BTEC Level 2 Award/Certificate/
Extended Certificate/Diploma in

Music industry skills

Specification

First teaching September 2020 (Award/Certificate/Extended Certificate)
First teaching September 2017 (Diploma)

ISSUE 1

Pearson
BTEC Level 2 in Music Industry Skills

Award/Certificate/Extended Certificate/Diploma

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Welcome

With a track record built over 30 years of learner success, BTEC qualifications are widely recognised and respected. They provide progression to the workplace, either directly or via study at higher levels. Proof comes from YouGov research, which shows that 62% of large companies have recruited employees with BTEC qualifications.

Why are BTECs so successful?

BTECs embody a fundamentally learner-centred approach to the curriculum, with a flexible, unit-based structure. In these new BTEC Level 2 qualifications in Music Industry Skills, the focus is on the development of technical, practical and transferable work-related skills, and sector-specific knowledge. The development of these skills is key for learners to progress to work or further study at Level 3.

These BTEC Level 2 qualifications in Music Industry Skills meet these requirements through:

- up-to-date content that is closely aligned with employers' needs for a skilled future workforce
- assessments chosen to help learners progress to the next stage.

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

A word to learners...

These BTEC Level 2 qualifications in Music Industry Skills will demand a lot of practical work from you. You will need to:

- complete a range of units
- be organised
- take other assessments that will demonstrate your technical and practical skills
- keep a portfolio of your assignments.

But you can feel proud to achieve a BTEC because, whatever your plans in life – whether you decide to go on to work or to further study – success in your BTEC Level 2 qualification will help you to progress to the next stage in your life.

Good luck, and we hope you enjoy your course.

Collaborative development

Learners completing their BTEC Level 2 qualification will be aiming to go on to employment or to further education. It was essential, therefore, that we developed these qualifications in close collaboration with experts from professional bodies and businesses, and with the providers who will be delivering the qualifications. We are grateful to all the further education lecturers, tutors, employers, professional body representatives and other individuals who have generously shared their time and expertise to help us develop these new qualifications.

Contents

Pearson BTEC Level 2 Qualifications in Music Industry Skills

Introduction

These BTEC Level 2 qualifications are an intermediate qualification for post-16 learners who want to specialise in a specific occupation, occupational area or technical role. It prepares learners for work by giving them the opportunity to develop sector-specific knowledge, technical and practical skills, and to apply these skills in work-related environments. The qualification also provides progression to Level 3 qualifications.

Developed in close conjunction with leading employers, this BTEC Level 2 develops transferable workplace skills, such as good communication and the ability to work in a team, which employers have identified as essential for gaining employment in the sector and for progression once the learner is working.

At the core of this qualification is the concept of preparing young people for the working world. Through practical activities and occupationally-fit-for-purpose assessments, learners will gain the skills and behaviours needed for sustainable employment.

These BTEC Level 2 qualifications are designed to be used flexibly:

- as part of a full-time 16–19 study programme, alongside mathematics and English GCSEs and/or Functional Skills, other qualifications work placement and enrichment activities
- as a qualification to support development of technical skills or off-the-job training for those already in work
- as a roll-on, roll-off programme for those entering employment.

This specification contains the information you need to deliver the:

- Pearson BTEC Level 2 Award in Music Industry Skills (603/5530/X)
- Pearson BTEC Level 2 Certificate in Music Industry Skills (603/5532/3)
- Pearson BTEC Level 2 Extended Certificate in Music Industry Skills (603/5533/5)
- Pearson BTEC Level 2 Diploma in Music Industry Skills (603/2475/2).

The specification signposts you to additional handbooks and policies. It includes all the units for this qualification.

1 Qualification Purpose

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

- Pearson BTEC Level 2 Award in Music Industry Skills
- Pearson BTEC Level 2 Certificate in Music Industry Skills
- Pearson BTEC Level 2 Extended Certificate in Music Industry Skills
- Pearson BTEC Level 2 Diploma in Music Skills.

We publish a full 'Statement of Purpose' for each qualification on our website. These statements are designed to guide you and potential learners to make the most appropriate choice as to the size of qualification that is suitable at recruitment.

Pearson BTEC Level 2 Award in Music Industry Skills

The 90 GLH Award is for learners who are looking for an introductory study in Music either as a part time short course or alongside other areas of study. I can be used for learners looking to re-enter education and want an introduction to the skills in the sector. If taken as part of a programme of study that includes other BTECs or GCSEs, it supports progression to Level 3 study in Performing and/or production arts. It could also support progression to an apprenticeship in a related sector.

What does this qualification cover?

The content of this qualification has been developed in consultation with teachers and industry professionals to ensure that it supports progression to further study or training at Level 3. These consultants have ensured that the content is appropriate for study at Level 2, and consistent with current industry practice, providing learners with a foundation in the skills needed to progress to further education with an understanding of industry and the roles and opportunities available to them.

Learners taking this qualification will study one mandatory unit:

- Skills Development for Performing Arts

They will also choose one optional unit from

- Exploring Music
- Creating Music
- Music Performance
- Music Production
- Sound Engineering

What could this qualification lead to?

Learners who complete this qualification as a short course may wish to progress to further full-time study at level 2 in this sector or a related sector. If taken as part of a full-time study programme it may lead to progression to a level 3 course.

Pearson BTEC Level 2 Certificate in Music Industry Skills

The 150 GLH Certificate, is for learners who are looking to study Music as part of a two-year course alongside other areas of study. If taken as part of a programme of study that includes other BTECs or GCSEs, it supports progression to Level 3 study in, or can provide fundamental sector skills which are valued in other subject areas such as creative media, performing arts or business. It could also support progression to an apprenticeship in a related sector.

What does this qualification cover?

The content of this qualification has been developed in consultation with teachers and industry professionals to ensure that it supports progression to further study or training at Level 3. These consultants have ensured that the content is appropriate for study at Level 2, and consistent with current industry practice, providing learners with a foundation in the skills needed to progress to further education with an understanding of industry and the roles and opportunities available to them.

Learners taking this qualification will study two mandatory units:

• Exploring Music

• Skills Development for Performing Arts

They will also choose one optional unit from

• Creating Music

• Music Performance

• Music Production

• Sound Engineering

What could this qualification lead to?

Learners who complete this qualification alongside other Level 2 qualifications may progress to further learning at Level 3, for example the Pearson BTEC National Extended Diploma in Muisic or a Foundation Diploma in Production Arts Practice alongside another diploma in a complementary sector.

This qualification offers learners the opportunity to develop their technical skills through a process of exploration, practice and review. In addition to the sector-specific content available in this qualification, the requirements mean that learners develop the transferable skills that are needed to progress to further education and ultimately higher education and employment, for example communication, planning and managing projects and creative problem solving. The qualification also supports learners in becoming more confident in taking ownership of and responsibility for their own direction, work and choices.

Pearson BTEC Level 2 Extended Certificate in Music Industry Skills

The 240 GLH Extended Certificate, is for learners who are looking to study Music as part of a two-year course alongside other areas of study. If taken as part of a programme of study that includes other BTECs or GCSEs, it supports progression to Level 3 study in art, or can provide fundamental creative skills which are valued in other subject areas such as creative media, Production Arts or business. It could also support progression to an apprenticeship in a related sector.

What does this qualification cover?

The content of this qualification has been developed in consultation with teachers and industry professionals to ensure that it supports progression to further study or training at Level 3. These consultants have ensured that the content is appropriate for study at Level 2, and consistent with current industry practice, providing learners with a foundation in the skills needed to progress to further education with an understanding of industry and the roles and opportunities available to them.

Learners taking this qualification will study three mandatory units:

• Exploring Music

• Skills Development for Performing Arts

• Music Project

They will also choose one optional unit from

- Creating Music
- Music Performance
- Music Production
- Sound Engineering

What could this qualification lead to?

Learners who complete this qualification alongside other Level 2 qualifications may progress to further learning at Level 3, for example the Pearson BTEC National Extended Diploma in Music or a Foundation Diploma alongside another diploma in a complementary sector, such as Production Arts or creative media.

This qualification offers learners the opportunity to develop their technical skills through a process of self-evaluation, practice and review. In addition to the sector-specific content available in this qualification, the requirements mean that learners develop the transferable skills that are needed to progress to further education and ultimately higher education and employment, for example communication, planning and managing projects and creative problem solving. The qualification also supports learners in becoming more confident in taking ownership of and responsibility for their own direction, work and choices.

Pearson BTEC Level 2 Diploma in Music Industry Skills

The 360 GLH Diploma, is for learners who are looking to study Music as a one-year, full-time course. It supports progression to Level 3 study in Music and Music Technology. It can also provide fundamental creative skills which are valued in other subject areas such as creative media, Production arts, business or events marketing, or support progression to an apprenticeship in a related sector.

What does this qualification cover?

The content of this qualification has been developed in consultation with teachers and industry professionals to ensure that it supports progression to further study or training at Level 3. These consultants have ensured that the content is appropriate for study at Level 2, and consistent with current industry practice, providing learners with a foundation in the skills needed to progress to further education with an understanding of industry and the roles and opportunities available to them.

Learners taking this qualification will study four mandatory units:

- Exploring Music
- Skills Development for Performing Arts
- Self-promotion in the Music Industry
- Music Project

They will also choose two optional units from

- Creating Music
- Music Performance
- Music Production
- Sound Engineering

What could this qualification lead to?

Learners who complete this qualification alongside other Level 2 qualifications may progress to further learning at Level 3, for example the Pearson BTEC National Extended Diploma in Music or a BTEC National Extended Diploma in Music Technology or a 540 GLH Foundation Diploma alongside another diploma in a complementary sector, such a creative media or production arts.

This qualification offers learners the opportunity to develop their technical skills through a process of self-evaluation, practice and review. In addition to the sector-specific content available in this qualification, the requirements mean that learners develop the transferable skills that are needed to progress to further education and ultimately higher education and employment, for example communication, planning and managing projects and creative problem solving. The qualification also supports learners in becoming more confident in taking ownership of and responsibility for their own direction, work and choices.

How do these qualifications provide employability skills?

In the qualifications 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 further study?

All BTEC qualifications provide transferable knowledge and skills that prepare learners for progression to further study. The transferable skills that enable learners to progress include:

- the ability to learn independently
- the ability to actively investigate and problem solve
- practical and personal communication skills.

BTEC learners can also benefit from opportunities for deep learning, where they are able to make connections among learning and teaching and assessment and select areas of interest for detailed study. BTEC qualifications provide a vocational context in which learners can develop the knowledge and skills required for further study at level 3, such as:

- teamwork
- project work
- presentation skills
- analytical skills
- creative development
- developing and monitoring progress towards personal aims.

2 Structure

Total Qualification Time (TQT)

For all regulated qualifications, Pearson specifies a total number of hours that it is estimated learners will require to complete and show achievement for the qualification: this is the Total Qualification Time (TQT). Within TQT, Pearson identifies the number of Guided Learning Hours (GLH) that we estimate a centre delivering the qualification might provide. Guided learning means activities such as lessons, tutorials, online instruction, supervised study and giving feedback on performance, that directly involve tutors and assessors in teaching, supervising and invigilating learners. Guided learning includes the time required for learners to complete external assessment under examination or supervised conditions.

In addition to guided learning, other required learning directed by tutors or assessors will include private study, preparation for assessment and undertaking assessment when not under supervision, such as preparatory reading, revision and independent research.

Qualification structures

Pearson BTEC Level 2 Award in Music Industry Skills

The Pearson BTEC Level 2 Award in Music Industry Skills is a qualification that has:

- Total Qualification Time: 118 hours
- Guided Learning: 90 hours.

Centres should take note of these hours in planning their programme but should also use their professional judgement to determine the provision of guided learning and study time across the units.

Qualification structure

Learners are required to complete and achieve one mandatory unit and one optional unit in the qualification.

Pearson BTEC Level 2 Award in Music Industry Skills				
Unit number	Unit title	GLH	Type	How assessed
	Mandatory units – learners complete and achieve all units			
2	Professional Development	30	Mandatory	Internal
	Optional units – learners complete and achieve one unit			
1	Exploring Music	60	Optional	Internal
3	Creating Music	60	Optional	Internal
4	Music Performance	60	Optional	Internal
5	Music Production	60	Optional	Internal
6	Sound Engineering	60	Optional	Internal

This qualification has 33% mandatory content.

Pearson BTEC Level 2 Certificate in Music Industry Skills

The Pearson BTEC Level 2 Certificate in Music Industry Skills is a qualification that has:

- Total Qualification Time: 190 hours
- Guided Learning: 150 hours.

Centres should take note of these hours in planning their programme but should also use their professional judgement to determine the provision of guided learning and study time across the units.

Qualification structure

Learners are required to complete and achieve two mandatory units and one optional unit in the qualification.

Pearson BTEC Level 2 Certificate in Music Industry Skills				
Unit number	Unit title	GLH	Type	How assessed
	Mandatory units – learners complete and achieve all units			
1	Exploring Music	60	Mandatory	Internal
2	Professional Development	30	Mandatory	Internal
	Optional units – learners complete and achieve one unit			
3	Creating Music	60	Optional	Internal
4	Music Performance	60	Optional	Internal
5	Music Production	60	Optional	Internal
6	Sound Engineering	60	Optional	Internal

This qualification has 60% mandatory content.

Pearson BTEC Level 2 Extended Certificate in Music Industry Skills

The Pearson BTEC Level 2 Extended Certificate in Music Industry Skills is a qualification that has:

• Total Qualification Time: 290 hours

• Guided Learning: 240 hours.

Centres should take note of these hours in planning their programme but should also use their professional judgement to determine the provision of guided learning and study time across the units.

Qualification structure

Learners are required to complete and achieve three mandatory units and one optional unit in the qualification.

Pearson BTEC Level 2 Extended Certificate in Music Industry Skills				
Unit number	**Unit title**	**GLH**	**Type**	**How assessed**
	Mandatory units – learners complete and achieve all units			
1	Exploring Music	**60**	Mandatory	Internal
2	Professional Development	**30**	Mandatory	Internal
	Optional units – learners complete and achieve one unit			
3	Creating Music	**60**	Optional	Internal
4	Music Performance	**60**	Optional	Internal
5	Music Production	**60**	Optional	Internal
6	Sound Engineering	**60**	Optional	Internal
	Synoptic unit – learners complete and achieve the unit			
8	Music Project	**90**	Mandatory	Internal Synoptic

This qualification has 75% mandatory content.

Pearson BTEC Level 2 Diploma in Music Industry Skills

The Pearson BTEC Level 2 Diploma in Music Industry Skills is a qualification that has:

- Total Qualification Time: 440 hours
- Guided Learning: 360 hours.

Centres should take note of these hours in planning their programme but should also use their professional judgement to determine the provision of guided learning and study time across the units.

Qualification structure

Learners are required to complete and achieve four mandatory units and two optional units in the qualification.

Pearson BTEC Level 2 Diploma in Music Industry Skills				
Unit number	Unit title	GLH	Type	How assessed
	Mandatory units – learners complete and achieve all units			
1	Exploring Music	60	Mandatory	Internal
2	Professional Development	30	Mandatory	Internal
7	Self-promotion in the Music Industry	60	Mandatory	Internal
	Optional units – learners complete and achieve two units			
3	Creating Music	60	Optional	Internal
4	Music Performance	60	Optional	Internal
5	Music Production	60	Optional	Internal
6	Sound Engineering	60	Optional	Internal
	Synoptic unit – learners complete and achieve the unit			
8	Music Project	90	Mandatory	Internal Synoptic

This qualification has 66% mandatory content.

Qualification and unit content

Pearson has developed the content of this qualification in collaboration with employers and representatives from relevant professional bodies and further education providers. In this way, we have ensured that content is up to date and that it includes the knowledge, technical and practical skills and behaviours required to work in the sector and occupational area.

Learners are given the opportunity to develop a range of transferable skills and attributes expected by employers. It is expected that learners will apply their learning to relevant employment and sector contexts during delivery, and that they will have opportunities to engage meaningfully with employers.

BTECs have always required applied learning that brings together knowledge and understanding (the cognitive domain) with practical and technical skills (the psychomotor domain). This is achieved through learners performing practical, work-related tasks that encourage the development of appropriate work-related behaviours (the affective domain) and transferable skills. Transferable skills are those such as communication, teamwork and planning, and completing tasks to high standards, all of which are valued in the workplace.

Our approach provides rigour and balance and promotes the ability to apply learning immediately in new contexts.

Some of the units within the specification may contain references to legislation, policies, regulations and organisations, which may not be applicable in the country in which you deliver this qualification (if teaching outside England), or which may have become out of date during the lifespan of the specification. In these instances, it is possible to substitute such references with those that are current and applicable in the country you deliver in, subject to confirmation by your Standards Verifier.

Assessment

Assessment is designed to fit the purpose and objective of the qualification. It includes a range of assessment types and styles suited to skills and occupationally-based qualifications at this level.

Synoptic assessment

There is one unit that provides the main synoptic assessment for each qualification This synoptic assessment is designed to take place towards the end of the programme to ensure it draws on the learning throughout. The design of this assessment ensures that there is sufficient stretch and challenge, enabling the assessment of sector-related knowledge and technical and practical skills at the end of the learning period.

The synoptic assessment for the award and certificate is based on *Unit 2: Professional Practice* and takes the form of an activity in which learners have to respond to the need for a professional development plan, identifying where they need to improve and how it relates to their progression. In completing this activity, learners will need to identify and use the varied practical skills and technical knowledge that they have developed during the programme.

The synoptic assessment for the Extended Certificate and Diploma is based on *Unit 8: Music Project* and takes the form of a vocational activity in which learners have to respond to a commercial brief, investigating possible responses and ideas to meet its demands. Using various resources, techniques and processes learners will then develop and refine musical material before presenting a music product as a final outcome. In completing this activity, learners will need to identify and use the varied practical skills and technical knowledge that they have developed during the programme.

This method has been used to assess the unit because it is best suited to draw out the evidence to exemplify the expectations of the unit and to provide sufficient evidence of achievement of the purpose of the unit.

In delivering the units, you need to encourage learners to draw on their broader learning so that they are prepared for the assessment.

Internal assessment

All units are assessed through internal assessment. Internal assessment allows learners to apply technical knowledge and demonstrate mastery of practical and technical skills through realistic tasks and activities. This style of assessment promotes deep learning through ensuring the connection between knowledge and practice.

Internal assessment is through assignments that are subject to external standards verification. We provide suggestions in each unit for setting assignments. This means that you can adapt materials to your local contexts and assess assignments that provide the valid and rigorous final assessment for each unit.

You will make grading decisions based on the requirements and supporting guidance given in the units. Learners must achieve all the internally-assessed units at Pass grade or above to achieve the qualification. For further information on internal assessment, including resubmissions, see *Section 6 Internal assessment*.

Language of assessment

Assessment of the internal and externally-assessed units for this qualification will be available in English. All learner work must be in English. A learner taking the qualifications may be assessed in British Sign Language where it is permitted for the purpose of reasonable adjustment. For information on reasonable adjustments see *Section 7 Administrative arrangements*.

Grading of the qualification

Achievement in the qualification requires a demonstration of depth of study in each unit, assured acquisition of the practical skills required for employment in the specific sector and successful development of transferable skills.

Units are assessed using a grading scale of Distinction, Merit, Pass and Unclassified. All units in the qualification contribute proportionately to the overall qualification grade.

The Diploma qualification is graded using a scale of PP to DD. Please see *Section 9 Understanding the qualification grade*, for more details.

The Award, Certificate and Extended Certificate qualification are graded using a scale of P to D. Please see *Section 9 Understanding the qualification grade* for more details.

The relationship between qualification grading scales and unit grades will be subject to regular review as part of Pearson's standards monitoring processes on the basis of learner performance and in consultation with key users of the qualification.

Employer involvement

Employer involvement in the delivery and/or assessment of technical 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.

Example include:

- project(s), exercise(s) and/or assessments/examination(s) set with input from industry practitioner(s)
- units delivered or co-delivered by an industry practitioner(s); 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 of practice, operating within a specified assessment framework; this may be a specific project(s), exercise(s) or all assessments for a qualification.
- structured work experience or work placements that develop skills and knowledge relevant to the qualification/industry

In the units we have provided suggestions on how employers could become involved in the delivery and/or assessment of this qualification. These units include suggestions on how links with employers could be made.

These are suggestions only and there will be other possibilities at local level. Centres may choose to use other approaches but must ensure that they meet the requirement for meaningful employer involvement as defined above. Centres must have an employer involvement plan in place at the start of the programme. It must detail their approach to employer involvement and how it will add value to the delivery and assessment of the qualification.

3 Units

Understanding your units

The units in this specification set out our expectations of assessment in a way that helps you to prepare your learners for assessment. The units help you to undertake assessment and quality assurance effectively.

Each unit in the specification is set out in a similar way.

This section explains how the units work. It is important that all tutors, assessors, internal verifiers and other staff responsible for the programme read and are familiar with the information given in this section.

Internally-assessed units

Section	Explanation
Unit number	The number is in a sequence for the qualification.
Unit title	This is the formal title of the unit and appears on certificates.
Level	All units are at Level 2 on the national framework.
Unit type	This says if the unit is mandatory or optional for the qualification. See *Section 2 Qualification structure* for details.
Assessment type	This says how the unit is assessed – i.e. whether it is external, internal or synoptic internal. See *Section 2 Qualification structure* for details.
GLH	Units have a GLH value of 60 or 30. This indicates the numbers of hours of teaching, directed activity and assessment expected. It also shows the weighting of the unit in the final qualification grade.
Unit in brief	A brief formal statement on the content of the unit that is helpful in understanding its role in the qualification. You can use this in summary documents, brochures etc.
Unit introduction	This is designed with learners in mind. It indicates why the unit is important, how learning is structured and how learning might be applied when progressing to employment or higher education.
Learning aims	These help to define the scope, style and depth of learning of the unit. You can see where learners should be developing and demonstrating their skills or where they should be actively researching or reviewing.
Unit summary	This section helps tutors to see at a glance the main content areas against the learning aims and the structure of the assessment. The forms of evidence given are suitable to fulfil the requirements.
Content	This section sets out the required teaching content of the unit. Content is compulsory except when shown as 'e.g.' Learners should be asked to complete summative assessment only after the teaching content for the unit or learning aim(s) has been covered.

Section	Explanation
Assessment criteria	Each learning aim has assessment criteria to explain the achievement required to obtain Pass, Merit and Distinction grades.
Essential information for assessment decisions	This information gives guidance for each learning aim or assignment of the expectations for Pass, Merit and Distinction standard. This section contains examples and essential clarification. It is important that this is used carefully alongside the assessment criteria.
Assessment activity	This section provides information, suggested scenarios and tasks for summative assessment activities.
Further information for tutors and assessors	The section gives you information to support the delivery and assessment of the unit.
Delivery guidance	This section offers suggestions of ways of delivering the unit. It offers ideas on practical activities in a sector context that can be used to help develop relevant skills and to encourage progress.
Essential resources	Any specific resources that you need to be able to teach and assess are listed in this section. For information on support resources see *Section 10 Resources and support*.
Links to other units	This section shows you the main relationships of units to other units. This can help you to structure your programme and make the best use of available materials and resources.
Employer involvement	This section gives you information on the units that can be used to give learners involvement with employers. It will help you to identify the kind of involvement that is likely to be successful.

Units

This section contains all the units developed for this qualification.

Unit 1: Exploring Music

Level: **2**
Unit type: **Mandatory**
Assessment type: **Internal**
Guided learning hours: **60**

Unit in brief

Learners explore music creation techniques through practical workshops and activities.

Unit introduction

Exploration and experimentation are vital to making music in the music industry. In this unit, you will have the opportunity to explore music through practical workshops and activities that allow you to experiment with different techniques for making music.

Unit 1: Exploring Music and *Unit 2: Professional Development* have been designed to be delivered alongside each other to provide employment context to the practical/technical workshops. Through experimenting with various musical styles and techniques, you will develop technical skills and learn to appreciate the creative value of making mistakes – an important aspect of the creative process. The unit will introduce you to new musical styles and it is important to be open-minded and willing to try things out – a valued attribute in music professionals. You will collaborate through group projects and learn the value of sharing ideas and working with fellow learners, taking you in new directions and building your communication skills and ability to work in a team.

You will be encouraged to develop skills and knowledge specific to your own musical starting points, which relate to your own career aspirations in the music industry.

Learning aims

In this unit you will:
A Develop different techniques to create music
B Produce a portfolio of musical exploration.

UNIT 1: EXPLORING MUSIC

Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
A Develop different techniques to create music	**A1** Explore ways of making music through styles, methods and technology **A2** Refine choices and make decisions in response to feedback	**Self-elected assessment with evidence** Self-elected assessment is defined by the learner and can take the form of a website, presentation, video, written document, music product, etc. However for the elected assessment type to be valid, the learner must document and produce evidence of achievement, e.g. video portfolio of musical workshops, web-based evidence, PowerPoint® presentation with embedded audio and video.
B Produce a portfolio of musical exploration	**B1** Document experiences and evaluate personal contributions **B2** Storage and presentation methods	

Key teaching areas in this unit include:

Sector skills	Knowledge	Transferable skills/behaviours
• Technical skills in relation to performance and/or music production • Development of musical skills, including basic music theory • Musical experimentation	• Exploration of different musical styles • Use of technical equipment needed to perform and/or produce • Basic application of musical conventions such as tempo, key, structure	• Communication • Problem solving • Self-management and development

Unit content

Knowledge and sector skills

Learning aim A: Develop different techniques to create music

Through practical workshops, learners should explore and experiment with different musical styles, use of technology and different approaches to making music. They should relate the practical workshops to the industry occupations they are learning about in *Unit 2: Professional Development*.

A1 Explore ways of making music through styles, methods and technology

Learners must take part in workshops exploring a range of different methods used to create music. They must take part in workshops with at least one workshop from each of the main areas (methods, eras, technology).

- Methods of creating music:
  o using rhythms to create music
  o using stimuli or constraints, such as poems or film
  o jamming – sharing ideas, call and response
  o exploring structure and instrumentation.
- Deconstructing and practically reworking pieces of music from different eras:
  o Pre 20th century
  o Pre-1950s
  o 1950s
  o 1960s
  o 1970s
  o 1980s
  o 1990s
  o 2000s
  o 2010–present day.
- Using technology to create music:
  o DJ technology, such as decks and mixer
  o samples and loops in a live or digital environment
  o digital audio workstation (DAW)
  o effects and sound equipment to manipulate sound.

A2 Refine choices and make decisions in response to feedback

Through practical workshops, learners will demonstrate their ability to refine their musical work in response to feedback.

- How to give and respond to constructive criticism in different ways:
  o opportunities for showcase of ideas
  o peer-to-peer discussion
  o tutor comments
  o online forums
  o industry professional feedback.
- Refining ideas:
  o opportunities for listening
  o discussion of parts and arrangement
  o discussion of structure
  o experimenting with purpose
  o exploring musical characteristics.

- Making decisions:
  - collaborative decision making
  - finalising musical ideas
  - choosing arrangements.

Learning aim B: Produce a portfolio of musical exploration

B1 Document experiences and evaluate personal contributions

Learners will learn how to document experiences, processes and evaluate personal contributions.

- Detailing experience, personal contribution and development.
- Making judgements on contributions and their suitability for workshops.
- Debriefing workshops and sessions, individually and as a group.
- Providing commentary on contributions and decisions.
- Drawing on links to *Unit 2: Professional Development*.
- Methods of providing commentary:
  - commentary over video
  - comments on websites such as SoundCloud® or Tumblr®
  - audio or video debrief
  - notes.

B2 Storage and presentation methods

Learners will learn about the different methods of and considerations for presenting a portfolio of musical exploration.

- Use of videos and audio.
- Labelling and tagging content.
- Web-based presentations such as:
  - Tumblr®
  - SoundCloud®
  - YouTube™.
- Digital storage – use of:
  - cloud storage
  - hard drives.

Transferable skills

Communication

Listening to ideas of others, articulating suggestions and negotiating outcomes through musical exploration.

Problem solving

Taking constructive criticism and finding ways to improve, resolving technical problems, including equipment, software, hardware, instrumental and musical.

Self-management and development

Managing own time, planning workshop sessions, developing professional skills and developing work independently.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Develop different techniques to create music		
A.P1 Demonstrate the stylistically appropriate use of different musical creation techniques. **A.P2** Demonstrate some development of different techniques to create music.	**A.M1** Demonstrate the effective use and development of different musical creation techniques.	**A.D1** Demonstrate the effective and considered use and development of different musical creation techniques.
Learning aim B: Produce a portfolio of musical exploration		
B.P3 Select appropriate material to demonstrate musical exploration. **B.P4** Present musical exploration in an appropriate format.	**B.M2** Effectively select and present material to demonstrate musical exploration.	**B.D2** Effectively select and present material to demonstrate musical exploration, displaying clear consideration.

Essential information for assessment decisions

Learning aim A

Learners need to provide evidence of taking part in at least six workshops, attending at least one workshop from each of the main areas (methods, eras, technology). This unit is designed to be delivered alongside *Unit 2: Professional Practice*.

For distinction standard, learners will:

* demonstrate different techniques in a range of musical workshops, showing control over techniques that are successful in producing a desired approach. They will display thoughtfulness and care in their creative choices and will fully consider the technology at their disposal. They will demonstrate a clear and efficient development of their techniques with deliberate and purposeful refining for their improvement.

For merit standard, learners will:

* demonstrate different techniques in a range of musical workshops, showing control over techniques that are mostly successful in producing a desired approach. They will display consideration of the technology at their disposal. They will demonstrate a clear and efficient development of their techniques with some refining for their improvement.

For pass standard, learners will:

* demonstrate different techniques in a range of musical workshops, showing some control over techniques that are suitable for the style and desired approach. They will display acknowledgment of the functions of the technology at their disposal. They will demonstrate some minor development of their techniques but may not provide refining for their improvement.

Learning aim B

For distinction standard, learners will:

* select material from workshops that shows a range of techniques being used and developed in a manner that evidences the desired outcome efficiently and clearly. They will show clear thought and deliberation in their choice of material and in any supporting comments. They will present their work using a format that shows it is easily navigated and clearly labelled or tagged. The presentation of material will show a clear thought process and attention to detail and layout.

For merit standard, learners will:

* select material from workshops that shows a range of techniques being used and developed in a manner that evidences the desired outcome efficiently. They will show some links and thought in their choice of material and in any supporting comments. They will present their work using a format that shows it is easily navigated and clearly labelled or tagged.

For pass standard, learners will:

* select material from workshops that shows a range of techniques being used and developed in a manner that mostly evidences the desired outcome and is suitable for the medium. They will present their work using a format that is suitable for the material but may not be clearly labelled, tagged or easy to navigate.

Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence, provided that they meet the assessment requirements of the unit.

Suggested scenario

A music foundation promoting worldwide music projects is now seeking new musical projects to fund. As part of the application, you are required to produce a portfolio of musical exploration highlighting your exploration through different styles and techniques and showing personal contribution and experience as part of the journey of exploration.

If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.

A music agency that represents both musicians and producers is now searching for the next generation of music talent. The agency has requested that potential clients submit their work as a portfolio of musical exploration, evidencing their ability to explore different styles and techniques used in music.

Further information for tutors and assessors

Delivery guidance

The following are examples of practical activities and workshops that tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

Activity: Practical workshops – Methods

Learners will take part in workshops looking at methods to create music. They will begin by clapping rhythms together before moving into polyrhythms and syncopation. They will gradually bring in rhythmic or found instruments to build longer and more complex pieces. They should consistently discuss and evaluate what they are doing as a group.

They will follow this session by exploring the use of stimuli to create music. They will be given a short excerpt of around 3 minutes from a film and will create music to accompany it. They will look at ways of refining the music and how their decisions impact on the feel of the film.

They should relate the workshops to the industry occupations explored in
Unit 2: Professional Development.

Suggested time: about 10 hours.

Activity: Practical workshops – Eras

Learners will take a piece of music from the 1980s, such as 'Black Steel in the Hour of Chaos' by Public Enemy. They will work as group to practically break down the piece and explore the different musical elements that make up the piece. They will then take these elements and use them to create a piece in a style of their choice. They discuss how other artists have reworked the material, for example the version by Tricky.

Learners will look at music from a different era such as a piece by Johann Sebastian Bach. They will follow the same process of breaking down the elements and reworking them in a different style. They will look at how modern music such as Hip Hop has reused classical music in their own manner, such as 'Watch Ya Self' by Mobb Deep using 'Toccata and Fugue in D minor'.

They should relate the workshops to the industry occupations explored in
Unit 2: Professional Development.

Suggested time: about 10 hours.

Activity: Practical workshops – Using technology

Learners will engage in workshops using samples and loops to create music. They will create a piece of music using only samples and loops, exploring how changing the length or speed of the loop can affect the piece. They will keep discussing and refining the piece until they feel they have exhausted the possibilities.

Learners will look at DJ technology and explore how it is used to create music. They will look at techniques and processes of beat matching and scratching and how decks can be used as an instrument.

They should relate the workshops to the industry occupations explored in
Unit 2: Professional Development.

Suggested time: about 10 hours.

Activity: Practical workshops – Documenting experiences

Learners will discuss what happened in the workshops and their links to their professional development. They will discuss what constitutes effective documentation and what information is needed. They will explore and try different methods of commentating on their experiences, using online comments, video or audio debrief, screen recordings or notes. They will evaluate as a group what the strengths and weakness of these methods are and what is most suited to their own experience.

Suggested time: about 5 hours.

Final assessment: Portfolio presentation

Learners will look at how tagging and labelling can affect portfolio navigation and look at examples of good and bad practice. They will create mini portfolios in different styles using different platforms and evaluate them as a group.

Suggested time: about 3 hours.

Essential resources

For this unit, learners will need access to:

- a wide range of audio and visual stimuli and source material
- performance and rehearsal space and suitable software/hardware to facilitate the production of recordings (simple direct-to-stereo recording equipment will suffice in the majority of situations)
- video-recording equipment, in particular for performances (simple sound-recording devices such as phones are beneficial during preparation stages)
- workshops and masterclasses with genre-specific musicians/producers/industry professionals.

Links to other units

This unit is designed to be taught alongside *Unit 2: Professional Development*.

The unit is an exploratory unit and has strong links to:

- Unit 3: Creating Music
- Unit 4: Music Performance
- Unit 5: Music Production
- Unit 6: Sound Engineering.

Employer involvement

This unit would benefit from employer involvement in the form of:

- a masterclass by industry professionals showcasing methods and techniques to create music. They should use realistic scenarios to ensure they reflect industry practice and give guidance to learners on how to interact with the creative process.

Unit 2: Professional Development

Level: **2**

Unit type: **Mandatory**

Assessment type: **Internal**

Guided learning hours: **30**

Unit in brief

Learners explore a range of career opportunities with a view to their own professional development within the music industry.

Unit introduction

The music industry is an exciting, challenging and highly competitive industry. It is essential that anyone wishing to pursue a career in this industry carefully considers their own personal and professional development, exploring what the music industry has to offer in terms of possible careers.

In this unit, you will identify career opportunities available in the industry and the most likely careers for your professional development needs. You will reflect on the general skills required within the music industry, such as communication, organisation and teamwork. You will gather this information using a skills audit and use this, alongside the findings of your investigations into career paths, to design a professional development plan that identifies and supports your career aspirations. This unit has been designed to be delivered alongside *Unit 1: Exploring Music* to provide employment context to the practical/technical workshops.

This unit will help you to develop an awareness of the occupations within the music industry and the skills required. It will support your own career aspirations and progression in the music industry.

Learning aims

In this unit you will:

A Explore professional development needs

B Present a professional development plan.

Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
A Explore professional development needs	**A1** Music industry occupations **A2** Personal career aspirations **A3** Explore the personal skills and employability skills required for professional development	**Self-elected assessment with evidence** Self-elected assessment is defined by the learner and can take the form of a website, presentation, video, written document, music product, etc. However for the elected assessment type to be valid, the learner must document and produce evidence of achievement, e.g. video portfolio of musical workshops, web based evidence, PowerPoint® presentation with embedded audio and video.
B Present a professional development plan	**B1** Create and present a professional development plan	

Key teaching areas in this unit include:		
Sector skills	**Knowledge**	**Transferable skills/behaviours**
• Career development • Employability • Commercial awareness	• Industry occupations • Infrastructure of music industry • Job roles • Types of employment • Routes to employment	• Communication • Thinking skills/adaptability • Self-management and development

Unit content

Knowledge and sector skills

This unit is designed to be taught in conjunction with *Unit 1: Exploring Music*, with learners covering the skills learned and developed in workshops relating to industry occupations and their own personal and professional development needs.

Learning aim A: Explore professional development needs

A1 Music industry occupations

Learners will explore industry occupations and considerations related to their skills, influences and personal ambitions.

- Occupations:
  - recording artist
  - performance – live and recording
  - sound engineer – live and recording
  - technician
  - artist management
  - music administration
  - songwriter/composer.
- Freelance working considerations – pros and cons, finding work, brand building.
- Ways of getting paid (publishing, royalties, copyright, contracts).

A2 Personal career aspirations

Learners will explore their own personal aspirations through looking at their influences and skills.

- Influences:
  - how they started
  - how they built a career in the music industry
  - what skills they have
  - how their skills compare to learners' skills.
- Identifying career aspirations.
- Personal skills audit:
  - a personal review of skills explored and developed in *Unit 1: Exploring Music* workshops
  - areas for development in relation to occupations and aspirations.
- Types of employment – self-employed, employed, freelance, running a business, portfolio careers.
- Progression routes: qualifications, training, apprenticeships, internships, work experience.
- Funding opportunities.

A3 Explore the personal skills and employability skills required for professional development

- Personal skills:
  - o professional conduct
  - o being positive – smiling, laughing, working hard, being energetic
  - o wellbeing – physical and mental health
  - o determination – professional resilience
  - o communication skills, awareness of others, first impressions, listening skills
  - o self-awareness
  - o investing time in personal and professional development
  - o self-development – target setting.
- Employability skills:
  - o being prepared, reliable and committed
  - o being organised, planning, using prioritisation skills
  - o being punctual, meeting deadlines, scheduling, being reliable
  - o teamwork, working with others to achieve goals, outcomes and making decisions
  - o preparation – turning up on time, at the right location, being prepared for the role, whether in front of an audience or behind the scenes
  - o professional etiquette – writing an email, protocols
  - o professional resilience – taking criticism, taking knock-backs, being determined
  - o understanding the expectations of the professional role – taking direction when performing
  - o digital footprint – personal life and professional life
  - o creating own opportunities.

Learning aim B: Present a professional development plan

Learners will explore methods of creating and presenting a professional development plan.

B1 Create and present a professional development plan

- Choosing content.
- Identifying stages of development.
- Establishing short- and long-term targets.
- Making links to skills developed in the workshops.
- Establishing practice routines and techniques linked to skills development.
- Making connections to industry occupations.
- Format:
  - o online
  - o screen
  - o printed
  - o slideshow.
- Notes and support materials.
- Embedding or linking media.

Transferable skills

Communication

- Articulating musical influences and career aspirations, discussing aspirations.

Thinking skills/adaptability

- Identifying own strengths and weakness and responding to them.

Self-management and development

- Managing own time, planning sessions, developing professional skills.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Explore professional development needs		
A.P1 Identify personal skills and areas for development, making some links to industry occupations.	**A.M1** Identify personal skills and areas for development that clearly link to industry occupations.	**AB.D1** Create a comprehensive professional development plan with clear and considered links to industry occupations.
Learning aim B: Present a professional development plan		
B.P2 Create a basic professional development plan.	**B.M2** Create a detailed professional development plan.	

Essential information for assessment decisions

Learning aims A and B

For distinction standard, learners will:

- produce and present a professional development plan that is far-reaching and deals with all the necessary stages of development. It will include extensive details on the professional and personal skills that need to be developed, with realistic and well-thought-out plans to improve them. Learners will link these skills to relevant industry occupations throughout in a well-reasoned and thoughtful manner that shows an understanding of the roles.

For merit standard, learners will:

- produce and present a professional development plan that deals with nearly all the necessary stages of development. It will include details on the professional and personal skills that need to be developed, with specific and relevant plans to improve them. Learners will link these skills to industry occupations in an evident manner that shows a partial understanding of the roles.

For pass standard, learners will:

- produce and present a professional development plan that deals with some stages of development. It will include partial details on the professional and personal skills that need to be developed, with plans to improve them, although the plans may be vague or have some omissions. Learners will provide a partial link between these skills to industry occupations, but will not show a clear understanding of the roles.

Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence, provided that they meet the assessment requirements of the unit.

Suggested scenario

A local collective of professional music creators want to invest in future music makers by developing professional practice in the industry. Through a funded programme of mentoring, they are now inviting applications. As part of the application they would like to see a professional development plan that showcases your skill set in relation to the music industry, your career aspirations and the associated employability skills required for certain occupations.

If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.

You have an interview with a well-known music industry recruitment agency. They have asked that you bring along your professional development plan in order to identify your potential employment aspirations. The plan will enable the agency to analyse your skill set in relation to the music industry as well as exploring the associated employability skills required for certain occupations.

Further information for tutors and assessors

Delivery guidance

The following are examples of practical activities and workshops that tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

Introduction to unit

The modern music industry

Learners will explore how the music industry works. They will identify and explore job roles relating to the workshops from *Unit 1: Exploring Music* and discuss how they relate to their own ambitions. They will discuss the practical considerations of freelance work and take part in practical workshops exploring methods of finding work, using industry media and case studies.

Suggested time: about 5 hours.

Activity: Career aspirations

Learners will discuss their personal aspirations and influences as a group. They will explore how their influences built their careers and what skills they have. Learners will explore how to evaluate the skills they have shown in the workshops from *Unit 1: Exploring Music* and how they relate to the skills needed. They will look at different methods of progression and what skills are required at different stages. They will engage in peer-to-peer assessment of each other's skills.

Suggested time: about 5 hours.

Activity: Employability and personal skills

Learners explore employability and personal skills and how they affected the practical workshops from *Unit 1: Exploring Music.* They will discuss as a group how these were shown and how their behaviour affected others' ability to work. They will work as a group to create a code of conduct in relation to these discussions.

Suggested time: about 5 hours.

Summative assessment: Professional development plan

Learners will look at examples of professional development plans and evaluate them as a group. They will work with different formats and online platforms to create examples. They will share them as a group and evaluate each other's content.

Suggested time: about 5 hours.

Essential resources

For this unit, learners will need access to:

- a wide range of visual material
- internet resources
- opportunities to research key topics and themes
- guests from the music industry.

Links to other units

This unit is designed as an introductory unit in order for learners to explore their own aspirations in relation to their career aspirations.

This unit should be taught alongside *Unit 1: Exploring Music*.

The unit will prepare learners for the following units, including:

- Unit 3: Creating Music
- Unit 4: Music Performance
- Unit 5: Music Production
- Unit 6: Sound Engineering
- Unit 7: Self-promotion in the Music Industry.

Employer involvement

This unit would benefit from employer involvement in the form of:

- local businesses or freelancers supporting careers activities within the workplace, such as guided visits and mentoring to give learners an awareness of the occupations within the music industry and the skills required for certain roles. They should use realistic scenarios to ensure they reflect industry practice.

Unit 3: Creating Music

Level: **2**
Unit type: **Optional**
Assessment type: **Internal**
Guided learning hours: **60**

Unit in brief

Learners employ creative techniques and processes to develop and present their own compositions.

Unit introduction

Musicians and producers will often be required to generate musical content relevant to a specific industry context. Developing the creative skills necessary to deliver on the requirements of a musical scenario or client brief are key requirements for the contemporary practitioner. It is important to develop a toolbox of practical approaches to creating music that enables you to showcase imagination, creativity and an ability to deliver in a variety of styles.

In this unit, you will explore key techniques used in the creation of music. You will develop personalised approaches relevant to your specialism and present music according to the requirements of a brief. You will identify and put into practice the conventions associated with given styles and genres of music, refining your work from inception through to the delivery of your final pieces. You will select and use the appropriate equipment and resources required to create and present your work. Experimentation and collaboration will be investigated and used as key creative tools in the composition process.

Understanding and employing a variety of creative approaches is crucial to supporting your development as a creative musician or producer. It is expected that professional practitioners can deliver creative solutions in both the studio and the live environment. This unit gives you the opportunity to explore your creativity, develop and refine your ideas, and present your work to a specified audience.

Learning aims

In this unit you will:
A Refine musical creations
B Present musical creations.

UNIT 3: CREATING MUSIC

Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
A Refine musical creations	**A1** Methods and styles of music creation **A2** Creating music **A3** Solving creative problems **A4** Developing techniques to refine music	Audio or video of two pieces of music created by learners, including commentary.
B Present musical creations	**B1** Finalising ideas **B2** Presenting musical ideas	

Key teaching areas in this unit include:		
Sector skills	**Knowledge**	**Transferable skills/behaviours**
• Composing music • Developing ideas • Presenting music	• Composition techniques • Components of genre • Appropriate equipment/resources • Instrumentation • Pastiche	• Communication • Problem solving • Self-management and development

Unit content

Knowledge and sector skills

Learning aim A: Refine musical creations

Learners develop and implement a variety of practical approaches to the creative music-making process. Learners document their initial ideas, analyse their work and develop creative strategies to progress their compositions.

A1 Methods and styles of music creation

Learners explore terminology, resources, instrumentation and styles of music composition.

- Using terminology associated with music creation:
  - o verse, chorus, middle eight, hook, riff, loop, drop
  - o bars, beats, time signature, tempo
  - o arrangement, mix, song dynamics, effects.
- Exploring equipment and resources associated with music creation:
  - o the traditional 'band' set-up – drums, bass, guitar, keys, vocals
  - o sequencing and recording software
  - o samplers – 'soft' samplers and vintage hardware
  - o hybrid set-ups – combinations of 'live' and sequenced/sampled instrumentation.
- Isolating and interpreting the defining components of genre:
  - o structure
  - o instrumentation and parts
  - o chord progressions
  - o subject matter, lyrical approaches.

A2 Creating music

Learners develop compositions through practical approaches, experimentation and collaboration.

- Exploring starting points for creating music:
  - o pastiche/imitation
  - o influences – defining characteristics
  - o synthesis of styles, e.g. country rock, electro folk, rap metal
  - o samples, loops, found sound, 'musique concrète'.
- Developing collaboration in practice:
  - o complementary skills
  - o effective communication
  - o agreeing roles and objectives.
- Improvisation:
  - o 'scat' lyrics and guide vocals
  - o experimenting with top-line melodies.
- Developing experimentation in practice.
- Developing musical structures.
- Manipulating audio, e.g. editing, reversing, pitch shifting.

A3 Solving creative problems

Learners employ practical strategies to make considered and informed decisions and use appropriate techniques to overcome creative difficulties.

- Capturing ideas:
  - creating demos
  - rough mixes
  - utilising rehearsal video.
- Considering the audience:
  - demographics/target audience expectations
  - key components of style
  - identifying self-indulgence.
- Employing effective analysis techniques.
- Gathering feedback.
- Developing action plans and strategies.
- Exploring alternative approaches and perspectives.
- Resolving musical differences:
  - professional conduct
  - listening to others
  - reaching a consensus.
- Retaining objectivity.

A4 Developing techniques to refine music

Learners design and implement strategies to develop their musical creations.

- Implementing version control and iterations:
  - compiling a version history
  - analysing progress.
- Taking risks with confidence.
- Spontaneity in practice.
- Structuring studio or rehearsal sessions.
- Making effective judgements:
  - version comparison
  - false steps – 'one step forward, two steps back'.
- Adding and removing elements/sections:
  - filling space/dead air
  - less is more.
- Retaining a positive approach.

Learning aim B: Present musical creations

B1 Finalising ideas

Learners reach a consensus on final versions, document their compositions and consider the marketability of their work.

- Establishing production deadlines.
- Making final decisions.
- Finalising and consolidating:
  - o arrangements
  - o productions and mixes
  - o mastering/mix bus processing.
- Considering issues relating to writing credits:
  - o music publishing income
  - o PRS for Music/PPL (Phonographic Performance Limited) revenue sources
  - o third-party credits/sample clearance.

B2 Presenting musical ideas

Learners consider the appropriate format for their finished work and deliver according to the requirements of a specified audience.

- Exercising effective quality control.
- Considering file resolutions:
  - o quality versus file size
  - o AVI, MOV, MPEG
  - o AIFF, WAV, MP3, FLAC.
- Exploring appropriate presentation solutions:
  - o online hosting
  - o physical media.
- Undertaking market research and feedback.
- Devising promotional strategies.
- Delivering according to client expectations.

Transferable skills

Communication

- Working as an effective musical ensemble, developing teamwork skills and listening to and responding to others in an appropriate and productive manner.

Problem solving

- Developing creative solutions to musical problems, maintaining a positive and productive approach, and employing effective musical analysis.

Self-management and development

- Delivering finished work according to the requirements of a specific audience and managing the process of refining and delivering work to a prescribed deadline.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Refine musical creations		
A.P1 Create music using appropriate resources.	**A.M1** Use considered practical approaches and resources to effectively refine and develop different musical creations.	**A.D1** Use consistent and practical approaches and resources to effectively refine different musical creations with creativity and clarity of purpose.
A.P2 Employ stylistically appropriate techniques to refine different musical creations.		
Learning aim B: Present musical creations		
B.P3 Finalise different musical creations using the appropriate resources.	**B.M2** Finalise and present different musical creations, using the appropriate resources effectively and considering the requirements of a defined audience.	**B.D2** Finalise and present different musical creations, using the appropriate resources creatively and fulfilling the requirements of a clearly defined audience.
B.P4 Present different musical creations considering the requirements of an audience.		

Essential information for assessment decisions

Learning aim A

Learners are expected to provide evidence of the development of two musical creations, using practical processes and supported by documented planning, which may be in the form of screen recordings or audio commentary.

For distinction standard, learners will:

- implement an imaginative and resourceful approach in developing two musical creations through defined iterations, identifying technical and artistic areas of focus at every stage thoughtfully and accurately

- identify and apply effective resources, communicating a clear rationale for their choices

- display a methodical approach to problem solving, analysing demos or version histories effectively to develop coherent action plans and approaches

- provide evidence of the clear incremental development of their work via a recorded portfolio of audio or video versions, striking a well-judged balance between spontaneity and structured studio work.

For merit standard, learners will:

- implement an effective approach in developing two musical creations from inception to finished versions

- apply resources appropriately and justify choices made in the context of their creative goals

- tackle problems efficiently and devise action plans accordingly before applying appropriate practical solutions

- provide evidence of the development of their work with a chronological history of audio or video versions, demonstrating occasional spontaneity. However, their work will mainly be characterised by a well-structured programme of effective rehearsal or studio sessions.

For pass standard, learners will:

- develop two musical creations using practical processes over a defined period

- apply the appropriate resources and provide some justification in respect of creative decisions

- identify problems or areas for development in their work and put into practice action plans to address technical and creative issues

- produce a minimum of two audio or video versions of each creation, providing evidence of a clear practical development that has occurred during the process.

Learning aim B

Learners finalise their compositions, taking into account the requirements of the audience. Final compositions should take the form of either studio recordings or video recordings of performances.

For distinction standard, learners will:

- present two completed musical creations that meet the technical and artistic requirements of a clearly defined market or client comprehensively. This should encompass a creative and thorough application of the relevant components of style and genre

- perform or produce finished pieces to a high standard, with a coherent presentation and format suitable for the intended audience

- demonstrate, through practical processes, a thorough understanding of the issues connected with the public availability of their work, including the use of third-party samples and the associated revenue streams.

For merit standard, learners will:

- present two completed musical creations, taking into consideration the needs of a defined market or client. This should include a clear incorporation of the relevant components of genre and style
- perform or produce finished pieces to a good standard, with the presentation suitable for the intended market
- show some understanding, through practical processes, of the issues associated with the public availability of their work.

For pass standard, learners will:

- present two completed musical creations, taking some consideration of an audience into account. The finished work should be identifiable with a genre or style
- perform or produce compositions to a reasonable standard, with a clear and technically sound presentation.
- show limited understanding, through practical processes, of the issues associated with the public availability of their work.

Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence, provided that they meet the assessment requirements of the unit.

Suggested scenario

A television production company is looking for original music to be used in a new series. They are seeking musicians and producers who can demonstrate the ability to compose in a given style, applying the appropriate technical and artistic conventions. Interested parties are asked to submit two examples of their work, showcasing their creativity and a clear understanding of genre. Your work should be submitted to a high technical standard in an appropriate format so that the producers can share it with music supervisors, directors and other relevant stakeholders.

If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.

A publishing company is seeking songwriters, producers and musicians to add to their roster. The A&R department would like interested parties to submit two original compositions that demonstrate a clear grasp of the genre in which they are working. Appropriate formats can include audio or video recordings of your compositions, but a high technical and artistic standard is desirable.

Further information for tutors and assessors

Delivery guidance

The following are examples of practical activities and workshops that tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

Introduction to unit
Learners analyse and explore the components and structure of musical compositions. This could include rehearsal, performance or recreations of commercially available compositions, with an emphasis on demonstrating an understanding in practice of the arrangements and structure of the relevant material.
Suggested time: about 8 hours.

Activity: Approaches and resources
Learners experiment and explore a variety of approaches to creating music, to include performing or producing musical sketches using at least two different methods. Learners are encouraged to reflect on the appropriate resources and approaches to be employed going forward, based on effective comparison between results.
Suggested time: about 6 hours.

Activity: Structure, arrangement and parts
Learners construct and arrange musical compositions, making reference to valid structure and instrumentation appropriate to the genre or style. The sessions include emphasis on collaboration, communication, component parts and individual roles. Structured practical sessions focus on sections, dynamics, arrangements and instrumentation. Learners devise practical plans for sessions, acknowledging improvisation, reflection and commitment to collaboratively agreed ideas.
Suggested time: about 8 hours.

Activity: Gathering feedback, refining and developing ideas
Learners capture initial versions or demos of their compositions and gather feedback. Group sessions use peer-to-peer assessment, discussion and sharing of ideas. Regular analysis and reflection of progress is documented and action plans developed, focusing on technical, artistic and stylistic development. Individual learners consider and reflect on their role and their contribution to group musical creations.
Suggested time: about 8 hours.

Activity: Finalising your compositions
Learners devise strategies to complete and present their finished work, to include discussion and analysis of the technical and marketing requirements of a defined audience. Strategies are developed and documented to support the delivery of audio or video recordings of the finished work. Musical creations are presented in an appropriate format for the relevant genre or style. This could include a performance or recording but technical and artistic justifications should be presented in group discussions and evaluations.
Suggested time: about 6 hours.

Essential resources

For this unit, learners will need access to:

- rehearsal and production studios
- audio- and video-recording resources.

Links to other units

This unit has strong links to:

- Unit 1: Exploring Music
- Unit 4: Music Performance
- Unit 5: Music Production.

Employer involvement

This unit would benefit from employer involvement, which could be in the form of:

- a masterclass by industry composers showcasing professional approaches to composition. They should use realistic scenarios to ensure they reflect industry practice and give guidance to learners on how to develop creative strategies to support their compositions and career progression in the music industry
- local businesses or freelancers supporting careers activities within the workplace, such as guided visits and mentoring, giving guidance to learners on how to work through the creative process of client briefs. They should use realistic scenarios to ensure they reflect industry practice.

Unit 4: Music Performance

Level: **2**
Unit type: **Optional**
Assessment type: **Internal**
Guided learning hours: **60**

Unit in brief

Learners develop their musical skills in rehearsal and performance.

Unit introduction

Music performance is one of the most exciting and lucrative areas of the music industry. Performing onstage as a soloist or as part of a band in front of an audience can be one of the most rewarding and thrilling experiences for any musician.

In this unit, you will develop the skills required to give a successful performance, exploring potential repertoire and learning how to select appropriate musical material for performance. You will learn how to develop and refine the pieces you select by taking part in effective rehearsals, eventually presenting the results of your rehearsals to an audience in a live performance.

There are many employment opportunities for successful performers in the areas of live performance, session music, musical theatre, community music and commercial bands. This unit will also lay the foundations for studying music performance at Level 3.

Learning aims

In this unit you will:

A Refine musical performance

B Present a musical performance.

Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
A Refine musical performance	**A1** Selection of repertoire **A2** Personal management **A3** Rehearsal skills **A4** Reflective practice	Video footage of rehearsals and performance. Video debrief of rehearsals.
B Present a musical performance	**B1** Preparation for performance **B2** Performance techniques **B3** Stagecraft	

Key teaching areas in this unit include:		
Sector skills	**Knowledge**	**Transferable skills/behaviours**
• Rehearsal skills • Practice techniques • Performance skills • Stagecraft	• Repertoire selection • Health and safety	• Preparing for work • Developing practical and technical skills

Unit content

Knowledge and sector skills

Learning aim A: Refine musical performance

Learners should investigate various ways of finding and exploring repertoire and should be encouraged to discover material from outside their comfort zones. Learners should take part in rehearsals and demonstrate positive personal management skills to ensure productive and well-prepared rehearsal sessions. In rehearsals, learners should explore musical material and develop the ability to identify and solve musical problems while offering creative ideas to develop and refine material.

A1 Selection of repertoire

- Exploring various styles and genres from different decades.
- Exploring the work of iconic bands and artists.
- Exploring the work of independent and local bands and artists.
- Personal musical interests and passions.
- Wider listening.

A2 Personal management

- Attendance and punctuality.
- Organisation of equipment, instruments, sheet music etc.
- Sourcing parts by listening or researching in books or on the internet.
- Individual practice outside of rehearsal.
- Meeting deadlines.
- Rehearsal etiquette such as mobile phone use, not playing while others are talking etc.
- Leaving rehearsal spaces and equipment tidy and in working order.
- Safe noise levels, use of ear plugs etc.
- Correct and safe use of equipment.

A3 Rehearsal skills

- Tuning up and warming up.
- Setting and reviewing targets for the session.
- Critical listening.
- Creating versions and arrangements.
- Experimenting and exploring various musical feels.
- Developing structures.
- Exploring various textures.
- Identifying and isolating problems and offering solutions.
- Offering creative suggestions for developing musical structures and arrangements.
- Aural perception skills and working out parts by ear.
- Interpreting various forms of musical notation.

A4 Reflective practice

- Responding to feedback from others.
- Target setting in response to feedback.
- Self-evaluation.
- Working on personal improvements between rehearsals.
- Receiving and responding to criticism.

Learning aim B: Present a musical performance

Learners understand the immediate preparations required for a live performance, such as handling the set-up and soundcheck, and realise that there is more to a successful performance than playing the correct notes in time and in tune. Learners develop their stage presentation skills in addition to their technical and interpretative ability.

B1 Preparation for performance

- Appropriate communication with venue staff, sound engineers, compères etc.
- Stage set-up and layout.
- Safety considerations such as cable management, safe noise levels, eating and drinking in the performance space.
- Bringing the correct equipment, including spare strings, drumsticks, cables etc.
- Soundcheck etiquette.
- Productive use of soundcheck.
- Tuning up and warming up.
- Maintaining discipline and focus before the performance.

B2 Performance techniques

- Timing and rhythmic awareness.
- Intonation.
- Instrumental tuning.
- Handling of section changes, beginnings and endings.
- Technical proficiency.
- Musical expression.
- Critical listening and response.
- Interpretation, balance, phrasing and dynamics.
- Adapting to mistakes and unexpected occurrences.
- Volume level and balance.

B3 Stagecraft

- Self-presentation such as image, costume, makeup (if appropriate).
- Physical coordination.
- Onstage movement.
- Entrance and exit from the stage.
- Confidence and dealing with nerves.
- Microphone technique.
- Communication with audience, both verbal (if appropriate) and non-verbal.
- Verbal introductions to songs and announcements.

Transferable skills

Preparing for work

- Performing in front of a live audience.

Developing practical and technical skills

- Learning and developing musical material and taking part in a series of rehearsals to prepare for a public performance.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Refine musical performance		
A.P1 Rehearse musical material, suggesting and realising straightforward improvements with some guidance.	**A.M1** Rehearse musical material, suggesting and realising informed improvements while demonstrating an efficient level of self-management and organisation.	**A.D1** Rehearse musical material, suggesting and realising thoughtful and intuitive improvements while demonstrating an effective level of self-management and organisation.
A.P2 Demonstrate an appropriate level of self-management and organisation in rehearsal.		
Learning aim B: Present a musical performance		
B.P3 Perform music, demonstrating a stylistically appropriate grasp of technical accuracy, interpretive style and stagecraft.	**B.M2** Perform music, demonstrating a competent grasp of technical accuracy, interpretive style and stagecraft.	**B.D2** Perform music, demonstrating a thorough and effective grasp of technical accuracy, interpretive style and stagecraft.

Essential information for assessment decisions

Learners prepare and perform musical material for a performance lasting between 8 and 12 minutes.

Learning aim A

For distinction standard, learners will:

- show independence and insight in rehearsal and practice situations, identifying complex problems and creative potential for development, and offering well-informed suggestions and original ideas to bring about clear improvements
- be consistently and completely well-organised and equipped for rehearsal sessions.

For merit standard, learners will:

- show some independence and initiative in rehearsal and practice situations, identifying problems and potential for development, and offering knowledgeable suggestions to bring about noticeable improvements
- be consistently well-organised and equipped for rehearsal sessions.

For pass standard, learners will:

- require support when in rehearsal or practice situations but will identify obvious problems and offer simple suggestions and ideas to overcome them, offering suggestions and actions to bring about some improvements
- be broadly prepared for rehearsal sessions but there may be some inconsistency to their approach.

Learning aim B

For distinction standard, learners will:

- present a performance that is technically and stylistically assured for the demands of the music, with no obvious errors or slips, and will demonstrate a sense of ease and control within the performance
- give much thought to stagecraft and the performance will be self-assured and bold, successfully communicating with the audience.

For merit standard, learners will:

- present a performance that is technically and stylistically secure for the demands of the music and although there may be limited errors or slips, there will be an overall consistency and fluency to the performance
- give thought to stagecraft and the performance will be confident, with genuine attempts made to communicate with the audience.

For pass standard, learners will:

- present a performance that is technically and stylistically acceptable for the demands of the music and although there may be some errors or slips, these will not have an overly negative impact on the performance as a whole
- give some thought to stagecraft but the performance may lack confidence and communication with the audience may be limited.

Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 7* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence, provided that they meet the assessment requirements of the unit.

Suggested scenario

You have been asked to give a 10-minute performance as part of a group for a local festival. They have asked for material to celebrate different eras in music for an audience of 15–19-year-olds. Your performance should consist of three or four songs or pieces selected from different decades from the 1950s–2010s. You must rehearse and refine this material, which will involve both individual practice and group rehearsal. Finally, you will present your programme to the audience, ensuring that the performance is both musically and visually engaging.

If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.

You have been asked to give a 10-minute performance for a fundraising evening for a local charity with an audience of 30–40 year-olds. Your performance should consist of three or four songs or pieces by iconic British artists or bands. You will need to rehearse appropriate musical material before presenting a musically and visually engaging performance to the audience.

Further information for tutors and assessors

Delivery guidance

The following are examples of practical activities and workshops that tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

Introduction to unit

Learners research the elements of a successful performance by looking at case studies and teasing out the elements that exemplify their success. Learners should realise that the final performance is the tip of the iceberg and that a great deal of rehearsal goes into making a polished performance.

Learners reflect on personal experiences of live performances they have seen first-hand in addition to referring to video footage of professional performances. Each learner gives a short presentation about a performance they view as successful and discuss why this is by illustrating their points with video footage.

Suggested time: about 6 hours.

Activity: Selecting material

Learners divide into groups and assess their musical interests and abilities. When these factors have been established, they investigate potential material for performance from both familiar and unfamiliar styles and artists. The tutor encourages them to investigate the repertoire of a range of iconic artists or to choose three different genres to explore. It is important that learners are exposed to new repertoire and possibilities and that they work outside their comfort zones.

The tutor presents learners with a selection of performance scenarios and asks them to select a suitable programme of music for the audience, e.g. a 1980s night, a high school prom, a Beatles-themed evening, etc. Learners present their research to the rest of the group and justify why the songs they have selected are appropriate for the given situation.

Suggested time: about 8 hours.

Activity: Workshop rehearsals

Learners take part in a range of workshops led by the tutor so they can experience how a rehearsal should run. The tutor selects suitable musical material and then works through this with the group, modelling good practice in a rehearsal situation, e.g. being well prepared, listening critically and offering constructive criticism, setting individual targets, isolating problematic sections and ironing out errors etc. Learners investigate health and safety aspects relating to rehearsals and should be made aware of safe noise levels and safe use of equipment.

Learners reflect on their experiences in these workshops in a diary or blog and identify the elements that make the rehearsal productive.

Suggested time: about 6 hours.

Activity: Class performance

The tutor organises learners into bands and sets them the task of preparing a piece of music for performance in class. They undertake a rehearsal process, with the tutor observing and offering guidance on how to be effective and productive.

The tutor encourages learners to be self-reflective in relation to these rehearsals. When learners perform their final pieces to each other, peers and the tutor offer feedback to help identify successful aspects but also to recognise areas for improvement in both the musical accuracy and the stagecraft. Learners could also watch video footage of themselves to self-assess and evaluate their own performance.

Suggested time: about 10 hours.

Essential resources

For this unit, learners will need access to:

- practice and rehearsal facilities
- instruments and equipment appropriate to the style(s) of music being rehearsed
- a suitable space in which to perform
- a PA system, including microphones.

Links to other units

This unit has strong links to:

- Unit 1: Exploring Music
- Unit 3: Creating Music
- Unit 8: Music Project.

Employer involvement

This unit would benefit from employer involvement, which could be in the form of:

- a masterclass by guest speakers sharing professional practice for learners to respond to when creating evidence for assessment. They should use realistic scenarios to ensure they reflect industry practice and give guidance to learners on how to select, prepare and present successful performances
- local businesses or freelancers supporting careers activities within the workplace, such as guided visits and mentoring, to support learners in developing skills required to give a successful performance.

Unit 5: Music Production

Level: **2**
Unit type: **Optional**
Assessment type: **Internal**
Guided learning hours: **60**

Unit in brief

Learners develop their understanding of how a digital audio workstation (DAW) is used as the central piece of technology for programming, recording and editing a music project.

Unit introduction

Have you ever wanted to learn how to utilise the key skills and techniques required to edit, record, manipulate and arrange your own music project? Are you interested in furthering your understanding of the overall production processes involved in presenting a music product?
If so, then developing your understanding of a DAW environment, with its far-reaching options, is essential in taking the next steps.

In this unit, you will build on the knowledge and skills developed in Unit 1: Exploring Music and Unit 2: Professional Development. You will continue to progress your technical and musical skills using a DAW while exploring how its functions can assist you in creating and managing a music project, from initial recordings and musical ideas through to the final product.

The ability to use a DAW and manage a music project effectively are central to many roles within the music industry. This unit will provide core knowledge for progression to professional areas, including recording studios, composing, post-production, sound design and games.

Learning aims

In this unit you will:
A Develop a music project using a digital audio workstation
B Develop professional practice.

Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
A Develop a music project using a digital audio workstation	**A1** Explore the functions of a digital audio workstation (DAW)	Portfolio of musical projects. Sample pack, including playable instruments.
B Develop professional practice	**B1** Project management **B2** Present a project	

Key teaching areas in this unit include:

Sector skills	Knowledge	Transferable skills/behaviours
• Creating a music project with a DAW • Managing a project • Developing independent thinking skills	• The functions of a DAW • Project timelines • Self-management skills	• Preparing for work • Developing practical and technical skills • Managing information

Unit content

Knowledge and sector skills

Learning aim A: Develop a music project using a digital audio workstation

A1 Explore the functions of a digital audio workstation (DAW)

Learners will explore the different techniques required to effectively develop their music project within a DAW.

- Introduction to digital audio.
- Editing tools.
- Importing audio.
- Inputting musical instrument digital interface (MIDI).
- Recording simple audio.
- Manipulating and editing MIDI.
- Manipulating and editing audio.
- Creating templates.
- Finding stimulus from resources to overcome creative blocks.
- Routing audio within a DAW.
- Experimenting with audio effects:
  - o dynamics
  - o reverb
  - o delay
  - o modulation
  - o pitch.
- Experimenting with sound design techniques.
- Exploring mixing techniques.
- Automation.
- Editing pitch (MIDI).
- Editing pitch (audio).
- Using auxiliary tracks.
- Use of group tracks.
- Exploring basic mastering techniques.
- Bouncing and exporting audio.

Learning aim B: Develop professional practice

B1 Project management

Learners will develop their ability to create, review, manage and present a music project using a DAW.

- Planning a suitable music project.
- Seeking and considering feedback from peers and professionals.
- Responding to briefs.
- Exploring and setting suitable project timelines.
- Considering and managing realistic creative expectations.
- How to label and colour-code a DAW project.
- How to lay out a DAW project correctly.
- Key commands and shortcuts.
- Following good studio/classroom practice.
- Developing musical ideas.
- Developing technical ideas.
- Making effective use of equipment.
- Identifying and solving problems.
- Saving and archiving work.

B2 Present a project

Learners will develop the skills required to present their project in appropriate formats.

- Understanding file formats.
- How to export audio.
- Mastering techniques.
- Methods of sharing digital audio.
- Meeting deadlines.

Transferable skills

Preparing for work

- Undertaking and presenting a musical project from initial conception to final delivery.

Developing practical and technical skills

- Demonstrating methods of presenting a successful, digitally-created music project.

Managing information

- Using information from feedback and tutor-led sessions to create a project on a digital audio workstation.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Develop a music project using a digital audio workstation		
A.P1 Select and use appropriate resources to develop music projects using a digital audio workstation.	**A.M1** Select and make competent and efficient use of resources, techniques and processes to develop music projects using a digital audio workstation.	**A.D1** Select and make secure and effective use of resources, techniques and processes to develop and refine music projects using a digital audio workstation.
A.P2 Apply appropriate techniques and processes to develop music projects using a digital audio workstation.		
Learning aim B: Develop professional practice		
B.P3 Demonstrate the ability to manage a music project appropriate to style.	**B.M2** Demonstrate the ability to competently manage, produce and present finished music projects that closely meet the requirements of the proposal.	**B.D2** Demonstrate the ability to confidently and securely manage, produce and present finished music projects that effectively meet the requirements of the proposal.
B.P4 Present finished music projects that meet the essential requirements of the proposal.		

Essential information for assessment decisions

Learners are required to produce two different projects using a DAW.

Learning aim A

For distinction standard, learners will:

- select and experiment with a range of techniques and processes, manipulating audio and MIDI in a range of creative ways to arrive at an advanced developmental stage of a musical project within a DAW environment
- inform initial explorations with relevant reference material, and will provide evidence of their creative journey towards the final completed projects
- display a thorough appreciation of the resources available within a DAW, and the various ways in which these can be combined.

For merit standard, learners will:

- select and experiment with a range of techniques and processes, working with audio and MIDI effectively, to arrive at a suitable developmental stage of a musical project within a DAW environment
- inform initial explorations with reference material, and show some of the creative steps towards the final completed projects
- display an appreciation of the resources available within a DAW, making practical use of the techniques and processes in a way that capably meets the proposal requirements.

For pass standard, learners will:

- choose and use techniques, and experiment with audio and MIDI effectively, to arrive at a developmental stage of a musical project within a DAW environment
- show, in their initial explorations, some creative steps towards their final completed projects
- display an appreciation of the resources available within a DAW, making suitable use of the techniques and processes in a way that meets the essential requirements of the proposal.

Learning aim B

For distinction standard, learners will:

- apply a range of creative techniques that significantly refine and enhance the professional standard of the music project, with current industry standard practice informing technical, creative and management decisions
- take a clear and structured approach towards completing the key stages of the project
- use techniques and processes in a way that productively and inventively meets the proposal requirements, showing imagination and carefully considering feedback throughout the production process.

For merit standard, learners will:

- apply suitable techniques that help to refine and enhance the standard of the music project, with current industry standard practice informing technical, creative and management decisions
- take a structured approach towards completing the key stages of the project
- use techniques and processes in a way that effectively meets the proposal requirements, considering feedback throughout the production process.

For pass standard, learners will:

- select suitable techniques that help to enhance the standard of the music project, with current industry practice informing technical, creative and management decisions
- use some structure while completing the key stages of the project
- use techniques and processes in a way that meets the proposal requirements.

Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence, provided that they meet the assessment requirements of the unit.

Suggested scenario

You have been asked by a record label to produce a two-track single to be released by them.

The label would like to hear the progress of the material along the way, and would like the project to be presented professionally and in a suitable timeframe.

If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.

You have been asked by a media company to produce two pieces of music for a promotional campaign for a local charity. Along with the final pieces, they would like to see evidence of development.

Further information for tutors and assessors

Delivery guidance

The following are examples of practical activities and workshops that tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

Introduction to unit

Learners are introduced to a range of commercial music projects and products, and discuss how they are effective and meet consumer demands. They work in pairs to find examples of projects and provide feedback to the group on how they believe the projects were created, both technically and creatively.

Suggested time: about 3 hours.

Activity: Equipment and resources

Learners are introduced to the digital audio workstations that they will be using to create their music projects and the key concepts relating to DAW production, with the functions of a DAW broken down into small tasks. Where appropriate, learners may be introduced to other resources such as recording equipment and recording studios.

Suggested time: about 6 hours.

Activity: Exploring techniques and refining productions

Learners take part in workshops where they can experiment with techniques commonly used within the areas relevant to their proposed projects. They will use these workshops to refine their music projects.

Suggested time: about 16 hours.

Activity: Presenting a product

Learners are shown examples of professional completed music projects, and are introduced to the methods involved in improving the presentation of their own productions.

Suggested time: about 4 hours.

Essential resources

For this unit, learners will need access to:
- computers and suitable DAW software
- recording interfaces
- headphones/monitors.

Links to other units

This unit draws on the knowledge and skills taught in:
- Unit 1: Exploring Music
- Unit 3: Creating Music.

Employer involvement

This unit would benefit from employer involvement, which could be in the form of:
- masterclass by local business professionals sharing professional briefs for learners to respond to when creating evidence for assessment. The briefs should be realistic and reflect genuine industry practice to inform the learners for their chosen music projects
- local businesses or freelancers supporting careers activities within the workplace, such as guided visits and mentoring, to support learners' progression of their technical and musical skills using a DAW, and the ability to adapt techniques and professional practice skills in a music industry setting.

Unit 6: Sound Engineering

Level: **2**

Unit type: **Optional**

Assessment type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners will explore and develop skills in sound engineering, including how set up and use equipment in either a live sound or recording studio scenario.

Unit introduction

Sound engineering is a vital part of the music industry comprising both studio recording and live concerts. Knowing how this equipment is used is an important skill for performers, producers and technicians.

In this unit, you will explore the equipment and processes used in sound engineering and develop the ability to use them in different contexts. You will learn how to make decisions and use the equipment to enhance sound. You will set up and run your own sound engineering process for a specific purpose. This will be in either a live sound or recording studio environment.

This unit will aid progression to employment roles such as live sound technician or assistant in a recording studio. It will also help progression onto other music technology courses.

Learning aims

In this unit you will:

A Develop techniques in using sound engineering equipment

B Use sound equipment for a specific purpose.

Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
A Develop techniques in using sound engineering equipment	**A1** Sound engineering equipment **A2** Techniques in using equipment	Video of studio/live sound set-up with commentary. Audio recording or video of a live sound operation with commentary.
B Use sound equipment for a specific purpose	**B1** Purposes of sound engineering **B2** Professional practice and responsibilities	

Key teaching areas in this unit include:

Sector skills	Knowledge	Transferable skills/behaviours
• Setting up and selecting equipment • Using equipment	• Types of equipment • Purposes of sound engineering	• Communication • Preparing for work • Developing practical and technical skills

Unit content

Knowledge and sector skills

Learning aim A: Develop techniques in using sound engineering equipment

Learners should explore the different types of sound engineering equipment through practical workshops allowing them to experiment with the different functions and possibilities.
This can be done in either a live sound or recording studio environment.

A1 Sound engineering equipment

- Microphone types:
    - condenser microphones and using phantom power
    - dynamic
    - radio.
- DI boxes:
    - active
    - passive.
- Speaker types:
    - active
    - passive
    - line array
    - monitor.
- Cables:
    - XLR
    - jack
    - phono.
- Mixing desk functions (hardware- or software-based):
    - EQ
    - pan
    - sub mix (bus and/or groups).
- Effects units (external or internal):
    - reverb
    - compression
    - time-based delay effects.

A2 Techniques in using equipment

- Microphone placement and choice for:
    - different instruments
    - capturing ambient or room sounds.
- Connecting equipment:
    - signal flow
    - cable choice.
- Using effects to manipulate sound:
    - enhancing sound levels
    - changing sound
    - send and return
    - automation.
- Basic mixing and mastering techniques.

Learning aim B: Use sound equipment for a specific purpose

Learners should experiment with sound engineering equipment and purposes through practical workshops enabling them to encounter real vocational issues and purposes. This can be delivered in either a live sound or studio engineering context.

B1 Purposes of sound engineering

- Live sound.

- Studio recording and monitoring.

- Live recording.

- Stage monitoring.

- Audience expectations.

B2 Professional practice and responsibilities

- Setting up equipment safely.

- Line check.

- Soundcheck.

- Monitoring levels.

- Identifying potential issues.

- Responding to issues or problems and troubleshooting.

- Communication with musicians.

- Responding to requests from directors/musicians.

- Making creative choices in relation to purpose.

Transferable skills

Communication

- Working with others during a sound engineering process.

Preparing for work

- Undertaking sound engineering processes.

Developing practical and technical skills

- Demonstrating methods of using sound engineering equipment and following industry expectations.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Develop techniques in using sound engineering equipment		
A.P1 Select appropriate equipment for the specified purpose.	**A.M1** Competently select and use equipment to enhance sound.	**AB.D1** Carry out a sound engineering process securely and independently, effectively selecting and using equipment to enhance sound, and making thoughtful and confident choices.
A.P2 Use equipment to enhance sound in an appropriate manner.		
Learning aim B: Use sound equipment for a specific purpose		
B.P3 Carry out a sound engineering process for a specified purpose appropriately.	**B.M2** Carry out a sound engineering process competently while making efficient choices in response to the specified purpose.	
B.P4 Make appropriate choices that partially respond to the specified purpose.		

Essential information for assessment decisions

Learners may submit the assessment for this unit in either a live sound or studio recording context.

Learning aim A

For distinction standard, learners will:

- choose equipment that is suitable to the task and adds to the final sound engineering process. This will include microphones, mixing desk functions and effects

- demonstrate independence and secure knowledge of the processes used to set and manage equipment. They will use the equipment in a manner that demonstrates secure and confident understanding of its use and ways in which it enhances the quality of the sound in relation to the process

- provide a commentary that evidences clear and considered reasoning of the decisions behind the choice of equipment.

For merit standard, learners will:

- choose equipment that is suitable to the task and use it efficiently for the specific sound engineering process. This will include microphones, mixing desk functions and effects

- demonstrate knowledge of the processes used to set up and manage equipment. They will use the equipment in an acceptable and capable manner to improve the quality of the sound in relation to the process

- provide a commentary that evidences some reasoning of the decisions behind the choice of equipment.

For pass standard, learners will:

- choose equipment that is suitable to the sound engineering process. This will include microphones, mixing desk functions and effects

- demonstrate some knowledge of the processes used to set up and manage equipment but may make errors in choices. They will use the equipment in generally appropriate ways but will have minimal effect on the quality of the sound in relation to the process

- provide a commentary that evidences an understanding of the suitability of equipment but may not give clear reasons for its selection.

Learning aim B

For distinction standard, learners will:

- demonstrate control and independence over the entire sound engineering process, showing an assured and confident approach to its management. They will use well-considered and appropriate microphone placements that reflect the intended sound and show a clear consideration of potential sound issues. They will make secure and confident decisions to manage the process and respond to potential issues. The process will run in a smooth manner and produce a well-formed product or performance with no sound issues (such as spikes or feedback). They will support this with a clear and considered commentary that shows a detailed understanding of the process and well-reasoned choices.

For merit standard, learners will:

- demonstrate control over the sound engineering process, showing a capable and mostly appropriate approach to its management. They will use microphone placements that go some way to achieving the desired sound. They will make decisions to manage the process and respond to potential issues efficiently. The process will run in a smooth manner and produce a well-formed product or performance with only minor sound issues. They will support this with a commentary that shows an understanding of the process and clear reasoning for their choices.

For pass standard, learners will:

• demonstrate some control over the sound engineering process, showing a suitable approach to its management. They will use microphone placements that will work but may not achieve the desired sound. They will make decisions to manage the process and identify potential issues. They will produce a product or performance that is competent but contains sound issues. Their commentary will show some reasoning behind their choices.

Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can, therefore, be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence, provided that they meet the assessment requirements of the unit.

Suggested scenario

Either

You have been asked by a four-piece rock band to make a recording or their new single. They want to capture the live feel of their music and have mentioned some early 90s records to use as inspiration You must select and set up the equipment and fully manage the process to produce the recording as well as providing a commentary for the 'making of' documentary.

Or

You have been asked by a four-piece rock band to run the live sound for one of their gigs.
It is in a club and is an evening gig for ages 16 upwards. They want you to get the sound of their instruments as close to the record as possible. You must select and set up the equipment and fully manage the live sound process as well as providing a commentary for the tour video diary.

If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.

Either

You have now been asked by an acoustic folk act to make a recording for a tribute album. They want you to closely look at the original material and traditional folk records to prepare for the process. You must select and set up the equipment and fully manage the process to produce the recording as well as providing a commentary for the 'making of' documentary.

Or

You have been asked by an acoustic folk act to run the live sound for their festival appearance. It is in a small tent and is an all ages' festival. They want you to get the sound of their instruments as close to the record as possible. You must select and set up the equipment and fully manage the live sound process as well as providing a commentary for the tour video diary.

Further information for tutors and assessors

Delivery guidance

The following are examples of practical activities and workshops that tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

Introduction to unit

Learners are introduced to the fundamental elements of sound engineering through practical workshops exploring different equipment. They will experiment practically with different microphones and cables, discussing, as a group, the different sounds and uses. They will experiment practically with signal flow, getting sound from different sources to speakers or consoles. They will also be introduced to cable management.

Suggested time: about 4 hours.

Activity: Mixing desk functions

Learners use a mixing desk (hardware or software) to explore practically the different functions in terms of basic E.Q, pan and using sub-groups or buses. They will work in small groups to respond to different tasks involving different sound types and sources.

Suggested time: about 5 hours.

Activity: Microphone placement

Learners explore different microphone placements in small groups with guidance. They will be encouraged to experiment with both conventional and unconventional techniques. They should discuss and evaluate, as a group, the relative merits of the different placements.

Suggested time: about 5 hours.

Activity: Sound manipulation

Learners take part in practical workshops, experimenting with different methods of controlling and manipulating sound and using different effects and techniques. They are given a series of sounds to try to emulate with the available equipment and use peer-to-peer evaluation to judge each other's efforts.

Suggested time: about 8 hours.

Activity: Professional practice and project management

Learners take part in group discussions about the importance of communication and problem solving in sound engineering. They work in small groups on micro-projects in either a live sound or recording studio context. They work on the project from start to finish before swapping roles and evaluating each other.

Suggested time: about 8 hours.

Essential resources

For this unit, learners will need access to:
- microphones
- speakers
- cables
- a mixing desk or software
- a studio or live sound environment.

Links to other units

This unit has strong links to:
- Unit 4: Music Performance
- Unit 5: Music Production.

Employer involvement

This unit would benefit from employer involvement in the form of a masterclass from a sound engineer to explore how techniques and processes are used. Guidance should be given to learners on how to work through a sound engineering project.

Unit 7: Self-promotion in the Music Industry

Level: **2**

Unit type: **Mandatory**

Assessment type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners compile a body of work and complementary promotional tools to support their progression in the music industry.

Unit introduction

Developing a career in the music industry requires you to demonstrate your skills and achievements as well as your professional behaviour. Developing and presenting a body of work provides opportunities for strong personal branding and showcasing your skills.

In this unit, you will build on the knowledge and skills you have developed on the programme and identify and refine key strengths. You will include biographical content and recorded examples of your work, presenting music that showcases a consistent application of relevant skills. You will collate your work history, learning how to organise information and developing the presentation skills expected by the industry. By engaging with local and digital networks, you will demonstrate an appreciation of the professional behaviour expected in the music industry.

Your promotional material will act as a key personal marketing tool, supporting your progression towards a career in the music industry through further practice or development in further education or training. This unit gives you the opportunity to present your work, share ideas with others and take on board supportive feedback.

Learning aims

In this unit you will:

A Develop a professional identity

B Produce promotional materials.

Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
A Develop a professional identity	**A1** Professional identities within the music industry **A2** Identify target audiences and potential clients **A3** Explore local and national music networks	Multimedia promotional materials presented in an appropriate format.
B Produce promotional materials	**B1** Marketing materials and design **B2** Gather feedback	

Key teaching areas in this unit include:		
Sector skills	**Knowledge**	**Transferable skills/behaviours**
• Producing marketing materials • Developing a professional identity • Self-promotion • Professional networks	• Industry roles • Networks • Rationale of portfolios • Musician's work history • Intellectual property and copyright • Biography	• Preparing for work • Collating and presenting information • Self-development

Unit content

Knowledge and sector skills

Learning aim A: Develop a professional identity

A1 Professional identities within the music industry

Learners explore professional identities within the music industry.

- Strengths and weaknesses.
- Researching professional practitioners.
- Case studies.
- Personal qualities:
  o reliability
  o punctuality
  o teamwork.
- Requirements of style and genre.

A2 Identify target audiences and potential clients

Learners will explore how to identify target audiences and potential clients in the context of their own practice.

- Purpose of defining target audiences.
- Identification of target audiences.
- Potential clients – both musical and non-musical.
- Funding sources such as, crowdfunding (donation and reward-based), the Prince's Trust, music charities.

A3 Explore local and national music networks

Learners will develop an awareness of the opportunities presented by networks of employers, musicians and producers, artists, professional bodies and organisations.

- Researching local and national employers and practitioners:
  o promoters
  o producers
  o bands and artists
  o media production companies
  o event organisers.
- Utilising digital and social networking:
  o online communities of musicians, producers and artists
  o effective and appropriate use as a professional
  o 'live' sites and updating content
  o SoundCloud®, tagging content, Twitter®.
- Developing strategies to engage with specialist networks.
- Identifying conventions when networking.
- Professional bodies:
  o Musicians' Union (MU)
  o PRS for Music/Phonographic Performance Limited (PPL)
  o Mechanical-Copyright Protection Society (MCPS).

Learning aim B: Produce promotional materials

B1 Marketing materials and design

Producing and collating a coherent multimedia suite of content that supports learner progression.

- Making informed design choices.
- Demonstrating clarity of purpose.
- Intellectual property and copyright:
  - o infringing third-party rights
  - o use of samples and cover versions
  - o citations and acknowledgements
  - o protecting your copyright.
- Organising and collating material.
- Notes and support materials.
- Multimedia content – written, audio, visual, video.
- Quality control.
- Modes of presentation:
  - o websites and hosting solutions
  - o blogging platforms
  - o electronic press kits (EPK).

B2 Gather feedback

Opportunities for critique and market research and responding to feedback to refine promotional materials:

- surveys
- developing checklists based on professional practitioners
- tutorials
- ongoing evaluation notes
- question and answer (Q&A) sessions
- collaboration
- peer-to-peer assessment exercises
- meetings with clients
- engagement with local or digital networks.

Transferable skills

Preparing for work

- Responding to industry standards and conventions, presenting personal practice to industry networks and developing promotional tools.

Collating and presenting information

- Selecting and compiling a body of work, writing a biography and compiling a work history.

Self-development

- Identifying and supporting a personal progression plan.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Develop a professional identity		
A.P1 Identify a professional musical identity.	**A.M1** Effectively develop a professional musical identity with clearly defined opportunities for gaining work in the music industry.	**AB.D1** Produce and present coherent, creative and effective promotional materials that demonstrate a fully developed professional identity utilising feedback confidently and consistently.
A.P2 Identify potential audiences, clients and networking opportunities for own musical work.		
Learning aim B: Produce promotional materials		
B.P3 Produce promotional materials that show appropriate selection and organisation.	**B.M2** Produce and present coherent and effective promotional materials that demonstrate an informed response to feedback.	
B.P4 Demonstrate an appropriate response to feedback.		

Essential information for assessment decisions

Learning aim A

For distinction standard, learners will:

• demonstrate extensive development of their professional identity within the music industry. There will be a clear focus and professional approach, interpreting their own practice in the context of industry requirements. They will creatively explore how to identify and target audiences and potential clients in the context of their own practice. They will show effective research and confident strategies to identify local and national music network. They will address the relevant requirements of genre and style, linked coherently to a plan for musical practical development. Language will be used accurately and appropriately to place emphasis on key attributes expected by employers or clients.

For merit standard, learners will:

• demonstrate considered development of their professional identity within the music industry. There will be some evidence of engagement with the requirements of industry and the structure should be logical and considered. They will effectively explore how to identify and target audiences and potential clients in the context of their own practice. They will show effective research and clearly defined strategies to identify local and national music network. They will address the requirements of a chosen genre or style in their plan. Language will be used clearly and efficiently.

For pass standard, learners will:

• demonstrate suitable development of their professional identity within the music industry. There will be evidence of engagement with the requirements of industry and the structure should be logical and considered. They will appropriately identify and target audiences and potential clients in the context of their own practice. They will show limited research and basic strategies to identify local and national music network. They will identify the requirements of a chosen genre or style. Language used should be clear and accurate.

Learning aim B

For distinction standard, learners will:

• produce and present coherent, and creative promotional materials that represent personality and style. These should include coherent multi-media content and supporting text. Materials presented should be coherent, personalised and clearly reflect the requirements of industry. A clear understanding of associated copyright issues should be addressed in the context of online content. Learners will demonstrate feedback has been sought, collected and used consistently to inform the development of their work at all stages.

For merit standard, learners will:

• produce and present effective promotional materials related to their specialism. The selected materials will demonstrate a consistent approach and a logical selection of content that acknowledges the requirements of industry. This should include visual content and recorded examples of learner work. Reference should be made to copyright issues relating to the hosting of online content. Learners will show effective use of feedback sought and collected from more than one source.

For pass standard, learners will:

• produce and present appropriate promotional materials related to their practice. There should be a minimum of two recorded examples of their own work demonstrating different skills. Communication should be clear and appropriate. Learners will show appropriate use of the feedback collected.

Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence, provided that they meet the assessment requirements of the unit.

Suggested scenario

A potential agent is looking to add musicians and producers to their roster of freelance practitioners. They are asking for a 'one-stop shop' where potential clients can gain an overview of biographical details, experience and key attributes, as well as examples of recent work. The agent is encouraging a creative and personal approach that allows you to stand out from the crowd. You will have to consider how to select and present recorded examples of your work, and include all relevant information. It is recommended that you collect feedback and refine your work as you progress in order to meet the expectations of the industry and potential clients.

If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.

A large event is scheduled to be staged in the local area and the organisers are seeking musicians and producers to work in the preparation and delivery of musical content. They wish to gather a comprehensive suite of information, work experience and examples of recorded work to present to other stakeholders in order to select the appropriate candidates.

Further information for tutors and assessors

Delivery guidance

The following are examples of practical activities and workshops tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

Introduction to unit

Learners look at a variety of different marketing materials, websites and online resources relating to professional practitioners in a range of disciplines. Learners develop themes, identifying strategies that could be applied in developing their own materials.

Suggested time: about 3 hours.

Activity: Preparation and development

Learners collect and collate recorded examples of work, investigating and agreeing key attributes associated with a specialism. Through group work and peer-to-peer feedback, learners seek to identify and isolate examples of these attributes from within their own practice. Where professional attributes are not exemplified in examples of their own work, these form the basis for individual personal development plans. Plans could be framed in the short, medium and long term. If necessary, plans should allow for practical sessions to facilitate the capture of dedicated material produced in accordance with identified professional qualities.

Suggested time: about 15 hours.

Activity: My work history

Learners take part in sessions where they interpret and document the practical skills they have gained via other units or processes as valid work experiences. They reflect on previous projects undertaken and present to the group a summary of their work history in an appropriate professional format. Experience gained outside the course is also appropriate.

Suggested time: about 3 hours.

Activity: Intellectual property (IP) and copyright

Learners investigate and summarise issues related to their marketing materials that are affected by IP and copyright issues, focusing on two key areas likely to be relevant to them: use and exploitation of cover versions and use of third-party samples in production work. Learners volunteer a number of ways in which they can make their music available online. Through research, group work, and Q&A, learners develop awareness regarding the relevant acknowledgements and clearances required when hosting content. An extension activity could focus on further issues arising at the point of monetising their content.

Suggested time: about 4 hours.

Activity: Collating and presenting

Learners participate in workshop sessions to develop, collate and refine their promotional materials, to include photographs, biographies, work histories and recorded examples of their work. Learners present to their peers an overview of progress at various stages, collect feedback and share good practice, making comparisons with a professional practitioner and comparing and contrasting available materials. Presentations are followed by a learner-led Q&A, highlighting areas for development.

Suggested time: about 12 hours.

Links to other units

This unit draws on the knowledge and skills taught in:

- Unit 1: Exploring Music
- Unit 2: Professional Development
- Unit 3: Creating Music
- Unit 4: Music Performance
- Unit 5: Music Production
- Unit 6: Sound Engineering.

Employer involvement

This unit would benefit from employer involvement, which could be in the form of:

- a masterclass by industry practitioners or freelancers showcasing professional approaches to marketing. They should use realistic scenarios to ensure they reflect industry practice and give guidance to learners on how to develop and present a body of work to showcase their skills and support their career progression in the music industry.

Unit 8: Music Project

Level: **2**
Unit type: **Mandatory**
Assessment type: **Internal Synoptic**
Guided learning hours: **90**

Unit in brief

This unit offers learners the opportunity to develop and present music in response to a commercial brief.

Unit introduction

A vital skill for any musician is the ability to explore, develop and present music in response to a brief. In this unit, you will work to a brief and apply the skills you have learned throughout your course to develop a music product. The brief will allow you to work to your strengths and interests and you will focus on music creation, performance, production or recording.

You will begin by exploring the brief and investigating possible responses and ideas to meet the brief's demands. Using various resources, techniques and processes, you will then develop and refine musical material before presenting your music product.

The music industry needs employees who are creative. Being able to generate original ideas and undertake creative processes to develop a successful outcome are vital for working successfully in the music industry. This unit gives you a context for you to showcase the creativity, knowledge and skills you have developed throughout your course.

Learning aims

In this unit you will:

A Demonstrate understanding of the requirements of a commercial brief

B Apply skills to develop, refine and realise music in response to a commercial brief

C Present an outcome in response to a commercial brief.

Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
A Demonstrate understanding of the requirements of a commercial brief	**A1** Features of the brief **A2** Investigating possibilities **A3** Planning to meet the demands of the brief	A musical response to a commercial brief. Commentary of the process (audio, video and/or written).
B Apply skills to develop, refine and realise music in response to a commercial brief	**B1** Exploring creative processes **B2** Developing creative work **B3** Documenting the development process	
C Present an outcome in response to a commercial brief	**C1** Quality of outcome **C2** Meeting the demands of the brief **C3** Quality of final recording	

Key teaching areas in this unit include:		
Sector skills	**Knowledge**	**Transferable skills/behaviours**
• Applying skills to a commercial context • Refining a piece of work • Presenting a final product	• Types of commercial brief • Types of research sources • Methods of documenting processes	• Managing information • Preparing for work • Problem solving

Unit content

Knowledge and sector skills

Learning aim A: Demonstrate understanding of the requirements of a commercial brief

Learners will explore and understand the essential information given in a commercial brief and how it establishes a context for a project. Learners will explore various ways to respond to a brief and consider what is required to meet its demands.

A1 Features of the brief

- Aim, purpose and requirements of the brief.
- Target audience.
- Time constraints.
- Meeting client needs.
- Format and scope of the final presentation.

A2 Investigating possibilities

- Primary research, e.g. questionnaires, focus groups, surveys.
- Secondary research, e.g. recordings, websites, articles, documentaries, journals, books.
- Considering and discounting possibilities.

A3 Planning to meet the demands of the brief

- How investigation has informed the response.
- Human and physical resources required.
- Required creative processes and techniques.
- Timeline and milestones for development.

Learning aim B: Apply skills to develop, refine and realise music in response to a commercial brief

Learners will investigate various musical starting points and understand how they can be developed into final outcomes. Learners will explore the various stages of a creative process and understand the importance of refining and developing creative ideas. Learners should also explore ways to capture and evidence their development process.

B1 Exploring creative processes

Learners will respond to a brief by creating, performing, producing or recording music.

- Creating:
    - o starting points – both musical and non-musical
    - o stylistic investigation
    - o melodic and rhythmic ideas
    - o chords and chord progressions
    - o textures
    - o sound palettes
    - o musical devices, e.g. canon, riffs, imitation, sequences
    - o structures
    - o use of composition software (if appropriate).

- Performing:
  - selecting material
  - working out individual parts
  - exploring feels and grooves
  - defining structure, version and arrangement
  - establishing a personal practice routine
  - learning and memorising material (if appropriate).
- Producing:
  - selecting material
  - capturing audio
  - importing audio
  - sequencing
  - manipulating sounds and using effects
  - use of pre-sets and plug-ins
  - mixing and mastering techniques.
- Recording:
  - selecting material
  - liaising with artist or musicians
  - microphone selection and placement
  - outboard equipment
  - use of stereo field
  - mixing and mastering.

B2 Developing creative work

- Developing initial ideas.
- Drafting and redrafting.
- Previewing and showcasing.
- Tracking progress, identifying problems and solutions.
- Refining and discarding ideas.

B3 Documenting the development process

- Methods for capturing developments:
  - screenshots
  - audio commentary
  - video documentary
  - screen casting.
- Identification and selection of key points of development.
- Evidencing the discarding, refinement and extension of ideas.

Learning aim C: Present an outcome in response to a commercial brief

Learners should explore the ingredients of a successful creation, performance, recording or DAW project and also understand how to produce a good quality recording of their work in their chosen discipline.

C1 Quality of outcome

- Creating:
    - response to source material
    - melody and rhythm
    - harmony and texture
    - structure and form
    - repetition and contrast
    - handling of resources and sound palettes
    - handling of software (if appropriate).
- Performing:
    - accuracy of pitch and intonation
    - accuracy of rhythm and timing
    - stylistic awareness
    - musical interpretation
    - handling of resources and/or instruments
    - communication with fellow musicians (if appropriate).
- Producing and recording:
    - appropriate use of effects
    - stereo field and panning
    - balance of tracks
    - handling of resources
    - mastering
    - exporting to stereo mix.

C2 Meeting the demands of the brief

- Fitness for purpose.
- Suitability for target audience.
- Adherence to given time constraints.

C3 Quality of final recording

- Tuning.
- Microphone choice and placement.
- Balance.
- EQ.
- Compression.

Transferable skills

Managing information

- Researching constraints of brief and information on target audience.

Preparing for work

- Responding to industry briefs. Presenting professional skills in an industry context.

Problem solving

- Finding solutions to constraints within a commercial brief. Solving creative or technical problems when developing and refining work.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Demonstrate understanding of the requirements of a commercial brief		
A.P1 Produce a final music project that adequately responds to a commercial brief. **A.P2** Demonstrate some consideration of the target audience.	**A.M1** Present a final music project that effectively responds to a commercial brief and the main concerns of the target audience.	**A.D1** Present a final music project that comprehensively responds to a commercial brief and fully addresses a target audience.
Learning aim B: Apply skills to develop, refine and realise music in response to a commercial brief		
B.P3 Demonstrate a basic understanding of the creative process. **B.P4** Demonstrate the ability to make appropriate choices in a creative process.	**B.M2** Demonstrate a clear understanding of the creative process and the ability to make effective choices.	**B.D2** Demonstrate a secure and assured understanding of the creative process and the ability to make effective choices.
Learning aim C: Present an outcome in response to a commercial brief		
C.P5 Demonstrate adequate control of skills and techniques in a final music product. **C.P6** Present a final music product that appropriately uses resources.	**C.M3** Present a final music product that demonstrates effective control of skills, techniques and resources.	**C.D3** Demonstrate a secure and assured ability to use skills, techniques and resources in a final music product.

Essential information for assessment decisions

Learning aim A

For distinction standard, learners will:

- produce a final music product that has clear and relevant connections to all aspects of the brief with creative opportunities explored. Learners will show detailed consideration of the target audience and there is a pertinent and rational end result.

For merit standard, learners will:

- produce a final music product that has clear connections to most aspects of the brief with creative opportunities explored. They will show a clear consideration of the target audience and there is a coherent end result.

For pass standard, learners will:

- produce a final music product that has partial connections to some aspects of the brief with obvious opportunities explored. The final music product shows some consideration of the target audience and there is an appropriate end result.

Learning aim B

For distinction standard, learners will:

- demonstrate comprehensive exploration of techniques and processes to develop a music product, showing a confident and assured approach. They will show a productive and considered ability to make choices that support the realisation of a music product, with creative possibilities explored thoughtfully. Learners will evidence a comprehensive understanding of the creative process, offering a clear and detailed insight into their thought processes.

For merit standard, learners will:

- demonstrate competent exploration of techniques and processes to develop a music product, showing a logical approach. They will show a competent and efficient capability to make choices that support the realisation of a music product, with creative possibilities explored. Learners will evidence a discernible understanding of the creative process, offering a clear insight into their thought processes.

For pass standard, learners will:

- demonstrate a basic exploration of techniques and processes to develop a music product, showing a consistent approach. They will show a generally appropriate ability to make choices that support the realisation of a music product, with basic possibilities explored. They will evidence a basic understanding of their creative process, showing some simple insight into thought processes.

Learning aim C

For distinction standard, learners will:

- present a final music product that demonstrates an assured ability to control techniques and processes, and demonstrate complete consistency. The choice and/or handling of resources/instruments will have a significant impact on the final outcome and these aspects will have been handled with assurance throughout. The music product demonstrates a fluent and assured technical and interpretive ability, with a sense of security evident.

For merit standard, learners will:

- present a final music product that demonstrates an efficient and effective ability to control techniques and processes, and demonstrate consistency in the majority of the product. The choice and/or handling of resources/instruments will have a clear positive impact on the final outcome and these aspects will have been handled appropriately throughout. The music product demonstrates a competent and secure technical and interpretive ability, with a sense of stability evident.

For pass standard, learners will:

- present a final music product that demonstrates an appropriate ability to control techniques and processes, with some consistency evident. The choice and handling of resources and/or instruments will have a partial impact on the music product, and these aspects will have been handled appropriately most of the time. The music product demonstrates a generally appropriate technical and interpretative ability, with a sense of consistency evident.

UNIT 8: MUSIC PROJECT

Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence, provided that they meet the assessment requirements of the unit.

Suggested scenario

A company called Youth Music Radio is preparing a special broadcast called '2016 Remembered'. The purpose of the broadcast is to celebrate the music of artists who passed away in that year and to expose the target audience to their repertoire. Youth Music Radio's target audience is 13–16-year-olds.

As part of their brief, Youth Music Radio is seeking material to be included in this broadcast from young creators, performers and producers, and would like you to submit potential material for inclusion. They are asking you to submit one of the following.

- An original individual composition, lasting 2 to 4 minutes, that takes its inspiration from a specific song by one of the late artists.
- A solo or group performance, lasting 4 to 8 minutes, of two existing songs.
- A DAW project, lasting 1 minute 30 seconds to 2 minutes, that can be used for the opening and closing credits of the broadcast. This should feature music and/or musical references from at least three different late artists.
- A multi-track recording, lasting 2 to 4 minutes, of a piece of music associated with one of the artists.

You will need to choose, develop and produce a musical product suitable to the brief and submit it with a commentary that details your process.

If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.

A production company is staging a series of events that celebrate the musical culture of particular cities. They want people to contribute to the New York section. They have a target audience of 25–30-year-olds. They are asking you to submit one of the following.

- An original individual composition, lasting 2 to 4 minutes, that takes its inspiration from a specific song or artist associated with the city.
- A solo or group performance, lasting 4 to 8 minutes, of two existing songs.
- A DAW project, lasting 1 minute 30 seconds to 2 minutes, that can be used for the opening and closing credits of the broadcast. It should feature music and/or musical references from at least three different songs or artists associated with the city.
- A multi-track recording lasting 2 to 4 minutes of a piece of music associated with an artist associated with the city.

You will need to choose, develop and produce a musical product suitable for the brief and submit it with a commentary that details your process.

Further information for tutors and assessors

Delivery guidance

The following are examples of practical activities and workshops tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

Introduction to commercial briefs

Learners should look at a variety of different commercial briefs and analyse the requirements of the briefs. Working in small groups or pairs, learners will discuss what the aims and constraints of the briefs are. They will discuss ways to address client needs and the format of the response to each brief. They will then present to their peers for a whole-group discussion.

Suggested time: about 3 hours.

Activity: Research

Learners should take part in activities exploring the different types of research techniques available to them. Using an example brief they should work in small groups to design questionnaires and use them with a target audience. Learners should undertake secondary research from different sources. They will collect their findings, present them to their peers and discuss what the findings might mean. As a group, learners should discuss the pros and cons of the different sources and the other areas or techniques they would explore next time.

Suggested time: about 15 hours.

Activity: Creative process

Learners will take part in sessions where they plan and carry out a short response to a commercial brief. They will work in groups to create a plan, then develop and produce a work-in-progress response. They will share their work with their peers and discuss the positive and negatives of the planning and the response.

Suggested time: about 20 hours.

Activity: Documenting the creative process

Learners investigate the different ways of documenting a creative process. They will look at the different ways of using a variety of media (written, visual, audio, annotated pictures) and which are best suited to their discipline. They will discuss the information that they need to share and what is irrelevant. They will explore how to use technology, for example screen recordings, screenshots, adding comments (written or audio) to a piece of video or audio.

Suggested time: about 4 hours.

Activity: Presenting the final product

Learners participate in workshop sessions to explore what needs to be considered when presenting a final outcome. They will look at the different methods of presentation suitable to their discipline and how to get the best results. For example, for learners working on DAW systems this will include looking at file formats, mastering effects, panning and exporting to a stereo mix. They should look at good and bad examples of final products and discuss them as a group.

Suggested time: about 3 hours.

Links to other units

This unit assesses the underpinning knowledge in:

- Unit 1: Exploring Music
- Unit 2: Professional Development
- Unit 3: Creating Music
- Unit 4: Music Performance
- Unit 5: Music Production
- Unit 6: Sound Engineering.

Employer involvement

This unit would benefit from employer involvement, which could be in the form of:

- guest speakers
- work experience
- support from local music industry contacts as mentors.

4   Planning your programme

Is there a learner entry requirement?

As a centre, it is your responsibility to ensure that recruited learners 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 1.

Learners are most likely to succeed if they have:

- three or four GCSEs at intermediate grades and/or
- BTEC qualification(s) achieved at least at Level 1
- at least Level 1 equivalent achievement in English and mathematics through GCSE or Functional Skills.

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

What is involved in becoming an approved centre?

All centres must be approved before they can offer this qualification – so that you are ready to assess learners and so that we can provide the support needed. Further information is given in *Section 7 Administrative arrangements*.

What level of sector knowledge is needed to deliver this qualification?

We do not set any requirements for tutors but expect centres to assess the overall skills and knowledge of the teaching team to ensure that they are relevant and up to date with current industry practice. This will give learners a rich programme to prepare them for progression.

What resources are required to deliver this qualification?

As part of your centre approval, you will need to show that the necessary material resources and workspaces are available to deliver the qualification. For some units, specific resources are required.

What makes good vocational teaching?

The approach to vocational teaching must be led by what is right for the particular sector.

Therefore, each unit includes delivery guidance and suggested assessment tasks. Using the delivery guidance and suggested assessment tasks and our additional free delivery guidance and assignment briefs, you can build a course that contextualises learning in real-life and/or employment scenarios. This will draw in naturally the kind of broader attributes valued in the sector, for example creativity in music, as well as the more general skills needed in work that fit well with project-based learning, for example teamwork, independent learning.

What support is available for delivery and assessment?

We provide a wealth of support materials, including schemes of learning, delivery plans, assignment briefs, additional papers for external assessments and examples of marked learner work.

To support you with planning your assessments, you will be allocated a Standards Verifier early in the planning stage. There will be extensive training programmes and support from our Subject Advisor team.

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

How will my learners become more employable through this qualification?

Learners will be acquiring the key technical and sector knowledge, and practical and technical skills that employers need. Employability skills, such as teamworking and communication, and completing realistic tasks have been built into the design of the learning aims and content. This gives tutors 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

The BTEC Level 2 qualifications in Music Industry Skills are assessed using internal assessments, which are set and marked by tutors.

We have taken great care to ensure that the assessment method chosen is appropriate to the content of the unit and in line with requirements from employers.

In developing an overall plan for delivery and assessment for the programme, you will need to consider the order in which you deliver units, whether delivery is over short or long periods and when assessment can take place.

One internally-assessed unit in the qualification is defined as synoptic (see *Section 2 Structure*). A synoptic assessment is one that a learner should take later in a programme and in which they will be expected to apply learning from a range of units. As such, 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 final assessment of the internally-assessed units is reasonable so that there is sufficient time for teaching and learning, formative assessment and development of transferable skills.

In administering internal assessment, 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 Administration arrangements*.

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 *Pearson Guide to Quality Assurance* available on our website. All members of the assessment team need to refer to this document.

For this qualification, 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. You 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 national standards.

Principles of internal assessment

Our approach to internal assessment for this qualification 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 unit format, which we explain in *Section 3 Units*, and the requirements for delivering assessment given in *Section 7 Administrative arrangements*.

Operating internal assessment

The assessment team

It is important that there is an effective team for internal assessment so that all assessment is planned and verified. For this qualification, it is likely that the team will be small but it is still necessary to ensure that the assessment process is followed. Full information is given in the *BTEC Quality Assurance Handbook*.

The key roles are:

- the Lead Internal Verifier (Lead IV) for the qualification has responsibility for the planning, record keeping and standard setting for the qualification. The Lead IV registers with Pearson annually and organises training using our support materials
- Internal Verifiers (IVs) check that assignments and assessment decisions are valid and that they meet our requirements. In a small team, all people will normally be assessors and IVs. No one can verify their own actions as an assessor
- assessors set or use assignments to assess learners to national standards.

Planning and record keeping

The Lead IV should make sure that there is a plan for assessment of the internally-assessed units and maintain records of assessment undertaken. The key records are:

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

Examples of records and further information are given in the *BTEC Quality Assurance Handbook*.

Effective organisation

Internal assessment needs to be well organised so that learners' progress can be tracked and so that we can monitor that assessment is being carried out in line with national standards. We support you through, for example, providing training materials and sample documentation. Our online myBTEC service can help support you in planning and record keeping. Further information on using myBTEC 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 qualification. 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 explain to learners the requirements of assessment and the expected standard that they need to achieve to attain a grade, how assessments relate to the teaching programme and how they should use and reference source materials, including what would constitute plagiarism. You should also set out your approach to operating assessment, such as how learners must submit work and request extensions.

You are encouraged to employ a range of formative assessment approaches as part of teaching and learning before assessing the units summatively. Formative assessment supports teaching and learning, and should be ongoing throughout the learning process. It enables tutors to enhance learning by giving learners constructive feedback so that they can identify their strengths and weaknesses, and to put measures in place to target areas that need work. To ensure that learners progress, formative assessment approaches that incorporate reflective learning and regular skills assessment are important in encouraging self-development and reflective practice. You can give feedback on the following:

- technique and skills development
- identifying stretch and challenge.

Setting assignments

For internally-assessed units, an assessment task is defined as the independent production of evidence, by the learner, during a set period. The format of assessment tasks can include practical, written and observed activities.

An assignment provides the context for assessment tasks and should be issued to learners as a vocational scenario with a defined start date, a completion date and clear requirements for the production of evidence. A valid assessment task will enable a clear, summative assessment of outcomes based on the assessment criteria.

An assessment task in an assignment must be a distinct activity, completed independently by learners. It is a separate, more formal activity but can follow on from teaching activities that learners complete with direction from tutors.

When setting your assignments, you need to work with the information given in the *Essential information for assessment* decisions and the *Assessment activity* sections of the units. You can choose to use the suggested scenarios or to adapt them to take account of local circumstances, provided that assignments are verified.

In designing your own assignment briefs you should bear in mind the following points.

- A learning aim must always be assessed as a whole.

- Assessment tasks in assignments must be structured to allow learners to demonstrate the full range of achievement at all grade levels. All learners need to be treated fairly by being given the opportunity to achieve a higher grade if they have the ability.

- Learners should be given clear tasks, activities and structures for evidence, the criteria should not be given as tasks.

- Assessment tasks in assignments provide a final summative assessment of a learning aim.

- You must ensure that assignments for synoptic assessment are designed to enable learners to draw on the specific units identified and demonstrate that they can identify and use effectively an appropriate selection of skills, techniques, concepts, theories and knowledge in an integrated way. Assignments for the synoptic unit will be monitored at programme level as part of the standards verification process to ensure that they encourage learners to select and apply their learning from across the qualification in an integrated way.

- Where there is a requirement for assessment to be conducted in the real work environment (mandatory work placement), assignments must be designed to facilitate this. Where there is no mandatory requirement for workplace assessment but learners will be in work placement or work experience settings as a part of the programme, then it would be worthwhile if these assignments were also designed for completion in the real work environment. You must ensure that the work placement or work experience setting gives learners the opportunity to achieve at all grade levels.

- Assessment tasks will draw on the specified range of teaching content for the learning aim. The specified teaching 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 a practical performance, then they must address all the relevant range of content that applies in that instance.

An assignment brief should have:

- a vocational scenario or context that motivates the learner to apply their learning through the assignment

- an audience or purpose for which the evidence is being provided

- clear instructions to the learner about what they are required to do, normally set out through a series of tasks.

Forms of evidence

The units allow for a variety of forms of evidence to be used, provided that they are suited to the type of learning aim and the learner being assessed. For most units, the practical demonstration of skills is necessary. The units give you information on suitable forms of evidence that would give learners the opportunity to apply a range of transferable and sector skills. Centres may choose to use different suitable forms for evidence to those proposed. Overall, learners should be assessed using varied forms of evidence.

The main forms of evidence include:

- observation and recordings of practical tasks or performance in the workplace with

- supporting evidence

- projects

- recordings of role play, interviews and other types of simulated activities

- oral or written presentations with assessor questioning

- work logbooks and reflective journals.

It is important to note that an observation record is a source of evidence and does not confer an assessment decision. It must be sufficiently detailed to enable others to make a judgement about the quality and sufficiency of the performance and must document clearly the rationale for the assessment decision. Observation records should be accompanied by supporting evidence, which may take the form of videos, audio recordings, photographs, preparation notes, learner logs and other similar types of record.

The form(s) of evidence selected must allow:

• the learner to provide all the evidence required for the learning aim(s) and the associated assessment criteria at all grade levels

• the learner to produce evidence that is their own independent work

• a verifier to independently reassess the learner to check the assessor's decisions.

Centres need to take particular care in ensuring that learners produce independent work.

Making valid assessment decisions

Assessment decisions through applying unit-based criteria

Assessment decisions for this qualification are based on the specific criteria given in each unit and set at each grade level. The way in which individual units are written provides a balance of assessment of sector-specific knowledge, technical and practical skills, and transferable skills appropriate to the purpose of the qualification.

Pass, Merit and Distinction criteria all relate to individual learning aims. The assessment criteria for a unit are hierarchical and holistic where, in satisfying the M criteria, a learner would also have satisfied the P criteria. The unit assessment grid shows the relationships of the criteria so that assessors can apply all the criteria to the learner's evidence at the same time.

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 a unit then the assessment team will give a grade for the unit. 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 all the Pass and Merit criteria); these define outstanding performance across the unit as a whole

• to achieve a Merit, a learner must have satisfied all the Merit criteria (and all the Pass criteria) through high performance in each learning aim

• to achieve a Pass, a learner must have satisfied all the Pass criteria for the learning aims, showing coverage of the unit content and therefore attainment at Level 2 of the national framework.

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.

Making assessment decisions using criteria

Assessors should review authenticated learner work and make judgements on standards using the assessment criteria and the supporting information provided in units and training materials. 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.

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

- the *Essential information for assessment decisions* section in each unit
- your Lead IV and assessment team's collective experience, supported by the standardisation materials we provide.

Once the team has agreed the outcome, a formal assessment decision is recorded and reported to learners. The information given:

- must show the formal decision and indicate where criteria have been met
- may show where attainment against criteria has not been demonstrated
- avoid giving direct, specific instructions on how the learner can improve the evidence to achieve a higher grade.

Authenticity of learner 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.

Once an assessment has begun, learners must not be given feedback that relates specifically to their evidence and how it can be improved, learners must work independently.

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 complete a declaration that:

- 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*.

Resubmission of improved evidence

The final assessment of evidence for the relevant learning aims is normally the final assessment decision, except where the Lead IV approves one opportunity to resubmit improved evidence based on the completed assessment.

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 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 learner will be able to provide improved evidence without further guidance and that the original evidence submitted remains valid.

Once an assessment decision has been given to the learner, the resubmission opportunity must have a deadline within 15 working days in the same academic year. However, we recognise that there are circumstances where the resubmission period may fall outside 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.

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 did not complete assessment tasks by the planned deadline or by an authorised extension deadline (if one was given for specific circumstances), may not have the opportunity to subsequently resubmit. Similarly, learners who submit work that is not their own should not be given an opportunity to resubmit.

The outcome of any resubmission of the assessment task by the learner is then recorded as the final decision.

A learner who has not achieved their expected level of performance in the relevant learning aims **after resubmission** of an assessment may be offered a single retake opportunity using a new assessment task. The highest grade that may be awarded is a Pass.

The Lead IV must authorise a retake with a new assessment only in exceptional circumstances and where it is necessary, appropriate and fair to do so. For further information on offering a retake opportunity please refer to the *BTEC Centre Guide to Internal Assessment* available on our website. There is information on writing assignments for retakes on our website, see www.btec.co.uk/keydocuments.

7 Administrative arrangements

Introduction

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

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 internal and external assessment. You need to refer to our *Information Manual* for information on making registrations for the qualification and entries for external assessments.

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 certificates are issued on time to allow learners to progress to chosen progression opportunities.

Our equality policy requires that all learners 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 (as defined by the Equality Act 2010) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to learners who do not share that characteristic

• all learners achieve the recognition they deserve for undertaking a qualification and 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 internal 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 our *Information Manual.* Records must be maintained as specified as we may ask to audit them.

Reasonable adjustments to assessment

To ensure that learners have fair access to demonstrate the requirements of the assessments, a reasonable adjustment is one that is made before a learner takes an assessment. 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 the document *Supplementary guidance for reasonable adjustment 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 a unit or omit the application of any assessment criteria to judge attainment. Pearson can consider applications for special consideration only 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 being conducted unfairly. 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 our policy *Enquiries and appeals about Pearson Vocational Qualifications*.

Dealing with malpractice in assessment

Malpractice means acts that undermine the integrity and validity of assessment, 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.

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

The procedures we ask you to adopt vary between units that are internally assessed and those that are externally assessed.

Internally-assessed 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 gives full 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, examples and details the penalties and sanctions that may be imposed.

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.

Learner malpractice

Heads of Centres are required to report incidents of any suspected learner malpractice that occur during Pearson external assessments. We ask that centres do so by completing a *JCQ Form M1* and emailing it and any accompanying documents (signed statements from the learner, invigilator, copies of evidence, etc) to the Investigations Team at pqsmalpractice@pearson.com. The responsibility for determining appropriate sanctions or penalties to be imposed on learners lies with Pearson.

Learners must be informed at the earliest opportunity of the specific allegation and the centre's malpractice policy, including the right of appeal. Learners found guilty of malpractice may be disqualified from the qualification for which they have been entered with Pearson.

Teacher/centre malpractice

Heads of Centres are required to inform Pearson's Investigations Team of any incident of suspected malpractice by centre staff, before any investigation is undertaken. Heads of Centres are requested to inform the Investigations Team by submitting a *JCQ Form M2(a)* with supporting documentation to pqsmalpractice@pearson.com. Where Pearson receives allegations of malpractice from other sources (for example Pearson staff or anonymous informants), the Investigations Team will conduct the investigation directly or may ask the head of centre to assist.

Incidents of maladministration (accidental errors in the delivery of Pearson qualifications that may affect the assessment of learners) should also be reported to the Investigations Team using the same method.

Heads of Centres/Principals/Chief Executive Officers or their nominees are required to inform learners and centre staff suspected of malpractice of their responsibilities and rights; see *6.15* of *JCQ Suspected Malpractice in Examinations and Assessments Policies and Procedures*.

Pearson reserves the right in cases of suspected malpractice to withhold the issuing of results and/or certificates while an investigation is in progress. Depending on the outcome of the investigation, results and/or certificates may be released or withheld.

We reserve the right to withhold certification when undertaking investigations, audits and quality assurances processes. You will be notified within a reasonable period of time if this occurs.

Sanctions and appeals

Where malpractice is proven, we may impose sanctions or penalties.

Where learner malpractice is evidenced, penalties may be imposed such as:

- mark reduction for external assessments
- disqualification from the qualification
- being barred from registration for Pearson qualifications for a period of time.

If we are concerned about your centre's quality procedures, we may impose sanctions such as:

- working with you to create an improvement action plan
- requiring staff members to receive further training
- placing temporary blocks on your certificates
- placing temporary blocks on registration of learners
- debarring staff members or the centre from delivering Pearson qualifications
- suspending or withdrawing centre approval status.

The centre will be notified if any of these apply.

Pearson has established procedures for centres that are considering appeals against penalties and sanctions arising from malpractice. Appeals against a decision made by Pearson will normally be accepted only from Heads of Centres (on behalf of learners and/or members or staff) and from individual members (in respect of a decision taken against them personally). Further information on appeals can be found in our *Enquiries and Appeals* policy, which is on our website. In the initial stage of any aspect of malpractice, please notify the Investigations Team by email via pqsmalpractice@pearson.com who will inform you of the next steps.

Certification and results

Once a learner has completed all the required units for a qualification, then 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.

Results issue

Qualification results will be issued once a learner has completed all components of the qualification and you have claimed certification. The result will be in the form of a grade. You should be prepared to discuss performance with learners, making use of the information we provide and post-results services.

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, entering for external assessments and claiming certificates.

- *Lead Examiners' Reports*: these are produced after each series for each external assessment and give feedback on the overall performance of learners in response to tasks or questions set.

- *Instructions for the Conduct of External Assessments*: explains our requirements for the effective administration of external assessments, such as invigilation and submission of materials.

- 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 this qualification include:
  - o adjustments for candidates with disabilities and learning difficulties, access arrangements and reasonable adjustments for general and vocational qualifications
  - o age of learners
  - o centre guidance for dealing with malpractice
  - o 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 legislation.
- Centres should refer to the teacher guidance section in individual units to check for any specific resources required.

Continuing quality assurance and standards verification

On an annual basis, we produce the *Pearson Quality Assurance Handbook*. It contains detailed guidance on the quality processes required to underpin robust assessment, internal verification and planning of appropriate employer involvement.

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; it must abide by these conditions throughout the period of delivery
- Pearson makes available to approved centres a range of materials and opportunities, through online standardisation, intended to exemplify the processes required for effective assessment, and examples of effective standards. Approved centres must use the materials and services 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 Technical Certificate and Diploma 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
- undertaking an overarching review and assessment of a centre's strategy for ensuring sufficient and appropriate engagement with employers at the beginning of delivery of any BTEC programme(s)
- undertaking a review of the employer involvement planned at programme level to ensure its appropriateness at a time when additional activities can be scheduled where necessary
- 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.

Centres that do not fully address and maintain rigorous approaches to delivering, assessing and quality assurance cannot seek certification for individual programmes or for the BTEC Technical Certificate and Diploma qualifications. 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 providing an overall qualification grade for each learner. The final grade awarded for a qualification represents a holistic performance across all of the qualification. As the qualification grade is an aggregate of the total performance, there is some element of compensation in that a higher performance in some units will be balanced by a lower outcome in others.

The awarding and certification of these qualifications will comply with the requirements of the Office of Qualifications and Examinations Regulation (Ofqual).

Eligibility for an award

In order to be awarded the qualification, a learner must complete all units and achieve a Pass or above in all units. See *Section 2 Structure* for full details.

To achieve the qualification grade, learners must:

- achieve and **report a grade** (D, M or P) for all units within a valid combination
- achieve the **minimum number of points** at a grade threshold.

Where there are optional units in a qualification, it is the responsibility of the centre to ensure that a correct unit combination is adhered to. Learners who do not pass all the required units shown in the structure will not achieve the qualification. For example, learners who have not passed the required externally-assessed unit or who have not taken enough mandatory or optional units will not achieve that qualification even if they have enough points.

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 some element of compensation in that a higher performance in some units may be balanced by a lower outcome in others.

In the event that a learner achieves more than the required number of optional units (where available), the mandatory units along with the optional units with the highest grades will be used to calculate the overall result, subject to the eligibility requirements for that particular qualification title.

The qualification is awarded at the grade ranges shown in the table below.

Qualification	Available grade range
Award	P to D
Certificate	P to D
Extended Certificate	PP to DD
Diploma	PP to DD

The *calculation of qualification grade* table, which appears later in this section, shows the minimum thresholds for calculating these grades. The table will be kept under review over the lifetime of the qualification. In the event of any change, centres will be informed before the start of teaching for the relevant cohort and an updated table will be issued on our website.

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 units. Our *Information Manual* gives full details.

Points available for internally-assessed units

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

	30 GLH	60 GLH	90 GLH
U	0	0	0
Pass	8	16	24
Merit	12	24	36
Distinction	16	32	48

Claiming the qualification grade

Subject to eligibility, we will automatically calculate the qualification grade for your learners when the internally-assessed unit grades are submitted and the qualification claim is made. Learners will be awarded qualification grades for achieving the sufficient number of points within the ranges shown in the relevant calculation of qualification grade table for the cohort.

Calculation of qualification grade table

Award		Certificate		Extended Certificate		Diploma	
Grade	Points threshold	Grade	Points threshold	Grade	Points threshold	Grade	Points threshold
P	24	P	40	PP	64	PP	96
M	36	M	56	MP	80	MP	112
D	48	D	72	MM	96	MM	128
				DM	108	DM	152
				DD	120	DD	176

The table is subject to review over the lifetime of the qualification.
The most up-to-date version will be issued on our website.

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

Example 1: Achievement of an Award with a P grade

Unit	GLH	Type	Grade	Points
1	60	Internal	Pass	16
2	30	Internal	Merit	12
	90		**P**	**28**

The learner has achieved a Pass or above in all units.

The learner has sufficient points for a P grade.

Example 2: Achievement of an Award with a D grade

Unit	GLH	Type	Grade	Points
1	60	Internal	Distinction	32
2	30	Internal	Distinction	16
	90		**D**	**48**

The learner has sufficient points for a D grade.

Example 3: Achievement of an Award with an Unclassified result

Unit	GLH	Type	Grade	Points
1	60	Internal	Distinction	32
2	30	Internal	Unclassified	0
	90		**U**	**32**

The learner has a U in Unit 2.

The learner has sufficient points for a P but has not met the requirement for a Pass, or above, in all units.

Example 1: Achievement of a Certificate with a P grade

Unit	GLH	Type	Grade	Points
1	60	Internal	Pass	16
2	30	Internal	Merit	12
3	60	Internal	Pass	16
	150		**P**	**44**

The learner has achieved a Pass or above in all units.

The learner has sufficient points for a P grade.

Example 2: Achievement of a Certificate with a D grade

Unit	GLH	Type	Grade	Points
1	60	Internal	Distinction	32
2	30	Internal	Pass	8
3	60	Internal	Distinction	32
	150		**D**	**72**

The learner has sufficient points for a D grade.

Example 3: Achievement of a Certificate with an Unclassified result

Unit	GLH	Type	Grade	Points
1	60	Internal	Distinction	32
2	30	Internal	Pass	8
3	60	Internal	Unclassified	0
	150		**U**	**40**

The learner has a U in Unit 3.

The learner has sufficient points for a P but has not met the requirement for a Pass, or above, in all units.

Example 1: Achievement of an Extended Certificate with a PP grade

Unit	GLH	Type	Grade	Points
1	60	Internal	Pass	16
2	30	Internal	Merit	12
3	60	Internal	Pass	16
8	90	Internal	Pass	24
	240		**P**	**68**

The learner has achieved a Pass or above in all units.

The learner has sufficient points for a PP grade.

Example 2: Achievement of an Extended Certificate with a DM grade

Unit	GLH	Type	Grade	Points
1	60	Internal	Distinction	32
2	30	Internal	Merit	12
3	60	Internal	Distinction	32
8	90	Internal	Merit	36
	240		**DM**	**112**

The learner has sufficient points for a DM grade.

Example 3: Achievement of an Extended Certificate with an Unclassified result

Unit	GLH	Type	Grade	Points
1	60	Internal	Merit	24
2	30	Internal	Pass	8
3	60	Internal	Unclassified	0
8	90	Internal	Distinction	48
	240		**U**	**80**

The learner has a U in Unit 3.

The learner has sufficient points for a MP but has not met the requirement for a Pass, or above, in all units.

Example 1: Achievement of a Diploma with a PP grade

Unit	GLH	Type	Grade	Points
1	60	Internal	Pass	16
2	30	Internal	Merit	12
3	60	Internal	Pass	16
4	60	Internal	Pass	16
7	60	Internal	Pass	16
8	90	Internal	Pass	24
	360		**PP**	**100**

The learner has achieved a Pass or above in all units.

The learner has sufficient points for a PP grade.

Example 2: Achievement of a Diploma with a DD grade

Unit	GLH	Type	Grade	Points
1	60	Internal	Distinction	32
2	30	Internal	Merit	12
3	60	Internal	Distinction	32
4	60	Internal	Distinction	32
7	60	Internal	Distinction	32
8	90	Internal	Merit	36
	360		**DD**	**176**

The learner has sufficient points for a DD grade.

Example 3: Achievement of a Diploma with an Unclassified result

Unit	GLH	Type	Grade	Points
1	60	Internal	Merit	24
2	30	Internal	Pass	8
3	60	Internal	Unclassified	0
4	60	Internal	Pass	16
7	60	Internal	Pass	16
8	90	Internal	Distinction	48
	360		**U**	**112**

The learner has a U in Unit 3.

The learner has sufficient points for an MP but has not met the requirement for a Pass, or above, in all units.

10 Resources and support

Our aim is to give you support to enable you to deliver Pearson BTEC Level 2 Diplomas with confidence. You will find resources to support teaching and learning, assessing, and professional development on our website.

Support for setting up your course and preparing to teach

Schemes of Learning

Our free Schemes of Learning give you suggestions and ideas for how to deliver the units in the qualifications, including opportunities to develop employability skills, tips on embedding mathematics and English, and how to link units through holistic assessments.

Delivery planner

High-level models showing how the course can be delivered over different timescales, for example six months, one year, two years.

myBTEC

myBTEC is a free, online toolkit that lets you plan and manage your BTEC provision from one place. It supports the delivery, assessment and quality assurance of BTEC qualifications in centres and supports teachers with the following activities:

- checking that a programme is using a valid combination of units
- creating and verifying assignment briefs (including access to a bank of assignment briefs that can be customised)
- creating assessment plans and recording assessment decisions
- tracking the progress of every learner throughout their programme.

To find out more about myBTEC, visit the myBTEC page on the support services section of our website.

Support for teaching and learning

Work Experience Toolkit

Our free Work Experience Toolkit gives guidance for tutors, assessors, work-based supervisors and learners on how to make the most of work placements and work experience.

Pearson Learning Services provides a range of engaging resources to support BTEC qualifications.

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

Support for assessment

Sample assessment materials for internally-assessed units

We do not prescribe the assessments for the internally-assessed units. Rather, we allow you to set your own, according to your learners' preferences.

We provide assignment briefs approved by Pearson Standards Verifiers.

Sample marked learner work

To support you in understanding the expectation of the standard at each grade, examples of sample marked learner work will be made available on our website.

Training and support from Pearson

People to talk to

There are lots of people who can support you and give you advice and guidance on delivering your Pearson BTEC Level 2 Diplomas. They include the following.

- Standards Verifiers – they can support you with preparing your assignments, ensuring that your assessment plan is set up correctly, in preparing learner work and providing quality assurance through sampling.

- Subject Advisors – available for all sectors. They understand all Pearson qualifications in their sector and so can answer sector-specific queries on planning, teaching, learning and assessment.

- Curriculum Development Managers (CDMs) – they are regionally based and have a full overview of BTEC qualifications and of the support and resources that Pearson provides. CDMs 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

We provide a range of training and professional development events to support the introduction, delivery, assessment and administration of the Pearson BTEC Level 2 Diplomas.

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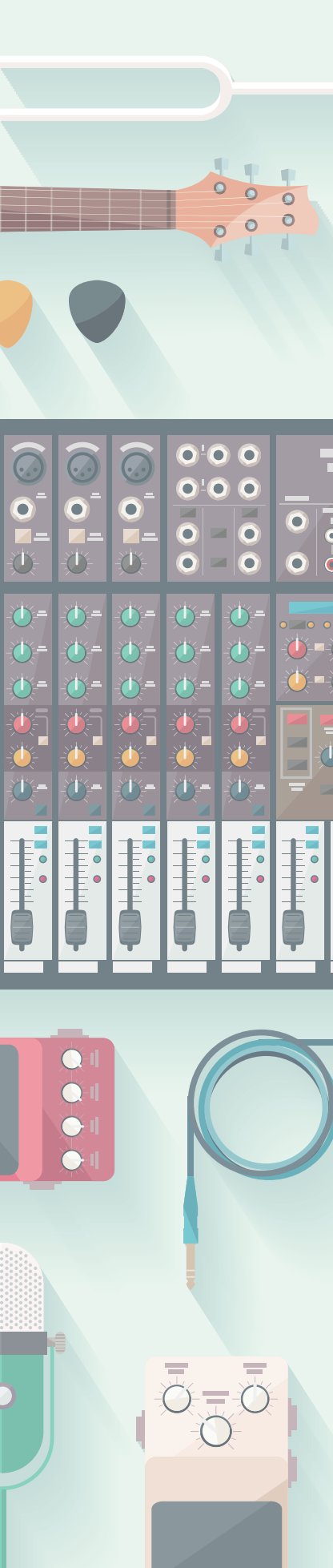
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