credibility of the qualification in the eyes of employers, parents and learners, and furthers collaboration between the learning and skills sector and industry.

You should aim to provide learners with opportunities to undertake meaningful activity involving employers during their course. Examples of 'meaningful activity' could include:

- structured work experience or work placements that develop skills and knowledge relevant to the qualification/industry
- projects, exercises and/or assessments set with input from industry practitioners
- units delivered or co-delivered by an industry practitioner – this could take the form of masterclasses or guest lectures
- industry practitioners operating as 'expert witnesses' who contribute to the assessment of a learner's work or practice – this may be a specific project, exercise or all assessments for a qualification.

Meaningful employer involvement, as defined above, should be with employers related to the art and design industry or a related creative industry.

What support is available?

Support materials

We provide a wealth of support materials, including industry-relevant or set briefs, curriculum plans, delivery guides, authorised assignment briefs and examples of marked learner work.

Standards Verifier support visits

You will be allocated a Standards Verifier (SV) who will visit once early on in the delivery of the qualification to support you with planning and assessment prior to their visit to verify your assessment decisions. You will be offered one visit each year for support and can opt out of this visit at any time.

Training

There will be extensive training programmes as well as support from our Subject Advisory team.

For further details, see *Section 10: Resources and support*.

How will my learners become more employable through these qualifications?

Skills that enhance employability, such as communication, problem solving, entrepreneurialism and practical hands-on skills, have been built into the design of the assessment objectives and content.

As they progress through their qualification, learners will develop increasing self-direction and reflection, and the ability to synthesise understanding and technical skills to develop individual approaches to their practice. They will also develop an ability to respond creatively to unfamiliar industry contexts and the demands of client briefs, using a variety of skills to communicate personal ideas and intentions while recognising and meeting audience needs.

The focus on employability skills gives you the opportunity to use relevant contexts, scenarios and materials to enable learners to develop a portfolio of evidence that demonstrates the breadth of their skills and knowledge in a way that equips them for employment.

5 Assessment structure

Introduction

BTEC International Level 3 qualifications are assessed using a combination of internal assessments, which are set and marked by teachers, and Pearson Set Assignments, which are set by Pearson and marked by teachers.

- Mandatory units have a combination of internal and Pearson Set Assignments.
- All optional units are internally assessed.

In developing an overall plan for delivery and assessment for the programme, you will need to consider when assessment can take place. Some assessment units are defined as synoptic (see *Section 2 Structure*). Normally, a synoptic assessment is one that a learner would take later in a programme and in which they will be expected to apply learning from a range of units. You must plan the assignments so that learners can demonstrate learning from across their programme.

We have addressed the need to ensure that the time allocated to the final assessment of units is reasonable so that there is sufficient time for teaching and learning, formative assessment and development of transferable skills.

In administering internal and Pearson Set Assignments, the centre needs to be aware of the specific procedures and policies that apply, for example to registration, entries and results. An overview, with signposting to relevant documents, is given in *Section 7 Administrative arrangements*.

Internal assessment

Our approach to internal assessment for these qualifications will be broadly familiar to experienced centres. It offers flexibility in how and when you assess learners, provided that you meet assessment and quality assurance requirements. You will need to take account of the requirements of the assessment unit format, which we explain in *Section 2 Content*, and the requirements for delivering assessment given in *Section 6 Internal assessment*.

Pearson Set Assignments

A summary of the set assignments for these qualifications is given in *Section 2 Structure*.

You should check this information carefully, together with the details of the unit being assessed, so that you can timetable learning and assessment periods appropriately.

Learners must take the required number of Pearson Set Assignments for Modules A or B. Some assignments may need to be taken in controlled conditions. These are described in each unit.

Learners may resit a set assignment to obtain a higher grade. If retaking, a learner must take a different authorised Pearson Set Assignment to that previously taken. If a learner has more than one attempt, then the best result will be used for qualification grading, up to the permitted maximum. It is unlikely that learners will need to, or benefit from, taking all assessments twice so you are advised to plan appropriately. Some assessments are synoptic and learners are likely to perform best if these assessments are taken towards the end of the programme.

6 Internal assessment

This section gives an overview of the key features of internal assessment and how you, as an approved centre, can offer it effectively. The full requirements and operational information are given in the *BTEC International Quality Assurance Handbook*.

All members of the assessment team need to refer to this document.

For BTEC International Level 3 qualifications, it is important that you can meet the expectations of stakeholders and the needs of learners by providing a programme that is practical and applied. Centres can tailor programmes to meet local needs and use links with local employers and the wider vocational sector.

When internal assessment is operated effectively, it is challenging, engaging, practical and up to date. It must also be fair to all learners and meet international standards.

All assessment units in these qualifications are internally assessed but Pearson sets assignments for some assessment units.

Principles of internal assessment (applies to all assessment units)

Assessment through assignments

For all assessment units, the format of assessment is an assignment taken after the content of the module, or part of the module if several assignments are used, has been delivered. An assignment may take a variety of forms, including practical and written types. An assignment is a distinct activity, completed independently by learners, that is separate from teaching, practice, exploration and other activities that learners complete with direction from teachers.

An assignment is issued to learners as an assignment brief with a defined start date, a completion date and clear requirements for the evidence that they need to provide. There may be specific observed practical components during the assignment period. Assignments can be divided into tasks and may require several forms of evidence. A valid assignment will enable a clear and formal assessment outcome, based on the assessment criteria. For most of the assessment units, teachers will set the assignments. For Pearson Set Assignments, Pearson will set the assignment.

Assessment decisions through applying criteria

Assessment decisions for BTEC International Level 3 qualifications are based on the specific criteria given in each assessment unit and set at each grade level by using Example Assignment Briefs. To ensure that standards are consistent in the qualification and across the suite as a whole, the criteria for each unit have been defined according to a framework. The way in which individual assessment units are written provides a balance of assessment of understanding, practical skills and vocational attributes appropriate to the purpose of qualifications.

The assessment criteria are hierarchical and holistic. For example, if a Merit criterion requires the learner to show 'analysis' and the related Pass criterion requires the learner to 'explain', then to satisfy the Merit criterion, a learner will need to cover both 'explain' and 'analyse'. The unit assessment grid shows the relationships between the criteria so that assessors can apply all the criteria to the learner's evidence at the same time. In *Appendix 2: Glossary of terms used*, we have set out a definition of terms that assessors need to understand.

Assessors must show how they have reached their decisions using the criteria in the assessment records. When a learner has completed all the assessment for an assessment unit, then the assessment team will give a grade for the assessment. This is given according to the highest level for which the learner is judged to have met all the criteria. Therefore:

- to achieve a Distinction, a learner must have satisfied all the Distinction criteria (and therefore the Pass and Merit criteria); these define outstanding performance across the assessment as a whole
- to achieve a Merit, a learner must have satisfied all the Merit criteria (and therefore the Pass criteria) through high performance across the content
- to achieve a Pass, a learner must have satisfied all the Pass criteria for the content, showing coverage of the module content and therefore attainment at Level 3 of the qualification.

The award of a Pass is a defined level of performance and cannot be given solely on the basis of a learner completing assignments. Learners who do not satisfy the Pass criteria should be reported as Unclassified.

The assessment team

It is important that there is an effective team for internal assessment. There are three key roles involved in implementing assessment processes in your centre, each with different interrelated responsibilities; the roles are listed below. There is detailed information in the *BTEC International Quality Assurance Handbook*.

- The Lead Internal Verifier (Lead IV) has overall responsibility for the programme, its assessment and internal verification, record keeping and liaison with the Standards Verifier, ensuring our requirements are met. The Lead IV registers with Pearson annually. The Lead IV acts as an assessor, standardises and supports the rest of the assessment team, making sure that they have the information they need about our assessment requirements and organises training, making use of our standardisation, guidance and support materials.
- Internal Verifiers (IVs) oversee all assessment activities in consultation with the Lead IV. They check that assignments and assessment decisions are valid and that they meet our requirements. Internal Verifiers will be standardised by working with the Lead IV. Normally, IVs are also assessors but they do not verify their own assessments.
- Assessors set or use assignments to assess learners. Before making any assessment decisions, assessors participate in standardisation activities led by the Lead IV. They work with the Lead IV and IVs to ensure that the assessment is planned and carried out in line with our requirements.

Effective organisation

Internal assessment needs to be well organised so that learner progress can be tracked and so that we can monitor that assessment is being carried out. We support you through, for example, providing training materials and sample documentation. Our online Pearson Progress service can help support you in planning and record keeping. Further information on using Pearson Progress can be found in *Section 10 Resources and support*, and on our website.

It is particularly important that you manage the overall assignment programme and deadlines to make sure that learners are able to complete assignments on time.

Learner preparation

To ensure that you provide effective assessment for your learners, you need to make sure that they understand their responsibilities for assessment and the centre's arrangements.

From induction onwards, you will want to ensure that learners are motivated to work consistently and independently to achieve the requirements of the qualifications. Learners need to understand how assignments are used, the importance of meeting assignment deadlines and that all the work submitted for assessment must be their own.

You will need to give learners a guide that explains how assignments are used for assessment, how assignments relate to the teaching programme and how learners should use and reference source materials, including what would constitute plagiarism. The guide should also set out your approach to operating assessment, such as how learners must submit work and request extensions.

Making valid assessment decisions

Authenticity of learner work

Once an assessment has begun, learners must not be given feedback on progress towards fulfilling the targeted criteria.

An assessor must assess only learner work that is authentic, i.e. learners' own independent work. Learners must authenticate the evidence that they provide for assessment through signing a declaration stating that it is their own work. Assessors must ensure that evidence is authentic to a learner through setting valid assignments and supervising them during the assessment period. Assessors must take care not to provide direct input, instructions or specific feedback that may compromise authenticity.

Assessors must complete a declaration that:

- to the best of their knowledge the evidence submitted for this assignment is the learner's own
- the learner has clearly referenced any sources used in the work
- they understand that false declaration is a form of malpractice.

Centres can use Pearson templates or their own templates to document authentication. During assessment, an assessor may suspect that some or all of the evidence from a learner is not authentic. The assessor must then take appropriate action using the centre's policies for malpractice. Further information is given in *Section 7 Administrative arrangements*.

Making assessment decisions using criteria

Assessors make judgements using the criteria. The evidence from a learner can be judged using all the relevant criteria at the same time. The assessor needs to make a judgement against each criterion that evidence is present and sufficiently comprehensive. For example, the inclusion of a concluding section may be insufficient to satisfy a criterion requiring 'evaluation'.

Assessors should use the following information and support in reaching assessment decisions:

- the *Essential information for assessment decisions* section in each unit gives examples and definitions related to terms used in the criteria
- the explanation of key terms in Appendix 2: Glossary of terms used
- examples of assessed work provided by Pearson
- your Lead IV and assessment team's collective experience, supported by the standardisation materials we provide.

Pass and Merit criteria relate to content. The Distinction criteria as a whole relate to outstanding evidence across the assessment unit. Distinction criteria make sure that learners have shown that they can perform consistently at an outstanding level across the assessment unit and/or that they are able to draw learning together across the content.

Issuing assessment decisions and feedback

Once the assessment team has completed the assessment process for an assignment, the outcome is a formal assessment decision. This is recorded formally and reported to learners.

The information given to the learner:

- must show the formal decision and how it has been reached, indicating how or where criteria have been met
- may show why attainment against criteria has not been demonstrated
- must not provide feedback on how to improve evidence
- must be validated by an IV before it is given to the learner.

Planning and record keeping

For internal processes to be effective, an assessment team needs to be well organised and keep effective records. The centre will work closely with us so that we can ensure that standards are being satisfied and achieved. This process gives stakeholders confidence in the assessment approach.

The programme must have an assessment plan validated by the Lead IV, produced as a spreadsheet. When producing a plan, the assessment team needs to consider:

- the time required for training and standardisation of the assessment team
- the time available to undertake teaching and carry out assessment, taking account of when learners may complete external assessments and when quality assurance will take place
- the completion dates for different assignments and the name of each Assessor
- who is acting as the Internal Verifier for each assignment and the date by which the assignment needs to be internally verified

- setting an approach to sampling assessor decisions through internal verification that covers all assignments, assessors and a range of assessment decisions
- how to manage the assessment and verification of learners' work so that they can be given formal decisions promptly
- how resubmission opportunities can be scheduled.

The Lead IV will also maintain records of assessment undertaken. The key records are:

- internal verification of assignment briefs
- learner authentication declarations
- assessor decisions on assignments, with feedback given to learners
- internal verification of assessment decisions
- assessment tracking for the assessment unit.

There are examples of records and further information in the *BTEC International Quality Assurance Handbook*.

Setting effective assignments (applies to assessment units without set assignments)

Setting the number and structure of assignments

This section does not apply to Pearson Set Assignments. In setting your assignments, you need to work with the structure of assignments shown in the *Essential information for assignments* section of a module. This shows the structure of the content and criteria that you must follow and the recommended number of assignments that you should use. For these assessment units we provide sample authorised assignment briefs and we give you suggestions on how to create suitable assignments. You can find these materials on our website. In designing your own assignment briefs, you should bear in mind the following points.

- The number of assignments for an assessment unit must not exceed the number shown in *Essential information for assessment*. However, you may choose to combine assignments, for example to create a single assignment for the whole assessment unit.
- For units containing synoptic assessment, the planned assignments must allow learners to select and apply their learning, using appropriate self-management of tasks.
- Assignments must be structured to allow learners to demonstrate the full range of achievement at all grade levels. Learners need to be treated fairly by being given the opportunity to achieve a higher grade if they have the ability.
- As assignments provide a final assessment, they will draw on the specified range of teaching content. The specified content is compulsory. The evidence for assessment need not cover every aspect of the teaching content as learners will normally be given particular examples, case studies or contexts in their assignments. For example, if a learner is carrying out one practical performance, or an investigation of one organisation, then they will address all the relevant range of content that applies in that instance.

Providing an assignment brief

A good assignment brief is one that, through providing challenging and realistic tasks, motivates learners to provide appropriate evidence of what they have learned.

An assignment brief should have:

- a vocational scenario, this could be a simple situation or a full, detailed set of vocational requirements that motivates the learner to apply their learning through the assignment
- clear instructions to the learner about what they are required to do, normally set out through a series of tasks
- an audience or purpose for which the evidence is being provided
- an explanation of how the assignment relates to the unit(s) being assessed.

Forms of evidence

BTECs have always allowed for a variety of forms of evidence to be used – provided that they are suited to the type of content being assessed. For many assessment units, the practical demonstration of skills is necessary and, for others, learners will need to carry out their own research and analysis. The assessment units give you information on what would be suitable forms of evidence to give learners the opportunity to apply a range of employability or transferable skills. Centres may choose to use different suitable forms of evidence to those proposed. Overall, learners should be assessed using varied forms of evidence.

Full definitions of types of assessment are given in *Appendix 2: Glossary of terms used*. These are some of the main types of assessment:

- written reports
- projects
- time-constrained practical assessments with observation records and supporting evidence
- recordings of performance
- sketchbooks, working logbooks, reflective journals
- presentations with assessor questioning.

The form(s) of evidence selected must:

- allow the learner to provide all the evidence required for the content and the associated assessment criteria at all grade levels
- allow the learner to produce evidence that is their own independent work
- allow a verifier to independently reassess the learner to check the assessor's decisions.

For example, when you are using performance evidence, you need to think about how supporting evidence can be captured through recordings, photographs or task sheets. Centres need to take particular care that learners are enabled to produce independent work. For example, if learners are asked to use real examples, then best practice would be to encourage them to use their own or to give the group a number of examples that can be used in varied combinations.

Late completion, resubmission and retakes (applies to all assessment units)

Dealing with late completion of assignments for internally-assessed units

Learners must have a clear understanding of the centre policy on completing assignments by the deadlines that you give them. Learners may be given authorised extensions for legitimate reasons, such as illness at the time of submission, in line with your centre policies.

For assessment to be fair, it is important that learners are all assessed in the same way and that some learners are not advantaged by having additional time or the opportunity to learn from others. Therefore, learners who do not complete assignments by your planned deadline, or by the authorised extension deadline, may not have the opportunity to subsequently resubmit.

If you accept a late completion by a learner, then the assignment should be assessed normally when it is submitted, using the relevant assessment criteria.

Resubmission of improved evidence for internally-assessed units

An assignment provides the final assessment for the relevant content and is normally a final assessment decision, except where the Lead IV approves one opportunity to resubmit improved evidence based on the completed assignment brief.

The Lead IV has the responsibility to make sure that resubmission is operated fairly. This means:

- checking that a learner can be reasonably expected to perform better through a second submission, for example that the learner has not performed as expected
- making sure that giving a further opportunity can be done in such a way that it does not give an unfair advantage over other learners, for example through the opportunity to take account of feedback given to other learners
- checking that the assessor considers that the learner will be able to provide improved evidence without further guidance and that the original evidence submitted has been authenticated by both the learner and assessor and remains valid.

Once an assessment decision has been given to the learner, the resubmission opportunity must have a deadline within 15 working days after the timely issue of assessment feedback to learners, which is within term time in the same academic year.

A resubmission opportunity must not be provided where learners:

- have not completed the assignment by the deadline without the centre's agreement
- have submitted work that is not authentic.

We recognise that there are circumstances where the resubmission period may fall outside of the 15-day limit owing to a lack of resources being available, for example where learners may need to access a performance space or have access to specialist equipment. Where it is practical to do so, for example evaluations, presentations, extended writing, resubmission must remain within the normal 15-day period.

Retake of internal assessment

A learner who has not achieved the level of performance required to pass the relevant content after resubmission of an assignment may be offered a single retake opportunity using a new assignment. The retake may be achieved at a Pass only.

The Lead Internal Verifier must authorise a retake of an assignment only in exceptional circumstances where they believe it is necessary, appropriate and fair to do so.

The retake is not timebound and the assignment can be attempted by the learner on a date agreed between the Lead IV and assessor within the same academic year.

For further information on offering a retake opportunity, you should refer to the *BTEC Centre Guide to Internal Assessment*. Information on writing assignments for retakes is given on our website (<https://qualifications.pearson.com/en/support/support-topics/assessment-and-verification/btec-assessment-and-verification-tools.html>).

Assessment units

All assessment units are internally assessed and subject to external standards verification. This means that you assess the assignments that provide the final summative assessment of each learning and teaching module, generating evidence for each assessment unit. You will need to prepare to assess using the guidance in this section.

In line with the requirements and guidance for internal assessment, you select the most appropriate assessment styles according to the learning set out in the learning and teaching module. This ensures that learners are assessed using a variety of styles to help them develop a broad range of transferable skills. Learners could be given opportunities to:

- respond to industry-related and supported briefs
- carry out projects for which they have choice over the direction and outcomes
- use collaborative skills and communicate with others
- use case studies to explore complex or unfamiliar situations.

Employer involvement in assessment and delivery

You are encouraged to give learners opportunities to be involved with employers. For more information, please see *Section 4 Planning your programme*.

7 Administrative arrangements

This section focuses on the administrative requirements for delivering a BTEC qualification. It will be of value to quality nominees, Lead IVs, programme leaders and examinations officers.

Learner registration and entry

Centres are advised to recruit with integrity to ensure that potential barriers to achievement are addressed. Prior to entry on the programme, centres should clarify with learners the types of activities, equipment and facilities that will be used and discuss any barriers there may be to learning so that learners can make informed choices and centres can prepare for any reasonable adjustments that may be required. Shortly after learners start the programme of learning, you need to make sure that they are registered for the qualification and that appropriate arrangements are made for assessment. You need to refer to the *Information Manual* for information on making registrations for the qualification.

Learners can be formally assessed only for a qualification on which they are registered. If learners' intended qualifications change, for example if a learner decides to choose a different pathway specialism, then the centre must transfer the learner appropriately.

Access to assessment

Internal assessments need to be administered carefully to ensure that all learners are treated fairly, and that results, and certification are issued on time to allow learners to progress to their chosen opportunities. These qualifications have been developed to allow learners to demonstrate their skills through a range of evidence types, formats and methods of communication, which they can select as relevant to their own working practice to best reflect their abilities. In this way, the qualifications are accessible to learners and assessments are adaptable to their regular ways of working. Features of the qualifications' design that reflect their inclusivity are:

- adaptable evidence and assessment methods, ensuring that tutors can assess in a way that is relevant to the learner's abilities and characteristics
- assessment criteria that have been developed to provide opportunities for demonstration of knowledge and understanding through practical work
- core technical and practical skills development, covering all practices, have been combined into shared mandatory assessment units, which means that all learners will demonstrate the level of their skills through the same assessment units, regardless of individual accessibility needs, enhancing inclusivity
- fewer assessment units across the qualifications gives the space for learners to develop and improve skills to their full potential and explore opportunities for producing evidence within their abilities.

Our Equality Policy requires that all learners should have equal opportunity to access our qualifications and assessments, and that our qualifications are awarded in a way that is fair to every learner. We are committed to making sure that:

- learners with a protected characteristic are not disadvantaged in comparison to learners who do not share that characteristic when undertaking one of our qualifications
- all learners achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Further information on access arrangements can be found in the Joint Council for Qualifications (JCQ) document *Access Arrangements, Reasonable Adjustments and Special Consideration for General and Vocational Qualifications*.

Administrative arrangements for assessment

Records

You are required to retain records of assessment for each learner. Records should include assessments taken, decisions reached and any adjustments or appeals. Further information can be found in the *Information Manual*. We may ask to audit your records so they must be retained as specified.

Reasonable adjustments to assessment

A reasonable adjustment is one that is made before a learner takes an assessment to ensure that they have fair access to demonstrate the requirements of the assessments. You are able to make adjustments to internal assessments to take account of the needs of individual learners. In most cases this can be achieved through a defined time extension or by adjusting the format of evidence. We can advise you if you are uncertain as to whether an adjustment is fair and reasonable. You need to plan for time to make adjustments if necessary.

Further details on how to make adjustments for learners with protected characteristics are given on our website in our document *Guidance for reasonable adjustments and special consideration in vocational internally assessed units*.

Special consideration

Special consideration is given after an assessment has taken place for learners who have been affected by adverse circumstances, such as illness. You must operate special consideration in line with our policy (see previous paragraph). You can provide special consideration related to the period of time given for evidence to be provided or for the format of the assessment if it is equally valid. You may not substitute alternative forms of evidence to that required in an assessment unit or omit the application of any assessment criteria to judge attainment. Pearson can consider applications for special consideration in line with the policy.

Appeals against assessment

Your centre must have a policy for dealing with appeals from learners. These appeals may relate to assessment decisions being incorrect or assessment not being conducted fairly. The first step in such a policy could be a consideration of the evidence by a Lead IV or other member of the programme team. The assessment plan should allow time for potential appeals after assessment decisions have been given to learners. If there is an appeal by a learner, you must document the appeal and its resolution. Learners have a final right of appeal to Pearson but only if the procedures that you have put in place have not been followed. Further details are given in the document *Enquiries and appeals about Pearson vocational qualifications and end point assessment policy*.

Dealing with malpractice

Malpractice refers to acts that undermine the integrity and validity of assessment, or the certification of qualifications, and/or that may damage the authority of those responsible for delivering the assessment and certification.

Pearson does not tolerate actions (or attempted actions) of malpractice by learners, centre staff or centres in connection with Pearson qualifications. Pearson may impose penalties and/or sanctions on learners, centre staff or centres where incidents (or attempted incidents) of malpractice have been proven in accordance with the JCQ General and Vocational Qualifications Suspected Malpractice in Examinations and Assessments Policies and Procedures (www.jcq.org.uk).

Malpractice may arise or be suspected in relation to any assessment unit or type of assessment within the qualification. For further details regarding malpractice and advice on preventing malpractice by learners, please see the Centre Guidance: Dealing with Malpractice, available on our website.

In the interests of learners and centre staff, centres need to respond effectively and openly to all requests relating to an investigation into an incident of suspected malpractice.

Assessment units

Centres are required to take steps to prevent malpractice and to investigate instances of suspected malpractice. Learners must be given information that explains what malpractice is for internal assessment and how suspected incidents will be dealt with by the centre. The Centre Guidance: Dealing with Malpractice document provides further information on the actions we expect you to take.

Pearson may conduct investigations if we believe that a centre is failing to conduct internal assessment according to our policies. The above document gives further information and examples of malpractice and details the penalties and sanctions that may be imposed.

Certification and results

Once a learner has completed all the required assessment units for a qualification the centre can claim certification for the learner, provided that quality assurance has been successfully completed. For the relevant procedures please refer to our *Information Manual*. You can use the information provided on qualification grading to check overall qualification grades.

Post-assessment services

Once results are issued, you may find that the learner has failed to achieve the qualification or to attain an anticipated grade. It is possible to transfer or reopen registration in some circumstances. The *Information Manual* gives further information.

Additional documents to support centre administration

As an approved centre you must ensure that all staff delivering, assessing and administering the qualifications have access to this documentation. These documents are reviewed annually and are reissued if updates are required.

- *Pearson Quality Assurance Handbook*: this sets out how we will carry out quality assurance of standards and how you need to work with us to achieve successful outcomes.
- *Information Manual*: this gives procedures for registering learners for qualifications, transferring registrations and claiming certificates.
- *Regulatory policies*: our regulatory policies are integral to our approach and explain how we meet internal and regulatory requirements. We review the regulated policies annually to ensure that they remain fit for purpose. Policies related to these qualifications include:
 - adjustments for candidates with disabilities and learning difficulties, access arrangements and reasonable adjustments for general and vocational qualifications
 - age of learners
 - centre guidance for dealing with malpractice
 - recognition of prior learning and process.

This list is not exhaustive, and a full list of our regulatory policies can be found on our website.

8 Quality assurance

Centre and qualification approval

As part of the approval process, your centre must make sure that the resource requirements listed below are in place before offering the qualification.

- Centres must have appropriate physical resources (for example equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualification.
- Staff involved in the assessment process must have relevant expertise and/or occupational experience.
- There must be systems in place to ensure continuing professional development for staff delivering the qualification.
- Centres must have in place appropriate health and safety policies relating to the use of equipment by learners.
- Centres must deliver the qualification in accordance with current equality and diversity legislation and/or regulations.
- Centres should refer to the *Further information for teachers and assessors* section in individual units to check for any specific resources required.

Continuing quality assurance and standards verification

On an annual basis, we produce the *BTEC International Quality Assurance Handbook*. It contains detailed guidance on the quality processes required to underpin robust assessment and internal verification.

The key principles of quality assurance are that:

- a centre delivering BTEC programmes must be an approved centre, and must have approval for the programmes or groups of programmes that it is delivering
- the centre agrees, as part of gaining approval, to abide by specific terms and conditions around the effective delivery and quality assurance of assessment; the centre must abide by these conditions throughout the period of delivery
- Pearson makes available to approved centres resources and processes that exemplify assessment and appropriate standards. Approved centres must use these to ensure that all staff delivering BTEC qualifications keep up to date with the guidance on assessment
- an approved centre must follow agreed protocols for standardisation of assessors and verifiers, for the planning, monitoring and recording of assessment processes, and for dealing with special circumstances, appeals and malpractice.

The approach of quality-assured assessment is through a partnership between an approved centre and Pearson. We will make sure that each centre follows best practice and employs appropriate technology to support quality-assurance processes, where practicable. We work to support centres and seek to make sure that our quality-assurance processes do not place undue bureaucratic processes on centres. We monitor and support centres in the effective operation of assessment and quality assurance.

The methods we use to do this for BTEC Level 3 qualifications include:

- making sure that all centres complete appropriate declarations at the time of approval
- undertaking approval visits to centres
- making sure that centres have effective teams of assessors and verifiers who are trained to undertake assessment
- assessment sampling and verification, through requested samples of assessments, completed assessed learner work and associated documentation
- an overarching review and assessment of a centre's strategy for delivering and quality assuring its BTEC programmes, for example making sure that synoptic units are placed appropriately in the order of delivery of the programme.

Centres that do not fully address and maintain rigorous approaches to delivering, assessing and quality assurance cannot seek certification for individual programmes or for all BTEC Level 3 programmes. An approved centre must make certification claims only when authorised by us and strictly in accordance with requirements for reporting.

Centres that do not comply with remedial action plans may have their approval to deliver qualifications removed.

9 Understanding the qualification grade

Awarding and reporting for the qualification

This section explains the rules that we apply in awarding a qualification and in providing an overall qualification grade for each learner. It shows how all the qualifications in this sector are graded.

Eligibility for an award

In order to be awarded a qualification, a learner must complete all assessment units and achieve a Pass or above in all assessment units unless otherwise specified. Refer to the structure in *Section 2: Structure* for more information.

To achieve any qualification grade, learners must:

- complete and have an outcome (D, M, P or U) for all assessment units
- achieve the required assessment units at Pass or above shown in Section 2, and for the Extended Diploma achieve a minimum of 900 GLH at Pass or above
- achieve the minimum number of points at a grade threshold.

Learners who do not satisfy the requirements in the structure Section 2 will not achieve a qualification even if they have enough points.

Learners who do not achieve sufficient points for a qualification may be eligible to achieve a smaller size in the same suite, provided they have completed and achieved the correct assessment units.

Calculation of the qualification grade

The final grade awarded for a qualification represents an aggregation of a learner's performance across the qualification. As the qualification grade is an aggregate of the total performance, there is compensation in that a higher performance in some assessment units may be balanced by a lower outcome in others.

Assessment unit grade points

The table below shows the number of **points** available for assessment units. For each assessment unit, points are allocated depending on the grade awarded.

	Assessment unit, weighted size			
	150 GLH	90 GLH	60 GLH	30 GLH
U	0	0	0	0
Pass	15	9	6	3
Merit	25	15	10	5
Distinction	40	24	16	8

Points available

The table below shows the total number of points available for units and the overall total points available for each Music qualification.

Total points per Assessment unit and Qualification – Music		
Subsidiary Diploma (360 GLH)		
Assessment Unit	Total points available	
A1 Performing as an Ensemble	40	Learners take two of three from A1–A3, so total points available = 80
A2 Creating Musical Material	40	
A3 Using Musical Styles	40	
C7 Planning a Career in the Music Industry	16	
Total for qualification	96	
Foundation Diploma (510 GLH)		
Assessment Unit	Total points available	
A1 Performing as an Ensemble	40	
A2 Creating Musical Material	40	
A3 Using Musical Styles	40	
C7 Planning a Career in the Music Industry	16	
Total for qualification	136	
Diploma (720 GLH)		
Assessment Unit	Total points available	
A1 Performing as an Ensemble	40	Learners take two of three from A1–A3, so total points available = 80
A2 Creating Musical Material	40	
A3 Using Musical Styles	40	
C7 Planning a Career in the Music Industry	16	
D9 Producing a Personal Project	24	
D10 Using Material for Self-promotion and Networking	24	
E13 Using Creative Collaboration to Develop a Project	24	
E14 Producing a Collaborative Project	24	
Total for qualification	192	

Extended Diploma (1080 GLH)	
Assessment Unit	Total points available
A1 Performing as an Ensemble	40
A2 Creating Musical Material	40
A3 Using Musical Styles	40
C7 Planning a Career in the Music Industry	16
D8 Using Development Plans to Refine Skills	24
D9 Producing a Personal Project	24
D10 Using Material for Self-promotion and Networking	24
D11 International Profile	8
E12 Undertaking a Defined Technical Project Role	24
E13 Using Creative Collaboration to Develop a Project	24
E14 Producing a Collaborative Project	24
Total for qualification	288

The table below shows the total number of points available for units and the overall total points available for each Music Production qualification.

Total points per Assessment unit and Qualification – Music Production		
Subsidiary Diploma (360 GLH)		
Assessment Unit	Total points available	
B4 Studio Recording	40	Learners take two of three from B4–B6, so total points available = 80
B5 Creating Musical Material through Production	40	
B6 Music Technology Events	40	
C7 Planning a Career in the Music Industry	16	
Total for qualification	96	
Foundation Diploma (510 GLH)		
Assessment Unit	Total points available	
B4 Studio Recording	40	
B5 Creating Musical Material through Production	40	
B6 Music Technology Events	40	
C7 Planning a Career in the Music Industry	16	
Total for qualification	136	

Diploma (720 GLH)		
Assessment Unit	Total points available	
B4 Studio Recording	40	Learners take two of three from B4–B6, so total points available = 80
B5 Creating Musical Material through Production	40	
B6 Music Technology Events	40	
C7 Planning a Career in the Music Industry	16	
D9 Producing a Personal Project	24	
D10 Using Material for Self-promotion and Networking	24	
E13 Using Creative Collaboration to Develop a Project	24	
E14 Producing a Collaborative Project	24	
Total for qualification	192	
Extended Diploma (1080 GLH)		
Assessment Unit	Total points available	
B4 Studio Recording	40	
B5 Creating Musical Material through Production	40	
B6 Music Technology Events	40	
C7 Planning a Career in the Music Industry	16	
D8 Using Development Plans to Refine Skills	24	
D9 Producing a Personal Project	24	
D10 Using Material for Self-promotion and Networking	24	
D11 International Profile	8	
E12 Undertaking a Defined Technical Project Role	24	
E13 Using Creative Collaboration to Develop a Project	24	
E14 Producing a Collaborative Project	24	
Total for qualification	288	

Grade boundaries

Applicable for registration from 1 April 2020.

Subsidiary Diploma		Foundation Diploma		Diploma		Extended Diploma	
360 GLH		510 GLH		720 GLH		1080 GLH	
Grade	Points threshold	Grade	Points threshold	Grade	Points threshold	Grade	Points threshold
U	0	U	0	U	0	U	0
Pass	36	P	51	PP	72	PPP	108
				MP	88	MPP	124
Merit	52	M	73	MM	104	MMP	140
				DM	124	MMM	156
						DMM	176
Distinction	74	D	104	DD	144	DDM	196
				D*D	162	DDD	216
						D*DD	234
Distinction*	90	D*	130	D*D	180	D*D*D	252
						D*D*D*	270

The table, along with the process for points allocation, is subject to review over the lifetime of the qualification. The most up-to-date table will be issued on our website.

Claiming the qualification grade

Subject to eligibility, Pearson will automatically calculate the qualification grade for your learners when the unit grades are submitted, and the qualification claim is made.

Examples of grade calculations based on the table applicable to registrations from April 2020

Example 1: Subsidiary Diploma in Music with a P grade

Assessment unit	GLH	Grade	Unit points
A2	150	Pass	15
A3	150	Pass	15
C7	60	Merit	10
Totals	360		40

The learner has enough points for a P grade.

Example 2: Subsidiary Diploma in Music Production with a D grade

Assessment unit	GLH	Grade	Unit points
B4	150	Distinction	40
B6	150	Merit	25
C7	60	Merit	10
Totals	360		75

The learner has enough points for a D grade.

Example 3: Foundation Diploma in Music with a P grade

Assessment unit	GLH	Grade	Unit points
A1	150	Pass	25
A2	150	Merit	40
A3	150	Pass	25
C7	60	Ungraded	0
Totals	510		65

The learner has enough points for a P grade. One U grade is allowed at this size of qualification.

Example 4: Foundation Diploma in Music Production with a D* grade

Assessment unit	GLH	Grade	Unit points
B4	150	Distinction	40
B5	150	Distinction	40
B6	150	Distinction	40
C7	60	Merit	10
Totals	510		130

The learner has enough points for a D* grade.

Example 5: Diploma in Music with a PP grade

Assessment unit	GLH	Grade	Unit points
A1	150	Pass	15
A2	150	Pass	15
C7	60	Pass	6
D9	90	Pass	9
D10	90	Pass	9
E13	90	Pass	9
E14	90	Pass	9
Totals	720		72

The learner has enough points for a PP grade.

Example 6: Diploma in Music Production with an MP grade

Assessment unit	GLH	Grade	Unit points
B5	150	Pass	15
B6	150	Merit	25
C7	60	Pass	6
D9	90	Pass	9
D10	90	Pass	9
E13	90	Merit	15
E14	90	Pass	9
Totals	720		88

The learner has enough points for an MP grade.

Example 7: Extended Diploma in Music with a MPP grade

Assessment unit	GLH	Grade	Unit points
A1	150	Pass	15
A2	150	Merit	25
A3	150	Pass	25
C7	60	Pass	6
D8	90	Distinction	24
D9	90	Ungraded	0
D10	90	Ungraded	0
D11	30	Merit	5
E12	90	Merit	15
E13	90	Pass	9
E14	90	Pass	9
Totals	1080		133

The learner has enough points for a MPP grade. There are 180 GLH of ungraded units, which is the maximum permitted allowed in order to pass the qualification

Example 8: Extended Diploma in Music Production with a DDD grade

Assessment unit	GLH	Grade	Unit points
B4	150	Merit	25
B5	150	Distinction	40
B6	150	Distinction	40
C7	60	Distinction	10
D8	90	Pass	9
D9	90	Merit	15
D10	90	Distinction	24
D11	30	Merit	5
E12	90	Merit	15
E13	90	Distinction	24
E14	90	Merit	9
Totals	1080		216

The learner has enough points for a DDD grade.

10 Resources and support

Our aim is to give you a wealth of resources and support to enable you to deliver BTEC International Level 3 qualifications with confidence. You will find a list of resources to support teaching and learning, and professional development on our website.

Support for setting up your course and preparing to teach

Specification

The specification (for teaching from April 2020) gives you details of the administration of the qualifications and information on the units for the qualifications.

Pearson Progress

Pearson Progress is a new digital support system that helps you to manage the assessment and quality assurance of the Pearson BTEC International Level 3 Music qualifications. It supports delivery, assessment and quality assurance of BTECs in centres and supports teachers and students as follows:

- course creation
- creating and verifying assignments
- creating assessment plans and recording assessment decisions
- upload of assignment evidence
- tracking progress of every learner

The system is accessible for teachers and learners so that both teachers and learners can track their progress.

Support for teaching and learning

Pearson Learning Services provides a range of engaging resources to support BTEC International Level 3 qualifications, these may include:

- delivery guides, which give you important advice on how to choose the right course for your learners and how to ensure you are fully prepared to deliver the course. They explain the key features of the BTEC International Level 3 Music qualifications, for example employer involvement and employability skills. They also cover guidance on assessment and quality assurance. The Guide tells you where you can find further support and gives detailed unit-by-unit delivery guidance. They include teaching tips and ideas, assessment preparation and suggestions for further resources.
- sample schemes of work are provided for each mandatory unit. These are available in Word™ format for ease of customisation.
- delivery plans that help you structure delivery of a qualification
- teacher resource packs developed by Pearson including materials and activities to fully support your teaching of units available on LearningHub
- digital resources across a range of mandatory and optional units that enable an immersive learning experience available on LearningHub.

LearningHub

Digital learning content for this programme will be available on the Pearson LearningHub. This online and mobile-optimised platform provides high-quality, bitesized digital content for an accessible, interactive learning experience.

<https://www.pearson.com/uk/web/learning-hub.html>

Teaching and learning resources are also available from a number of other publishers. Details of Pearson's own resources and of all endorsed resources can be found on our website.

Support for assessment

Sample assessment materials for internally-assessed units

For internal units assessed with a Pearson Set Assignment we will provide a sample assignment as an example of the form of assessment for the unit. For the remaining internally set units, we allow you to set your own assignments, according to your learners' preferences and to link with your local employment profile.

We provide a service in the form of Authorised Assignment Briefs and sample Pearson Set Assignments, which are approved by Pearson Standards Verifiers. They are available via our website.

Pearson English

Pearson provides a full range of support for English learning including diagnostics, qualifications and learning resources. Please see www.pearson.com/english

Training and support from Pearson

People to talk to

There are many people available to support you and give you advice and guidance on delivering your BTEC International Level 3 qualifications. They include the following.

- Subject Advisors – available for all sectors. They understand all Pearson qualifications in their sector and can answer sector-specific queries on planning, teaching, learning and assessment.
- Standards Verifiers – they can support you with preparing your assignments, ensuring that your assessment plan is set up correctly, and support you in preparing learner work and providing quality assurance through sampling.
- Regional Teams – they are regionally based and have a full overview of the BTEC qualifications and of the support and resources that Pearson provides. Regions often run network events.
- Customer Services – the 'Support for You' section of our website gives the different ways in which you can contact us for general queries. For specific queries, our service operators can direct you to the relevant person or department.

Training and professional development

Pearson provides a range of training and professional development events to support the introduction, delivery, assessment and administration of BTEC International Level 3

qualifications. These sector-specific events, developed and delivered by specialists, are available both face to face and online.

'Getting Ready to Teach'

These events are designed to get teachers ready to deliver the BTEC International Level 3 qualifications. They include an overview of qualification structures, planning and preparation for internal and external assessment, and quality assurance.

Teaching and learning

Beyond the 'Getting Ready to Teach' professional development events, there are opportunities for teachers to attend sector- and role-specific events. These events are designed to connect practice to theory; they provide teacher support and networking opportunities with delivery, learning and assessment methodology.

Details of our training and professional development programme can be found on our website.

Appendix 1: Transferable employability skills

The need for transferable skills

In recent years, higher-education institutions and employers have consistently flagged the need for learners to develop a range of transferable skills to enable them to respond with confidence to the demands of undergraduate study and the world of work.

The Organisation for Economic Co-operation and Development (OECD) defines skills, or competencies, as ‘the bundle of knowledge, attributes and capacities that can be learned and that enable individuals to successfully and consistently perform an activity or task and can be built upon and extended through learning.’^[1]

To support the design of our qualifications, the Pearson Research Team selected and evaluated seven global 21st-century skills frameworks. Following on from this process, we identified the International Research Council’s (NRC) framework ^[2] as the most evidence-based and robust skills framework, and have used this as a basis for our adapted skills framework.

The framework includes cognitive, intrapersonal skills and interpersonal skills.

The NRC framework is included alongside literacy and numeracy skills.



The skills have been interpreted for this specification to ensure that they are appropriate for the subject. All of the skills listed are evident or accessible in the teaching, learning and/or assessment of the qualifications. Some skills are directly assessed. Pearson materials will support you in identifying these skills and in developing these skills in learners.

The table overleaf sets out the framework and gives an indication of the skills that can be found in the Pearson BTEC International Level 3 Qualifications in Art and Design Practice, it indicates the interpretation of the skills in this area. A full interpretation of each skill, with mapping to show opportunities for learner development, is given on the subject pages of our website: qualifications.pearson.com

Cognitive skills	Cognitive processes and strategies	Critical thinking Problem solving Analysis Reasoning/argumentation Interpretation Decision making Adaptive learning Executive function
	Creativity	Creativity Innovation
Intrapersonal skills	Intellectual openness	Adaptability Personal and social responsibility Continuous learning Intellectual interest and curiosity
	Work ethic/ conscientiousness	Initiative Self-direction Responsibility Perseverance Productivity Self-regulation (metacognition, forethought, reflection) Ethics Integrity
	Positive core self-evaluation	Self-monitoring/ self-evaluation/ self-reinforcement
Interpersonal skills	Teamwork and collaboration	Communication Collaboration Teamwork Cooperation Empathy/perspective taking Negotiation
	Leadership	Responsibility Assertive communication Self-presentation

Developing the ability to make a persuasive case in the field of music, supporting one or more arguments, including the ability to create a balanced and evaluated argument.

Taking responsibility for finding and correcting anomalies in regimes.

Appendix 2: Glossary of terms used for internally-assessed learning and teaching modules

This is a summary of the key terms used to define the requirements in the learning and teaching modules and assessment criteria.

Term	Definition
Contribute	To have an impact on the success of a defined outcome.
Create	To make music in response to a brief or aim.
Demonstrate	Carry out and apply knowledge, understanding and/or skills in a practical situation.
Devise	To contrive, plan, or elaborate; invent from existing principles or ideas.
Identify	Indicate the main features or purpose of something by recognising it and/or being able to discern and understand facts or qualities.
Plan	The learner creates a way of doing a task or series of tasks to achieve specific requirements or objectives showing progress from start to finish.
Present	To exhibit material to an audience, either live or through other mediums.
Select	The learner chooses the best or most suitable option whether this is of materials, techniques, equipment or processes. The options and choices should be based on specific criteria.
Understand	Learners interpret or view (something) in a particular way.
Accomplished	Demonstrate skills, expertise and high level of musical control of activity or instrument.
Accomplished improvement	Demonstrate a clear and significant advance in musical skills and techniques, with high level of ability being reached.
Adequate	A sufficient level of skill or knowledge for the context.
Analyse	Outcome of methodical and detailed examination breaking down a topic to interpret and study the interrelationships between the parts.
Appropriate	Clearly suitable for the purpose and/or context.
Basic	Fundamentals of skill or knowledge are demonstrated.
Clear impact	To have a noticeable effect on the process or outcome in a positive manner.

Term	Definition
Competent	Having the necessary knowledge or skill to do something suitably or sufficiently in amount or extent.
Comprehensive	Full, covering a range of factors related to goals, briefs or objectives.
Creative	Using techniques, equipment and processes to express ideas or feelings in new ways.
Critical evaluation	To appraise and compare the relative strengths and weakness of a subject, product or process. Learners' enquiries should lead to a supported judgement showing relationship to its context. This will often be in a conclusion.
Critically Comment	To offer insight into the relative strengths and weakness of a subject, product or process.
Crucial impact	To have a significant and indispensable effect on the success of a product, performance or process.

For information about Pearson Qualifications, including Pearson Edexcel, BTEC and LCCI qualifications visit qualifications.pearson.com

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