



Bryntirion Comprehensive School

BTEC Level 3 Music

Student Handbook

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## What are Vocational Qualifications?

Vocational qualifications are nationally recognised qualifications. They are different from traditional GCSE and A Levels because they are linked to a particular area of work.



## What makes Vocational Qualifications different?

- Students develop skills, knowledge and understanding in the vocational area they are studying.
- Each vocational course is made up of a number of units, allowing students to build up their qualification in stages.
- Students are assessed through coursework.
- Students produce evidence for their key skills qualification through their vocational course.
- Students take responsibility for their own learning by planning their work, doing research and regularly reviewing their progress.



## Why do we offer BTEC courses?

- They prepare students for the world of work and provide a good starting point for other qualifications such as NVQs that can be studied in the workplace.
- Employers value the qualities that vocational students bring to the workplace e.g. organisation, time management, communication and research skills.
- Universities value the independent study skills that vocational students bring to their courses.
- The courses are flexible so that they meet the needs of a wide range of students. They are available at different levels in a variety of formats. They can be taken alongside other qualifications such as traditional GCSEs, A levels.
- They give students the opportunity to try a range of activities such as designing products, organising events, investigating how professionals work and working in teams.





## What will happen in lessons?

The lessons will vary according to the subject and level but all students should experience most of these activities:

- Discussion - one to one or in groups
- Research - group or individual using a variety of methods
- Evaluating outcomes- manually or using ICT
- Presentations/critiques - in groups or individually
- Practical work
- Display work
- Visits to organisations/museums
- Work with established artists



## Which styles of teaching will be used?

Different styles of teaching will be required throughout the course. This will depend on the unit being taught, the stage of delivery and the type of assessment required for that unit.

- **Teacher input**

At the start of a unit there will be a lot of teacher input; question and answer sessions, discussions, note taking and handouts. This may all happen at the beginning of a unit or at different points throughout the unit. It is important to note any information you are given, as it may be required at a later stage in the unit.

- **Student investigation**

Once the assignment has been explained and the tasks have been set, you will have to work on your own and develop design ideas, creating a final outcome to meet the requirements of the task. **The work you produce must be your own; you can use visuals from magazines or the internet, however you must use these as a starting point and develop your own ideas and inspirations. You will not be allowed to copy the work of other students.** You will have to check regularly with your teacher to make sure that your work is correct and to discuss any ideas that you want to develop.

- **Group work**

For some tasks you may have to work in a group, either to find information or to produce evidence. This is quite acceptable providing that all students





take an equal share of the work and that individual contributions are identified.

- **Practical Work.**

Making something such as a display in Retail or a piece of art in Art and Design

- **Learning by experience**

Learning by experience and is usually done in the workplace (e.g. work experience or work placement) or by setting up work situations in the classroom (e.g. a role play of a business interview). Whether real or pretend, a lot can be learned from this type of situation and it is important to make the most of it by preparing thoroughly beforehand and recording any information you find. Inviting visitors into school from the vocational area is another good way of linking your work with what really happens in the workplace.

### **Developing skills**

During your course you will be taught many skills:

- communication skills
- research skills using a variety of methods
- I.C.T. skills using a variety of programs
- practical skills using different techniques and equipment
- presentation skills using a variety of formats
- organisational skills

You will be expected to practise these skills and apply them where appropriate throughout the course.





## What will be expected of you?

You will be expected to do all of the following as part of your day-to-day work

- Read and research
- Keep a record of the information you find and the sources
- Plan your work in a logical order and keep a record of your progress
- Talk to your teachers about your ideas and how to achieve the best results
- Produce drafts and final copies of your work
- Produce good quality work with high standards of grammar and spelling
- Present your work in a suitable format according to the purpose and the audience
- Evaluate your work and make suggestions for improvement
- Meet deadlines
- Keep a record of the work you have completed, including the grades and points you have been awarded



## Who will be involved with each course?

### **Subject teachers (assessors)**

They are responsible for planning lessons, preparing resources, assessing work and making sure that the units are completed on time.

### **Lead internal verifier (IV)**

This is the teacher in charge of the course. Mr C. Hawkes is in charge of the courses you will be following. She will make sure that the units are being taught correctly and that sufficient resources are available. She will check (IV) the assessment of all teachers on the course and work with the external verifier.





### **Quality Nominee**

This is Mr G. Mahoney and she oversees all of the vocational courses to make sure that standards are being met. This will be done by:

- Visiting lessons
- Looking at students' work
- Collecting information on student achievement
- Surveying teacher/student views

### **External Verifier**

This person has knowledge of the subject and the course and may visit to sample the work from a unit.

### **Exam Officer**

The examinations officer is Mrs J Evans and she is responsible for registering students for the course and for claiming qualifications.





## Qualification Structure

The Pearson BTEC Level 3 90-credit Diploma in Music Technology is 90 credits and has 540 guided learning hours. It consists of **two** mandatory units **plus** optional units that provide for a combined total of 90 credits (where at least 60 credits must be at level 3 or above).

Unit	Mandatory units	Credit	Level
19	Music and Society	10	3
24	Music Project	10	3
39	The Sound and Music Industry	10	3
Unit	Optional units		
11	Music Events Management	10	3
21	Music in the Community	10	3
23	Music Performance Techniques	10	3
28	Musical Theatre Performance	10	3
30	Pop Music in Practice	10	3
33	Solo Music Performance Skills	10	3
34	Contemporary Songwriting Techniques	10	3
40	Working and Developing as a Musical Ensemble	10	3
42	Singing Techniques and Performance	10	3

The Pearson BTEC Level 3 Subsidiary Diploma in Music (Performing) is 60 credits and has 360 guided learning hours. It consists of **one** mandatory unit **plus** at least one specialist unit **plus** optional units that provide for a combined total of 60 credits (where at least 45 credits must be at level 3 or above).

Unit	Mandatory units	Credit	Level
23	Music Performance Techniques	10	3
	Specialist units		
33	Solo Music Performance Skills	10	3
Unit	Optional units		
21	Music in the Community	10	3
24	Music Project	10	3
28	Musical Theatre Performance	10	3
42	Singing Techniques and Performance	10	3





## Unit Details

### Unit 11 Music Events Management

#### **Aim and purpose**

The aim of this unit is to develop the skills and knowledge needed to manage music events. Learners will become familiar with administrative tasks, strategies and factors that influence the success of an event then will put the theory into practice by planning and managing a music event.

#### **Unit introduction**

Music events management is an exciting and rewarding area of the music industry that requires a great deal of hard work. It is important to know about the various factors that influence an event such as safety legislation, safe working practice, promotion, teamwork, time and people management, the allocation of roles and keeping financial records.

This unit will give learners the opportunity to find out what goes into a music event and what affects the success of the event. They will also plan and manage a music event from start to finish taking on roles and allocating roles where appropriate. Much of the delivery of this unit will be in preparation, record keeping, holding team meetings and researching current legislation surrounding the organisation of music events.

Learners will look at specific case studies and consider the legal documents, contracts, safety legislation, financial records, promotion and marketing needed to run a successful event. Much of the evidence can be collected through records of meetings held and example documents found or created by the learners. Events should be fully evidenced through documentation by learners and tutor observation reports. Learners will review the success of personal roles and the process at its conclusion.

#### **Learning outcomes**

**On completion of this unit a learner should:**

- 1 Know the factors that define a music event
- 2 Know the factors that will influence the success of a music event
- 3 Be able to apply planning procedures for a proposed music event
- 4 Be able to manage a music event





## Unit 19 Music and Society

### **Aim and purpose**

The unit will show learners how music relates to and interacts with society. It will enable learners to gain an insight into the two-way relationship that informs how we function as musicians and how we behave as consumers.

### **Unit introduction**

Music is created by people seeking to communicate something to others and, as such, is an intensely social activity: it needs, at the very least, a music-creator (composer/songwriter), a music-maker (performer) and a music-user (audience). In some instances, the creator and performer may be the same person. How these elements interact with the society in which they exist is the focus of learning in this unit. Music fulfils many functions in society: it can accompany ritual (eg ceremonial); be a medium for secular and sacred expression; provide an environment for social interaction; and enable us to express and share our thoughts and feelings about things that matter to us.

All of us have a stake in how music relates to society, but do we all want the same things from that relationship? How does the Government interpret our expectations and turn them into policies? How are these policies supported and implemented? What funding is available to music-makers? Does economic success give artists power to effect change? How have developments in technology changed the ways in which we engage with music? Does having a portable personalised soundtrack threaten the social and communal nature of music?

At the heart of the unit lies the idea that music constantly interacts with society, rather than simply being a separate disconnected static art- form unrelated to its context. This unit allow learners to enjoy and in depth study of the factors influencing this relationship and show how all people working with music, including professional musicians, artists, producers and engineers, amateur music-makers and audiences, access and utilise the ability of music to enrich the contemporary society in which they live.

### **Learning outcomes**

**On completion of this unit a learner should:**

- 1 Know the functions of music in society
- 2 Know how technology affects music making and consumption in society
- 3 Know how politics affects music-makers and users
- 4 Know how business and industry affect music-makers and users.





## Unit 21 Music in the Community

### **Aim and purpose**

In this unit, learners will explore the context and function of community music-making. Learners will develop practical skills in running workshop activities, and contribute to a real-life community project. Careful planning, monitoring and evaluation of the process are central to its success and potential.

### **Unit introduction**

Music can be a powerful tool in engaging and bringing people together in a collectively rewarding experience.

Recognition of its potential for supporting community work therefore, is increasingly evident. There are a growing number of national and local organisations dedicated to providing support for music-making in the community. Education is also an important area, and all the major professional orchestras and opera companies have their own education and outreach departments. This unit should prove valuable to learners wishing to pursue a career in teaching and music education, or aiming to branch out as freelance community musicians. This unit examines the phenomenon of community music-making. It looks at the rationale for taking music into the community and the social and cultural benefits for doing so. At its heart is practical application and an exploration of what it means to be a 'community musician'. These musicians see the power of musical creation and performance and are part of a movement to make this experience open to more people.

The unit gives learners a 'workshop leader's toolbox'. It investigates the practical, creative and evaluative skills needed to devise projects and encourage community groups to create and perform music. Above all, this unit is not a simulation exercise. Learners will be working in real-life situations in real-life communities.

### **Learning outcomes**

**On completion of this unit a learner should:**

- 1 Know the context and purpose of community music-making including practitioners and organisations
- 2 Be able to lead practical music-making activities
- 3 Be able to plan and participate in a community music-making project for a specific community group and/or venue
- 4 Know how to monitor and evaluate a community music-making project.





## Unit 23 Music Performance Techniques

### **Aim and purpose**

The aim of this unit is to enable learners to develop their techniques for both solo and group performance, from practice through to performance.

### **Unit introduction**

Professional musicians work in a highly competitive environment. They must be able to deliver performances in a wide range of situations; in the studio, as a solo performer, as part of a group or in a live venue, often under great pressure. To be able to work in this environment musicians rely upon the foundation of polished technique, timing, tone and control. Coupled with this, they have to develop an adaptive, professional approach to continuous improvement of their musical and vocal skills.

This unit focuses on two areas: firstly the ability to play or sing with fluency, dexterity and the authority of a seasoned performer, and secondly arriving at that point through a logical and structured practice routine. Tone production, timing and rhythmic control are fundamental to this unit.

When musicians develop and use a structured practice routine they 'break down' the areas of their playing or singing that need attention. A reflective and dedicated approach to practice will enable performers to maximise their improvements.

The best way to consolidate and reinforce technical skills is to practise and then perform. A wide variety of music and situations will exercise and extend each performer's techniques and reveal where further practice is needed.

Working in studio sessions, solo gigs, group rehearsals and gigs will all contribute to a musician gaining the authority of a seasoned performer.

Learners will be encouraged to use technical skills creatively and apply them to enhance artistic expression.

### **Learning outcomes**

**On completion of this unit a learner should:**

- 1 Know effective instrumental or vocal technique through a structured practice routine
- 2 Be able to apply effective instrumental or vocal technique in solo performance
- 3 Be able to apply effective instrumental or vocal technique in group performance.





## Unit 24 Music Project

### **Aim and purpose**

In this unit, learners are required to plan, prepare for and deliver a large-scale music project. Learners will undertake appropriate responsibilities, working both individually and as part of a team. At the end of the project learners will review the complete process.

### **Unit introduction**

A love of performing is often a key factor in attracting people into the music industry. However, no professional gig or concert can take place without a great deal of considered planning and hard work before the performance itself. This unit is concerned with all the roles involved in putting on a successful live performance. From the marketing manager to the stage manager, from the composers to the performers, all roles are equally as important. The emphasis of this unit is on an active contribution across several areas, including, but at the same time going beyond, rehearsal and performance.

Learners will undertake roles and responsibilities both individually and as part of a team. Initial team meetings will need to focus on commercial considerations. Events need to be targeted at specific audiences and potential markets need to be explored. Other factors, such as the budget and projected expenditure, will also need to be examined before the project gets under way, and tutors should take care to maintain this focus. If performances are not commercially successful, artists may find it difficult to get continued support from their sponsors and promoters

Having undertaken roles and responsibilities appropriate to their chosen project, learners will need to keep records as evidence of their input. Records could constitute notes, forms, drafts, minutes and diagrams, for example, which will be collected into a project portfolio. The tutor will also collect relevant evidence to supplement the portfolio, for example filmed footage of meetings, observation reports, photos, interviews etc. The emphasis is on practical, rather than written, work.

Central to the project will be the performance itself. Learners will be assessed on their performing or creative role as well as their support/technical role. For learners whose prime focus is composition, compositions may be performed as part of the live event.

The final stage is to review the performance as well as the whole process, from the very first meeting through to the get-out and debrief.





### **Learning outcomes**

**On completion of this unit a learner should:**

- 1 Be able to prepare and work as a member of a team towards a successful live event
- 2 Be able to prepare individually for the delivery of a successful live music event, undertaking appropriate responsibilities throughout the project
- 3 Be able to contribute to a performance to a technically acceptable level appropriate to context
- 4 Understand the complete process when preparing for and delivering a live music event.





## Unit 28 Musical Theatre Performance

### **Aim and purpose**

The aim of this unit is to enable learners to take part in a performance of musical theatre. Learners will rehearse a role (or roles) which require them to use acting, singing and dancing skills in a musical theatre performance.

### **Unit introduction**

Musical theatre is an exciting and popular art form that combines singing, dancing and movement. It takes many forms, including large-scale Broadway and West End musicals, pantomime, opera, operetta and plays with significant music and movement content. There is a vast repertoire of material available and learners will have the opportunity to interpret and perform in musical theatre work selected to suit their interests and abilities. Musical theatre combines the skills of acting, dancing and singing and this unit is about exploring the interaction between these three performance skills and applying them appropriately to meet the performance requirements of particular pieces. Staging a musical number demands a high level of concentration, stamina and the ability to coordinate a range of performing skills. Performers in musical theatre need to be multi skilled. As well as being able to act, they are required to take part in dance routines and have the ability to sing. Learners will rehearse and perform a role within a musical theatre performance in order to gain the experience of combining acting, singing and dancing abilities and skills. This unit provides a particular context in which skills acquired in specialist acting, singing and dancing areas of the qualification can be applied and developed. Musical theatre is a significant area of employment within the live and recorded performance branch of the industry, with opportunities for chorus and ensemble work as well as leading roles. It requires actors who can sing and dance; dancers who can act and sing; singers who can act and dance and performers who may have all three skills in more or less equal measure.

### **Learning outcomes**

**On completion of this unit a learner should:**

- 1 Understand a role or roles in a musical theatre work
- 2 Be able to apply the appropriate performance skills
- 3 Be able to rehearse for a role in a musical
- 4 Be able to perform a role in a musical.





## Unit 30 Pop Music in Practice

### **Aim and purpose**

This unit is designed to enable learners to expand their knowledge of pop music grounded in practical experience of rehearsing and performing relevant works. Learners will know different styles and genres of pop music and how pop music has developed through different eras. Learners will then be able to perform their own compositions and works of others relative to the styles and genres studied.

### **Unit introduction**

The term 'pop music' is used here to refer to the music, predominantly songs, that have formed the backbone of the music recording industry from 1950 to the present day. It includes the many and varied forms of blues, rock 'n' roll, rock, country and western, soul, rap, dance, urban and new wave styles of music. It covers the common recorded and broadcast formats, as well as live gigs and concerts. It does not include classical music, world/folk music or modern music, though it has influenced and been influenced by these forms.

Pop music is an important expressive art form in contemporary culture. It is rooted in the behaviours of contemporary society. It provides a soundtrack to the modern world, reflecting and commenting on the ongoing human condition. This unit will give learners considering a profession in music a thorough grounding in pop music. The unit will enable learners to engage with the profession from a position of knowledge and experience and will enhance their employability. It will also be of interest to learners seeking to broaden their knowledge and experience of pop music and to understand and appreciate the pop music they hear all around them.

This unit will give learners practical experience of rehearsing and performing relevant and original works.

Learners will, as a result, be familiar with the key characteristics and creators of pop music styles.

### **Learning outcomes**

**On completion of this unit a learner should:**

- 1 Know different genres of pop music
- 2 Know how pop music developed
- 3 Be able to perform original pop music
- 4 Be able to perform pop music as part of an ensemble





## Unit 33 Solo Music Performance Skills

### **Aim and purpose**

This unit enables the learner's continued development of the specific skills required by a solo performer.

### **Unit introduction**

In order to be an effective solo performer, the instrumentalist or vocalist not only must possess high levels of technical skill, but also needs to be able to develop a varied repertoire that will be appropriate for their target audience. The choice of suitable repertoire for an extended programme is crucial to the success of the overall performance.

Performers need to be able to play/sing confidently and accurately to an audience with a level of technical accuracy, expression and interpretation in their work that, when combined, we refer to as 'musicianship'.

Learners should work with a specialist instrumental or vocal teacher.

Where appropriate, learners should organise their own accompaniment whether this be an accompanist or band.

Learners should practise regularly and rehearse their chosen pieces thoroughly, in order that they can present performances of the highest standard they can achieve. Some learners may find performing to an audience daunting. Therefore, ample opportunity should be provided for them to perform to an audience on a regular basis throughout the unit. Learners will need to understand the preparation processes required in the lead-up to an extended concert performance. They will learn how to evaluate the strengths and weaknesses of their preparatory work and performance.

### **Learning outcomes**

**On completion of this unit a learner should:**

- 1 Know how to choose appropriate pieces for an extended programme of music
- 2 Be able to perform an extended programme of music to an audience
- 3 Know the processes required in preparation for the performance of an extended programme of music.





## Unit 34 Contemporary Songwriting Techniques

### **Aim and purpose**

In this unit, learners will explore, analyse and practise the musical techniques required for effective songwriting. At the end of the programme, learners will present a portfolio of their own songs for assessment.

### **Unit introduction**

The art of writing songs is importantly concerned with expression. Whether a songwriter is expressing their own feelings, telling a story, hoping to trigger a response or simply aiming to entertain, the power of a song to inspire or touch an audience is undeniable. This unit aims to develop analytical skills through study of iconic songs and approaches songwriters have taken to reach their audiences. Learners will practise the skills required in combining lyrics and music effectively in a range of contexts, culminating in a portfolio of their own songs. When approaching a unit focusing on the art of songwriting, it is important to define what the concept of 'a song' actually is. At its most basic, a song simply comprises words and tune. There are, of course, other factors that may be important, for example, harmonic implication, rhythmic impetus, stylistic features etc.

However, the definitive song is primarily based on the careful crafting of lyrics and melody, possibly with accompaniment. The issue of subsequent arrangement should be tackled separately, and collaborations, band or otherwise will not be suitable. Approaching this unit together with the unit Arranging Music, provides the opportunity to develop the song in terms of its setting ie rhythmic backing, instrumental 'hooks' or riffs, backing vocals, improvised solos etc.

Transmission of a song to others is also an important issue in establishing ownership. For a songwriter, this usually involves one of two procedures: 1) live demonstration or recording by the songwriter, or 2) production of a notated form such as a leadsheet. For the purposes of this unit, learners will submit a portfolio of songs using either of these two methods. The unit is concerned with individual composition and not collaborative arrangements.

### **Learning outcomes**

**On completion of this unit a learner should:**

- 1 Know how, in a range of contexts, different songwriters construct songs
- 2 Be able to write or adapt material for use as effective lyrics
- 3 Be able to compose music for lyrics to create effective songs
- 4 Be able to produce a portfolio of original songs showing a range of genres and styles.





## Unit 39 The Sound and Music Industry

### **Aim and purpose**

This unit will enable learners to gain a knowledge and awareness of where their career choices fit into the 'big picture' of the industry and gain skills in creating a business plan. It includes an examination of working conditions, practices and approaches to employment.

### **Unit introduction**

The sound and music industry embraces a whole range of occupations from artists, producers and sound engineers to publishers, printers, managers, lawyers, instrument makers, electronics engineers, all of whom need specialist knowledge of how the industry works and what is needed of them. The four 'major companies' (Sony, EMI, Universal and Warner) dominate but there are many more small companies who often employ artists and other personnel on a freelance basis. This unit will introduce learners to the many roles in the music industry, the expectations of the music industry and the possibilities of freelance work.

As more and more artists explore the possibilities of promoting their own events and producing their own recordings, it is essential that they know the structure of the industry.

There will be some consideration of contracts as part of this unit as well as an opportunity to engage with business development as part of the portfolio of skills necessary to engage with the music industry.

It cannot be stressed enough how important royalties are to the music industry. The licensing of music to users and the payment of royalties for this use is a complex but fascinating area of the music and sound industry that must be understood. Workers in this industry who do not understand some of the issues with licensing, copyright and royalties could find themselves in breach of the law.

### **Learning outcomes**

**On completion of this unit a learner should:**

- 1 Know about the sound and music industries and how they relate to the broader entertainment industry
- 2 Know the professional roles within a chosen area of the music industry
- 3 Be able to create a business plan for a product or service
- 4 Know the importance of royalties in the sound and music industry





## Unit 40 Working and Developing as a Musical Ensemble

### **Aim and purpose**

The aim of this unit is to develop learners' abilities to work together in musical ensembles.

### **Unit introduction**

Few musicians spend their working lives as soloists. Most regularly work as part of a group or ensemble of some kind. Sometimes these 'musical partnerships' are short-term, for instance a session musician being hired to play in a theatre band. Many musicians become involved in more long-standing group projects allowing them to develop complex creative partnerships. Such partnerships can be hugely rewarding for musicians and the mutual influences and challenges play a fundamental part in a musician's development.

This practical unit explores the nature of ensemble work by allowing learners to become part of a musical ensemble concentrating on the process of working together to produce a musically and artistically satisfying result.

An effective musical team is often a creative democracy - communication skills, the ability to discuss, compromise and work towards a shared goal are just as important as technical and musical ability.

This unit deals with the *communication* aspects of performance, in planning, in preparation, and in the performance itself. It includes approaches to structured ensemble practice; fine tuning of arrangements and parts in both original or cover material, and the production of appropriate tones and sounds.

This unit will inspire learners to set and understand how to achieve high standards of live performance and undertake organisational roles in an ensemble in addition to that of performer.

### **Learning outcomes**

**On completion of this unit a learner should:**

- 1 Understand the elements of musical ensembles
- 2 Be able to plan as a musical ensemble
- 3 Be able to develop as a musical ensemble
- 4 Be able to perform as a musical ensemble.





## Unit 42 Singing Techniques and Performance

### **Aim and purpose**

This unit encourages the development and maintenance of the voice through regular and sustained practice.

Singing at sight is also introduced and developed through the realisation of elementary vocal lines. The unit can be delivered through any vocal style and material presented and studied can be selected to suit the needs of the singer.

### **Unit introduction**

Of all musical instruments the voice is the most personal. Without a physical instrument to hide behind, singers can feel exposed and this feeling of bareness is amplified by the fact that in all genres of music, from rock to musical theatre, the vocalist tends to be central to the ensemble.

As well as the voice being an instrument in its own right, many instrumentalists use their voice alongside their 'main' instrument as a second study instrument. For 'pop' musicians, the ability to perform backing vocals in live performance as well as recording situations can be a useful skill. For actors and dancers working in the genre of musical theatre the voice can be a central component of the performance work they undertake. For all singers an ability to communicate the meaning of a song is vital to a successful performance.

Whatever the circumstances of the performer the acquisition of a sound vocal technique is vital to avoid problems with overuse and misuse of the voice. It is also fundamental in developing the voice in terms of intonation, production and improving confidence.

This unit encourages the development and maintenance of the voice through regular and sustained practice.

An understanding of how practice can contribute to good technique is also central to the unit. Singing at sight is introduced and developed through the realisation of elementary vocal lines.

Learners will be required to develop skills as an ensemble singer as well as a soloist. The unit can be delivered through any vocal style and material presented and studied can be selected to suit the needs of the singer.

### **Learning outcomes**

**On completion of this unit a learner should:**

- 1 Understand how vocal exercises can contribute to the development and maintenance of vocal technique
- 2 Be able to follow a regular practice routine
- 3 Be able to realise a vocal line presented using staff notation
- 4 Be able to perform an individual line within an ensemble
- 5 Be able to design and perform a programme of songs as a soloist.





## Appeals Policy/Procedures

It is an over-riding principle that all candidates are entitled to the right to fair, valid and reliable assessment and that decisions on assessment should be provided with clear and constructive feedback. Bryntirion Comprehensive School will always seek to uphold this principle. If a candidate feels they have not been treated fairly or there is evidence of staff malpractice with respect to his or her work they should first discuss the matter with the Subject Co-ordinator. If a satisfactory outcome cannot be obtained then the candidate may use the formal appeals procedure.

### **Appeal to Pearson**

Once Bryntirion Comprehensive School's own procedures have been exhausted and the candidate feels that the matter has not been satisfactorily address then an appeal can be made to the BTEC Quality Standards Manager.

### **Complaints Procedure**

A complaint from a candidate involves any dispute other than one regarding assessment (which is dealt with by the Appeals Procedure). Again, any such complaint cannot be referred to Pearson unless and until the internal processes of Bryntirion Comprehensive School have been exhausted. The only exception to this is in the case of Bryntirion Comprehensive School's processes having become overly protracted.





## Appeals Procedure

### Introduction

Candidates should have access to fair and reliable assessment in which he plays a full part. If this 'access' is to be meaningful the candidate must have the right to appeal against assessment decisions which are unclear or seem unfair. The Appeals Procedure must provide an appropriate audit trail of the process and be clearly logged with concise detailed information at each stage. If a candidate is dissatisfied with an assessment decision then they must have a right of appeal.

### **Stage 1**

The candidate should raise the issue with the assessor during/at the end of an assessment session or within 7 days of the assessment.

The assessor must reconsider the reasons underpinning the decision and provide clear feedback. If the assessor is upholding the original assessment decision, then the candidate must be provided with full information describing what is required to demonstrate their achievement.

This should be provided in writing, and relate specifically to the standards relevant to the assessment decision.

If the candidate remains unhappy with the decision, the candidate then completes an Appeals Form, which will be forwarded to the Internal Moderator/(s).

### **Stage 2**

The Internal Moderator/(s) reviews all evidence and assessment records in order to consider the appeal. A decision should be made within 5 working days and the candidate and assessor must be informed orally and in writing using the appropriate section of the Appeals Form.

If the candidate is dissatisfied with the decision the appeal proceeds to stage 3.

### **Stage 3**

The third and final stage involves the right of appeal to the Assessment Appeals Panel. The Internal Moderator/(s) should pass all records to the senior manager and /or Head of Sixth Form.





The senior manager and/or Head of Sixth Form will convene an Appeals Panel consisting of, for example,

- The senior manager and/or Head of Sixth Form.
- a different assessor
- an independent assessor/Internal Moderator/(s)

Both the candidate and assessor will be invited to make their case to the Panel. The Panel will reach its decisions within 10 working days. Results of the appeals panel will be final.

Details of the appeal will be made available to the External Moderator

If the centre's appeals procedure has been exhausted and the candidate is still dissatisfied, he/she can make a final appeal to the BTEC Quality Standards Manager.





## Complaints Procedure

### Introduction

Bryntirion Comprehensive operates a specific complaints procedure relating to issues not covered by the appeals procedure.

Any individuals involved in the provision of Edexcel qualifications (not just candidates) may have broader issues they wish to raise.

Disputes, other than those of assessment (which are to be dealt with through the appeals procedure) may involve issues such as alleged discrimination, non-professional practice or personality difficulties, e.g. between assessor and candidate.

Where complaints remain unsettled at a local level, the complainant can raise the issue with Edexcel through the BTEC Quality Standards.

### **Stage 1 - Informal Procedure**

The Candidate raises a complaint with/against a member of staff  
Where possible this should be resolved informally between the individuals concerned.

Where resolution is not possible the candidate may chose to go to Stage 2 or where the candidate feels it is appropriate to move straight to Stage 2 they have that opportunity.

### **Stage 2 - Formal Procedure**

The candidate makes a complaint against a member of staff or action or policy of the organisation.

The candidate makes a complaint in writing to the Head teacher.

The Head Teacher or their nominee will respond acknowledging the complaint within 5 working days.

The Head Teacher or their nominee will investigate the complaint and will seek to resolve the complaint within 30 working days.

The Head Teacher's decision is final.



## Assessment Malpractice Policy/Procedures

### Purpose:

- ✚ That Bryntirion Comprehensive School has policies and procedures in place to deal with malpractice.
- ✚ To ensure that issues are dealt with in an open, fair and effective manner.
- ✚ That Bryntirion Comprehensive School provides appropriate deterrents and sanctions to minimise the risk of malpractice.
- ✚ To impose appropriate penalties and/or sanctions on learners or staff where incidents (or attempted incidents) of malpractice are proven.

### Definitions:

**Learner malpractice:** any action by the learner which has the potential to undermine the integrity and validity of the assessment of the learner's work (plagiarism, collusion, cheating, etc).

**Assessor malpractice:** any deliberate action by an assessor which has the potential to undermine the integrity of BTEC qualifications.

**Plagiarism:** taking and using another's thoughts, writings, inventions, etc as one's own.

**Minor acts of learner malpractice:** handled by the assessor by, for example, refusal to accept work for marking and learner being made aware of malpractice policy. Learner resubmits work in question.

**Major acts of learner malpractice:** extensive copying/plagiarism, second or subsequent offence, inappropriate for the assessor to deal with. To be referred to the Programme Leader and subsequently the Quality Nominee.

### Responsibilities

**Centre:** should seek proactive ways to promote a positive culture that encourages learners to take individual responsibility for their learning and respect the work of others.





**Assessor:** responsible for designing assessment opportunities which limit the opportunity for malpractice and for checking the validity of the learner's work.

**Internal Verifier/Lead Internal Verifier:** responsible for malpractice checks when internally verifying work.

**Quality Nominee:** required to inform Edexcel of any acts of malpractice.

**Heads of Centre or their nominees:** responsible for any investigation into allegations of malpractice.

## Procedures

### Addressing learner malpractice:

- Promote positive and honest study practices.
- Learners should declare that work is their own: check the validity of their work.
- Use learner induction and handbook to inform about malpractice and outcomes.
- Ensure learners use appropriate citations and referencing for research sources.
- Assessment procedures should help reduce and identify malpractice.

### Addressing staff malpractice:

- Staff BTEC induction and updating should include BTEC requirements.
- Use robust internal verification and audited record keeping.
- Audit learner records, assessment tracking records and certification claims.

### Dealing with malpractice:

- Inform the individual of the issues and of the possible consequences.
- Inform the individual of the process and appeals rights.
- Give the individual the opportunity to respond.
- Investigate in a fair and equitable manner.





- Inform Pearson of any malpractice or attempted acts of malpractice, which have compromised assessment. Pearson will advise on further action required.
- Penalties should be appropriate to the nature of the malpractice under review.
- Gross misconduct should refer to learner and staff disciplinary procedures.

**To protect the integrity of Bryntirion Comprehensive School and BTEC qualifications, the school will:**

- Seek to avoid potential malpractice by using the induction period and relevant documentation to inform learners of the school's policy on malpractice and the penalties for attempted and actual incidents of malpractice.
- Show learners the appropriate formats to record cited texts and other materials or information sources.
- Ask learners to declare that their work is their own.
- Ask learners to provide evidence that they have interpreted and synthesised appropriate information and acknowledged any sources used.
- Conduct an investigation into the nature of the malpractice allegation. Such an investigation will be supported by the Senior Leadership Team and all personnel linked to the allegation. It will proceed through the following stages:
  - Make the individual fully aware at the earliest opportunity of the nature of the alleged malpractice and of the possible consequences should malpractice be proven.
  - Give the individual the opportunity to respond to the allegations made.
  - Inform the individual of the avenues for appealing against any judgement made.
  - Document all stages of any investigation.

