

Diplomas in Music Teaching

From 2009

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Welcome

Welcome to Trinity College London's Music Teaching Diplomas syllabus, containing requirements for the following qualifications:

Level 4 Diploma in Principles of Instrumental/Vocal Teaching (known as ATCL Instrumental/Vocal Teaching)

Level 6 Diploma in Instrumental/Vocal Teaching (known as LTCL Instrumental/Vocal Teaching)

Level 6 Diploma in Music Teaching (known as LTCL Music Teaching)

All of these qualifications are recognised by Ofqual (Office of Qualifications and Examinations Regulation) in England, CCEA Regulation in Northern Ireland and by Qualifications Wales. Trinity's music teaching qualifications are regulated by these authorities at Levels 4 and 6 within the Regulated Qualifications Framework (RQF). Trinity is also in contact with numerous agencies and government bodies worldwide, with the purpose of securing recognition of its qualifications. Statements regarding aims, outcomes, and marking criteria are published in this syllabus, providing clear guidance for teachers and students about the status of the qualifications and about the standards that Trinity requires of the candidate in order to pass them.

All Trinity syllabuses can be downloaded from trinitycollege.com, where any revisions or updates are also detailed. The website version should always be regarded as the latest available.

Post-nominals

If you have passed a Trinity diploma you are entitled to use the letters standing for that diploma after your name.

ATCL stands for Associate of Trinity College London

LTCL for Licentiate of Trinity College London

FTCL for Fellow of Trinity College London

Holding a Trinity diploma also entitles you to wear academic dress. Associates are entitled to wear an academic gown, Licentiates a gown and hood (purple edged with mauve), and Fellows a gown and hood (purple lined with mauve). If you wish to obtain academic dress please contact Trinity's central office for appropriate authorisation.

Introduction and overview

Trinity has devised its teaching diplomas in line with UK national standards for teacher training, which are closely mirrored in many other countries.

Designed in line with the most recent thinking about teaching and learning, Trinity teaching diplomas provide clear evidence of candidates' teaching skills, both intellectual and practical.

There are **three** diplomas available.

ATCL

- Principles of Instrumental/Vocal Teaching

This qualification provides an introduction to the art and craft of teaching an instrument (or singing).

LTCL

- Instrumental/Vocal Teaching
- Music Teaching

The Instrumental/Vocal Teaching syllabus is intended for those teaching a single instrument (or singing) with individuals or small groups.

The Music Teaching syllabus is intended for teachers working in a classroom context with whole classes or large groups (15+).

Overview

The primary focus of the diplomas is to provide evidence of the candidate's ability to apply particular skills in a teaching context. It is important that those preparing for these qualifications are as much aware of the learning process for the student(s) as of appropriate teaching strategies. The content also covers other essential aspects of teaching such as Health and Safety, assessment and reflective practice.

These diplomas share sound design principles, and are divided into two units, both of which must be passed to achieve an overall pass:

- Unit 1 is concerned with teaching experience and requires submitted materials
- Unit 2 is a demonstration of practical teaching skills, followed by a viva voce

Candidates will develop:

- an understanding of access and inclusion issues related to pupils from various cultural backgrounds and with different abilities and interests
- an awareness of legislation that impacts on the work of a teacher including Health and Safety in the classroom and child protection
- an awareness of relevant research and literature
- knowledge of a range of musical education structures including the National Curriculum for Music and relevant music qualifications
- awareness of how their own work fits into the broader musical context including the range of places where children experience music.

Guidance on levels

ATCL Principles of Instrumental/Vocal Teaching is a diploma in which the depth of response is equivalent to that achieved on completion of the first year of a full-time undergraduate course at a higher education institution.

This qualification provides evidence that candidates understand the main principles involved in instrumental/vocal teaching in the context of individual or small group lessons. Based on a combination of documented experience, personal research and critical reflection upon their own practice and that of others, they can plan and deliver activities designed to promote musical and technical development for individuals or small groups, demonstrating awareness of relevant professional protocol and legislation.

LTCL Instrumental/Vocal Teaching is a diploma in which the depth of response is equivalent to that achieved on completion of the final year of a full-time undergraduate course at a higher education institution.

This qualification provides evidence that candidates can plan and deliver programmes of instrumental/vocal teaching appropriate to individuals and small groups from beginners to advanced players/singers, and evaluate their own effectiveness as a teacher with full responsibility for the learning environment. Based on a combination of documented experience, personal research, critical reflection and live demonstration of their skills, they demonstrate that they can promote musical and technical development for individuals or small groups across a wide spread of attainment and prior experience, with full awareness of the values and principles that underpin the profession.

LTCL Music Teaching is a diploma in which the depth of response is equivalent to that achieved on completion of the final year of a full-time undergraduate course at a higher education institution.

This qualification provides evidence that candidates can plan and deliver integrated programmes of music teaching appropriate to large groups (15+), and evaluate their own effectiveness as a teacher with full responsibility for the learning environment. Based on a combination of documented experience, personal research, critical reflection and live demonstration of their skills, they demonstrate that they can promote musical development for large groups working both with instruments and vocally across a wide spread of attainment and prior experience, with full awareness of the values and principles that underpin the profession.

Summary of unit requirements

ATCL Principles of Instrumental/ Vocal Teaching	LTCL Instrumental/ Vocal Teaching and Music Teaching
<p>Unit 1: Teaching experience</p> <ul style="list-style-type: none"> • Analysis of experience as a learner (500 words) • Observation of other teachers (1,000 words) • Case studies of teaching experience (2,000 words) • Original teaching resources (500 words) 	<p>Unit 1: Teaching experience</p> <ul style="list-style-type: none"> • Statement of personal teaching philosophy (500 words) • Case studies of teaching experience (5,000 words) • Peer observation (1,500 words) • Original teaching resources (1,000 words)
<p>Unit 2: Practical applications</p> <ul style="list-style-type: none"> • Presentation (10 minutes) • Initiative test of teaching skills (10 minutes) • Viva voce (20 minutes) 	<p>Unit 2: Practical applications</p> <ul style="list-style-type: none"> • Demonstration lesson (30 minutes) • Initiative test of teaching skills (10 minutes) • Viva voce (20 minutes)
<p>N.B. All submitted written materials must be within 10% of the stipulated word count.</p>	

Summary of regulations

1. Age requirements

The minimum age for entry to ATCL Principles of Instrumental/Vocal Teaching is 18.

The minimum age for entry to LTCL Instrumental/Vocal Teaching and Music Teaching is 21.

2. Prerequisites

ATCL	LTCL
Trinity Grade 8 or above in the instrument or voice being taught (for Principles of Instrumental/Vocal Teaching)	Trinity Grade 8 or above in the instrument or voice being taught (for Instrumental/Vocal Teaching) Trinity Grade 6 or above (for Music Teaching)

Notes on prerequisites

2.1 Grade examinations

Where reference is made to a grade or other examination pass as a prerequisite, this refers to that award by Trinity or an equivalent from any awarding body accredited by the Office of Qualifications and Examinations Regulation (Ofqual) in the UK or a similar accrediting authority elsewhere. In case of doubt the decision of Trinity College London shall be final.

2.2 Alternative prerequisites

Whenever possible, where a formal prerequisite (other than age) has not been satisfied, provided detailed evidence of Approved Prior Learning, including course transcripts or relevant experience or body of work, is supplied in advance, such evidence will be considered. The decision of Trinity College London will be final in such cases.

Examples of alternative qualifications are as follows:

In place of:	Trinity will consider one of the following:
Grade 6 Music Performance	Grade 6 Music Performance from any other accredited board (ABRSM, LCM, Rockschoool or from UNISA, AMEB) Any other qualification containing performance at an equivalent level, in the same instrument
Grade 8 Music Performance	Grade 8 Music Performance from any other Ofqual-accredited board (ABRSM, LCM, Rockschoool, or from UNISA, AMEB) Any other qualification containing performance at an equivalent level, in the same instrument

Candidates who wish to offer alternative prerequisites must send evidence of their qualification in the form of a copy of their certificate and final transcript of studies to the Music Team at Trinity's central office at least six weeks before the closing date for entries at their local centre.

2.3 Approved Prior Learning (APL)

Candidates wishing to offer prior learning for approval should send suitable evidence to the Music Team in the same way. We reserve the right to request further supporting evidence if necessary. Each case will be considered on its individual merits, having due regard to the academic standing and validity of the award which is offered.

In reaching decisions on prerequisites, Approved Prior Learning and body of work, the Music Examiner Panel will refer as necessary to the Head of Academic Governance, a member of the Senior Academic Team, or other appropriate specialist, for independent advice.

Proof that all requirements or prerequisites have been met, or have been deemed by Trinity to have been met, will be needed before a candidate is permitted to register for a qualification. Provisional and conditional entries cannot be accepted.

The performance skills specified for the teaching qualifications need to be complemented by a broad base of musical knowledge and understanding, which may or may not have been formally assessed (eg by theory grades or secondary school or tertiary level examinations).

Entering for and taking the examination

3.1 Order of entry

All candidates must initially enter for both units at the same time, using a separate entry form for each unit and paying both fees. If either unit is not passed, it may subsequently be entered individually. Entries should be sent to the Local Area Representative and must be accompanied by the appropriate form(s) from the back of this syllabus.

3.2 Submitted materials

All submitted materials for Unit 1 must be included with the entry. Two copies of all written materials should be sent (ideally one hard copy and one electronic copy) and a safety copy kept by the candidate. The materials will be returned to the candidate, normally with or after the results.

3.3 Retaking the examinations

a) Retaking Unit 1

If Unit 1 is to be retaken, then all submitted materials must be sent by registered post directly to Trinity's central office for marking.

b) Retaking Unit 2

If Unit 2 is to be retaken, the submitted materials must be presented in exactly the same way as in 3.2 above, for the information of the examiner conducting the practical exam, though if Unit 1 has previously been passed, no changes will be made to the marking.

c) Results

Results will be released independently for each unit, following normal procedures for issuing diploma results, and will not be retained by Trinity pending the completion of the full examination requirements. A certificate will only be issued after all units have been successfully completed.

3.4 Venues for Unit 2 examination

a) Unit 2 of ATCL Principles of Instrumental/Vocal Teaching and LTCL Instrumental/Vocal Teaching is examined at the local Trinity centre; usually this will be the centre to which entry was made.

b) Unit 2 of LTCL Music Teaching is examined at the school/college or other appropriate venue as arranged by the candidate, in consultation with the Head of Operations and/or the relevant Co-ordinator.

c) For LTCL diplomas which include the participation of children it is essential that the candidate makes suitable arrangements with colleagues or parents for the supervision of the children after they have completed the demonstration lesson. The Local Area Representative and/or the examiner will not be responsible for the welfare of students after the end of the lesson.

Candidates with special educational needs/disabilities

We welcome entries from candidates with special educational needs. Our policy is outlined in full on our website.

Applications for reasonable adjustments are made when entries are sent to Trinity, and should reflect the candidate's usual method of working. We require the person entering the candidate to ensure that the request is based upon firm evidence. The same standard of assessment applies to all candidates, regardless of any disability, and allowances will only be made to the conduct of the examination if appropriate. Reasonable adjustments are generally not appropriate where a candidate's particular difficulty directly affects performance in the attributes that are the focus of assessment.

If in doubt you should contact us as early as possible to discuss the most suitable arrangements.

Health and Safety

All Trinity examiners hold Advanced Disclosures from the Criminal Records Bureau. Candidates must ensure that all relevant local legislation and guidelines are complied with in relation to visits from examiners, whether in the UK or overseas.

International equivalence: Health and Safety and Child Protection

Trinity is keen to promote good educational practice, and an awareness of relevant legislation therefore forms part of all its teaching qualifications. We are, however, mindful that there will be local differences in legislation for non-UK candidates.

Therefore where there are references in the syllabus and elsewhere to UK legislation, particularly in regard to Health and Safety and Child Protection, non-UK candidates should refer to any specific legislation pertaining in the situation in which they work, following these universal guidelines:

- good practice for the use of the body, and the avoidance of tension
- ways in which the physical environment impacts on the learning/teaching process
- awareness of any obligations or duties within the specific setting in which teachers are working, and ways in which they can ensure a safe learning environment
- awareness of possible issues in relation to child safety and protection, irrespective of whether or not there is specific legislation in force locally
- any electrical equipment supplied by the candidate should meet any local safety requirements.

ATCL Principles of Instrumental/Vocal Teaching

4. Details of qualification

4.1 Expected standards

ATCL Principles of Instrumental/Vocal Teaching is a diploma in which the depth of response is equivalent to that achieved on completion of the first year of a full-time undergraduate course at a higher education institution.

The performance skills specified for the teaching qualifications need to be complemented by a broad base of musical knowledge and understanding, which may or may not have been formally assessed (eg by theory grades or secondary school examinations).

4.2 Aims

This qualification provides evidence that candidates understand the main principles involved in instrumental/vocal teaching in the context of individual or small group lessons. Based on a combination of documented experience, personal research and critical reflection upon their own practice and that of others they can plan and deliver activities designed to promote musical and technical development for individuals or small groups, demonstrating awareness of relevant professional protocol and legislation.

4.3 Learning outcomes

Candidates will:

- build up awareness, through practical experience, of how to engage effectively with a range of students in the teaching studio, showing sensitivity to individual needs
- develop their knowledge of music drawn from a variety of different styles
- execute collaborative work effectively at a professional level, adjusting their practice in the light of self-evaluation
- demonstrate an awareness of the material they are working with in relation to graded music examinations
- develop original approaches to presenting concepts to students, including working in ways which develop students' creativity
- demonstrate secure command in communicating subject knowledge
- plan work to achieve and evidence set goals
- demonstrate awareness of the relevant legislation and professional values
- reflect critically on their own practice and that of others.

The table of assessment criteria at the end of this section shows how marks are awarded to measure these outcomes.

4.4 Structure and marking scheme

This qualification comprises two units, both of which must be passed for successful completion of the award:

- Unit 1: Teaching experience (submitted materials – 4,000 words)
- Unit 2: Practical applications (presentation, initiative test and viva voce) – duration 40 minutes

To achieve a pass overall, candidates must achieve a pass in both units. The pass mark is 60% of the marks available. To achieve a distinction, candidates must pass both units and achieve an overall mark of 80% or above.

Trinity is committed to ensuring that the standard of each qualification remains consistent over time and so reserves the right to make appropriate adjustments to published grade thresholds and/or methods of aggregating marks.

4.5 Units 1 and 2: Assessment objectives

Unit 1

Candidates should demonstrate:

- knowledge and understanding of various teaching strategies for working with individuals and small groups, including an awareness of the teacher/pupil relationship
- the ability to conduct personal research in the field, identifying the major issues, responding to them, and proposing original solutions
- the ability to reflect critically on their own practice and that of others.

Unit 2

Candidates should demonstrate:

- knowledge and understanding of musical concepts and instrumental/vocal techniques suitable for beginner and intermediate learners
- knowledge and understanding of effective teaching techniques, repertoire and activities for a limited range of environments
- the ability to communicate and present ideas clearly, adapting materials and modes of delivery to suit individual learning needs
- awareness of the teaching transaction, including understanding of relevant legislation and professional values.

4.6 Unit 1 – Tasks: Submitted materials – Teaching experience

All submitted materials must be accompanied by a signed copy of the Authentication form (Appendix 1). Each piece of work must be clearly marked with the candidate's name and the appropriate qualification title.

a) Analysis of experience as a learner (500 words)

Candidates should write a reflective piece on their experiences as learners in the instrument/voice they are presenting. They should consider the different contexts in which their learning took place and which of these they found most effective and motivating. They should identify and analyse the teaching methods and strategies of their teachers, reflecting on the ways that the teaching and learning relationship impacted on their achievement, either positively or negatively. They should identify any outstanding features they remember, particularly those that provided motivation to continue and improve. Finally, they should describe the ways in which their own teaching differs from that of their teachers, particularly if working in a different context from that in which they learned.

b) Observation of other teachers (1,000 words)

Candidates should provide evidence, in the form of a written report of approximately 1,000 words, of observed teaching. The observations should cover at least two instrumental/vocal teachers working in different settings, and track at least one pupil per teacher over a minimum of three lessons.

A total of 10 hours is required, which should be confirmed by a copy or copies of the appropriate pro forma, completed and signed by a suitable person in authority.

The report should, typically, cover the following areas, in an appropriate format:

- a description of the context and physical environment in which the teaching took place
- a description of the pupil(s) and their learning to date
- lesson structure and activities (eg exercises, repertoire, creative work)
- analysis of time spent on different activities (eg talking, demonstrating, singing, improvising, moving)
- musical concepts covered (eg pitch, rhythm, expression, technique, creativity)
- teaching style and techniques
- pupil attainment
- reflection and evaluation.

N.B. This section of the examination is designed to encourage the candidate to draw on the experience of teachers already working in the field. Candidates are not encouraged to provide a report on their work, but to demonstrate how the experience of observing it has helped form their personal teaching intentions.

c) Case studies of teaching experience (2,000 words)

Candidates should submit case studies based on two environments in which the candidate has worked as a teacher, typically in a support role. This could include deputising to cover a teacher's absence, coaching a small ensemble, leading a sectional rehearsal or creative session, or working as part of a team.

N.B. It would be helpful if the case study could focus on one of the contexts in which the observations were conducted, but this is not compulsory.

Each case study should include the following elements, in an appropriate format:

- overview of pupils, including their progress in relation to graded examinations where appropriate, and the context in which they are learning
- description and analysis of learning to date and future needs
- a plan for the session(s), including aims, activities, repertoire and resources
- a rationale for the chosen approach
- analysis of the extent to which the objectives were achieved, and of which teaching techniques proved successful
- plan for a follow-up session.

Typically, the case study will provide evidence of candidates' ability to:

- analyse pupils' musical backgrounds, abilities, experience and aspirations
- assess needs and set precise objectives for an individual or small group lesson
- plan work with sample activities and repertoire, giving reasons for choice
- encourage pupil(s) to evaluate their own performance
- reflect critically upon their own practice, and adjust it in the light of experience.

d) Original teaching resources

Candidates should design two original teaching resources, one for each of the pupils or groups of pupils described in the case studies (1.3). Examples include: a composition or an arrangement, a practical exercise or game, a visual aid, a creative use of ICT, etc.

Each example should be accompanied by a short description (approximately 250 words) indicating:

- the rationale for development
- its purpose
- appropriate activities for using it
- any suggestions for developing it further.

Please see section 3.2 for guidelines on submitted materials.

4.7 Unit 2 – Tasks: Practical applications (duration 40 minutes)

a) Presentation (10 minutes)

Candidates must give a presentation lasting 10 minutes on one topic drawn from the list below. Where more than one topic is covered this should be in the context of an integrated presentation (eg teaching an understanding of the technical and musical implications for a particular technique). Presentations should include visual aids where appropriate. A music stand and a piano will be provided. Where reference is made to concrete items such as repertoire or original resources these should be made available to the examiner. Candidates should avoid broad generalisations, instead drawing wherever possible on live experience, including that documented in Unit 1. Candidates are encouraged to use their own instrument to demonstrate, and also to model singing and movement activities for the examiner. Other audiovisual and/or multimedia resources may also be used but must be provided by the candidate and must take **no longer** than two minutes to set up.

Candidates should present one topic from the following headings:

- teaching a particular technique (eg vibrato, crossing the break, spiccato, pedalling, *prés de la table*, harmonics, legato)
- teaching music musically (eg using singing, using movement, improvising, creative work, ensemble opportunities, integrating musical and technical activities)
- establishing a successful teaching/learning environment (eg the teaching/learning relationship, motivating students, encouraging practice, keeping pupils safe, using assessment constructively)

b) Initiative test of teaching skills (10 minutes)

The examiner will give the candidate one piece of repertoire drawn from the current Trinity syllabus for their instrument or voice drawn from Grades 1-5. Candidates will have five minutes to look through it during which they may play parts if they wish, noting any areas of technical or musical interest. They will then be asked first to describe these to the examiner, and then outline to the examiner a series of activities they would use to work on these elements in the context of a lesson.

Candidates should illustrate ways in which technical and musical development can be promoted and integrated through the wider repertoire. Candidates should present their ideas clearly and communicate them effectively both by their use of language and their own performance skills. They should also include references to the strategies they would employ if the student was having difficulty achieving what they were being asked to do, and how they could quickly develop the work and provide a further challenge if the student was achieving it easily.

c) Viva voce (20 minutes)

The examiner will initiate a discussion with the candidate focusing first upon issues arising from the presentation and the initiative test, inviting the candidate to elaborate further on some issues and encouraging them to reflect upon ways in which they might approach things differently in different contexts. The discussion will include the materials submitted for Unit 1, and then broaden out to issues of instrumental/vocal teaching in general.

The examiner will explore possible areas for development, encouraging candidates to comment upon concrete examples, and to draw upon a wider frame of reference in their responses.

Local Area Representatives should be informed about any other resources that will be brought to the examination by the candidate.

In this component, candidates should be able to:

- respond positively to feedback
- evaluate their own performance
- set realistic targets for continuing professional development (CPD)
- understand professional value systems and standards, including relevant legislation
- refer to a variety of different teaching methods and approaches
- demonstrate knowledge of underlying concepts and principles associated with the subject, and an ability to evaluate and interpret these within the wider context of the sector
- present, evaluate, and interpret information, develop lines of argument and make sound judgements in accordance with the basic theories and concepts of the subject
- evaluate the appropriateness of different approaches to solving problems related to the subject
- communicate the results of their study accurately and reliably, with structured and coherent arguments
- identify suitable training to develop their skills further.

LTCL Instrumental/Vocal Teaching

5. Details of qualification

5.1 Expected standards

LTCL Instrumental/Vocal Teaching is a diploma in which the depth of response is equivalent to that achieved on completion of the final year of a full-time undergraduate course at a higher education institution.

5.2 Aims

This qualification provides evidence that candidates can plan and deliver programmes of instrumental/vocal teaching appropriate to individuals and small groups from beginners to advanced players/singers, and evaluate their own effectiveness as a teacher with full responsibility for the learning environment. Based on a combination of documented experience, personal research, critical reflection and live demonstration of their skills, they demonstrate that they can promote musical and technical development for individuals or small groups across a wide spread of ability and prior experience, with full awareness of the values and principles that underpin the profession.

5.3 Learning outcomes

Candidates will:

- execute work effectively with a high degree of professionalism, taking full responsibility for the learning environment
- engage effectively with a range of students in the teaching studio, showing sensitivity to individual needs
- teach and illustrate music drawn from a wide variety of styles
- demonstrate sophisticated awareness of the material they are working with, including its relationship to graded music examinations
- demonstrate a high level of creativity and originality in developing and presenting musical materials and concepts, including developing students' own creativity
- demonstrate excellent command in communicating subject knowledge, alongside commensurate confidence in developing the skills and knowledge of learners
- plan work to achieve and evidence set goals, providing inspiration and motivation to ensure progress
- demonstrate awareness of the relevant legislation and professional values
- reflect critically upon their own practice and that of others, adjusting their practice in the light of self-evaluation or feedback.

The table of assessment criteria at the end of this section shows how marks are awarded to measure these outcomes.

5.4 Structure and marking scheme

This qualification comprises two units, both of which must be passed for successful completion of the award:

- Unit 1: Teaching experience (submitted materials – 8,000 words)
- Unit 2: Practical applications (demonstration, initiative test and viva voce)

To achieve a pass overall, candidates must achieve a pass in both units. The pass mark is 60% of the marks available. To achieve a distinction, candidates must pass both units and achieve an overall mark of 80% or above.

5.5 Units 1 and 2: Assessment objectives

Unit 1

Candidates should demonstrate:

- a professional knowledge and understanding of a substantial range of effective teaching strategies which they can draw on when handling complex and unpredictable situations
- considerable personal research in the field, responding to issues arising from substantial experience, and proposing original solutions that reflect a developing personal philosophy
- the ability critically to reflect on their own practice and that of others.

Unit 2

Candidates should demonstrate:

- knowledge and understanding of musical concepts and instrumental/vocal techniques suitable for individual or small groups from beginners to advanced level
- knowledge and understanding of effective teaching techniques, repertoire and activities applicable to a wide range of contexts
- awareness of the teacher/pupil relationship, drawing on a high level of judgement in critical situations
- the ability to communicate and present ideas clearly, adapting materials and modes of delivery to suit individual learning needs, and adapting quickly to the dynamic learning environment
- a thorough understanding of relevant legislation, professional values, and own career development opportunities.

5.6 Unit 1 – Tasks: Submitted materials – Teaching experience

All submitted materials must be accompanied by a signed copy of the Authentication form (Appendix 1). Each piece of work must be clearly marked with the candidate's name and the appropriate qualification title.

a) Statement of personal teaching philosophy (500 words)

Candidates should write a reflective piece on their own personal teaching philosophy, against which they measure both their own achievement and that of their pupils. Candidates should provide a rationale for their philosophy and reference any external influences that have impacted on it.

b) Case studies of teaching experience (5,000 words)

Candidates should provide evidence, in the form of a written report of approximately 5,000 words, of their own teaching practice. The case studies should cover three pupils or groups of pupils (two to four), at different stages of learning, that the candidate has taught for at least three months before starting the case study. Total contact time described (for all pupils/groups of pupils combined) should be not less than 20 hours, and should be verified using the Verification form (Appendix 2).

The report should, typically, cover the following areas for each pupil or group, in an appropriate format:

- description of pupils/group, including their progress in relation to graded examinations where appropriate, and the context in which they are learning
- lesson plans covering the full 20 hours of contact time, including objectives, activities, repertoire and resources
- a rationale for your choice
- analysis of the extent to which the objectives were achieved, and of which teaching techniques proved successful
- any documentation shared by pupil and teacher as a record of learning
- records of a summative assessment taken by the pupil, provided by an independent awarding body such as Trinity
- mid-term goals for future development, typically for the following term, based on the results of the assessment, and including examples of suitable repertoire and activities to support this work
- evaluation of your own effectiveness, with ideas for continuing professional development, whether formal or informal.

N.B. This section of the examination is designed to encourage you to draw on your own experience of working as a teacher. Candidates are encouraged to provide evidence not of pupil achievement alone, but of the process of raising attainment in pupils with a range of ability attainment and prior experience. The focus is on the teaching and learning process rather than the final result of any summative assessment, and candidates are therefore asked to provide evidence of their work across the ability range.

Typically, the case studies will provide evidence of candidates' ability to:

- analyse pupils' musical backgrounds, abilities, experience, and aspirations
- assess needs and set precise objectives for a series of individual or small group lessons
- plan work with sample activities and repertoire, giving reasons for choice
- encourage pupil(s) to evaluate their own performance
- reflect critically upon their own practice, and adjust it in the light of experience.

c) Peer observation (1,500 words)

This component involves the observation of another instrumental/vocal teacher at work, and having that teacher observe you. Both observations should be completed during the period covered by the case studies (1.2) and be accompanied by a copy of the appropriate pro forma, completed and signed by the teacher in question, or suitable alternative person in authority.

The report should, typically, cover the following areas, in an appropriate format:

- a description of the context and physical environment in which the teaching took place
- overview of the pupil(s) and their learning to date
- lesson structure and activities (eg exercises, repertoire, creative work)
- analysis of time spent on different activities (eg talking, demonstrating, singing, improvising, moving)
- musical concepts covered (eg pitch, rhythm, expression, technique, creativity)
- teaching style and techniques
- pupil attainment
- analysis and evaluation.

d) Original teaching resources

Candidates should design three original teaching resources, one for each of the pupils or groups of pupils described in the case studies. Examples include: a composition or an arrangement, a practical exercise or game, a visual aid, a creative use of ICT, etc.

Each example should be accompanied by a short description (a combined total of approximately 1,000 words for the three examples) indicating:

- your rationale for developing it
- its purpose
- appropriate activities for using it
- any suggestions for developing it further, including its use in other contexts.

5.7 Unit 2 – Tasks: Practical applications (duration 60 minutes)

a) Demonstration lesson (30 minutes)

Candidates will present a 30 minute demonstration lesson, with their own pupil (or pupils in a small group). Typically, this may, but need not, involve one of the individuals or groups described in the Unit 1 case studies, with a level of skill at least commensurate with Trinity Grade 3. This must be supported by a lesson plan with clear statements of the desired outcomes and copies of any repertoire or resources being used. The Local Area Representative must be informed in advance of the pupil numbers in any group lesson. See section 3.4 for notes on venues.

The lesson must be balanced, and should typically show attention to the following areas:

- posture and body use
- instrumental/vocal technique
- tone production
- musicianship, including aural skills and theoretical understanding
- ensemble and listening
- appraising, including encouragement of pupil(s)' own self-evaluation skills
- spontaneous musical interaction
- sense of performance
- expression and imaginative engagement
- contextual awareness
- preparation for practice.

The initiative test and the viva voce will follow immediately after the demonstration lesson. Candidates should arrange for supervision of the pupil(s) to be taken over by someone else when the demonstration lesson ends.

b) Initiative test of teaching skills (10 minutes)

The examiner will give the candidate one or more piece(s) of repertoire drawn from the current Trinity syllabus for their instrument or voice drawn from different grade level(s) from the pupil(s) taught in section 5.6b. Candidates will have a moment (up to 1 minute) to look through it during which they may play sections if they wish, noting any areas of technical or musical interest. They will then be asked first to describe these to the examiner, and then outline to the examiner a series of activities they would use to work on these elements in the context of a lesson.

Candidates should illustrate ways in which technical and musical development can be promoted and integrated through the wider repertoire. Candidates should present their ideas clearly and communicate them effectively both by their use of language and their own performance skills. They should also include references to the strategies they would employ if the student was having difficulty achieving what they were being asked to do, and how they could quickly develop the work and provide a further challenge if the student was achieving it easily.

c) Viva voce (20 minutes)

The examiner will initiate a discussion with the candidate focusing first upon issues arising from the demonstration lesson and the initiative test, inviting the candidate to elaborate further on some issues and encouraging them to reflect upon ways in which they might approach things differently in different contexts. The discussion will include the materials submitted for Unit 1, and then broaden out to issues of instrumental/vocal teaching in general.

The examiner will explore possible areas for development, encouraging candidates to comment upon concrete examples, and to draw upon a wider frame of reference in their responses.

In this component, candidates should be able to:

- refer to a variety of different teaching methods and approaches
- respond positively to feedback
- evaluate their own performance
- set realistic targets for continuing professional development (CPD)
- understand professional value systems and standards, including relevant legislation
- demonstrate a depth of conceptual understanding which enables them to devise and sustain arguments, solve problems, comment upon particular aspects of current research, or equivalent advanced scholarship in the subject
- discuss the methods and techniques used to review, develop and apply their knowledge and understanding
- evaluate arguments, assumptions, abstract concepts and information critically to form sound judgements
- communicate information, ideas, problems, and solutions in a form appropriate to both specialist and non-specialist audiences.

LTCL Music Teaching

6. Details of qualification

6.1 Expected standards

LTCL Music Teaching is a diploma in which the depth of response is equivalent to that achieved on completion of the final year of a full-time undergraduate course at a higher education institution.

6.2 Aims

This qualification provides evidence that candidates can plan and deliver integrated programmes of music teaching appropriate to large groups (15+), and evaluate their own effectiveness as a teacher with full responsibility for the learning environment. Based on a combination of documented experience, personal research, critical reflection and live demonstration of their skills, they demonstrate that they can promote musical development for large groups working both with instruments and vocally across a wide spread of ability and prior experience, with full awareness of the values and principles that underpin the profession.

6.3 Learning outcomes

Candidates will:

- execute work effectively with a high degree of professionalism, taking full responsibility for the learning environment
- engage effectively with a range of students in the classroom, showing sensitivity to individual needs
- teach and illustrate music drawn from a wide variety of styles
- demonstrate sophisticated awareness of the material they are working with, including its relationship to relevant external assessments
- demonstrate a high level of creativity and originality in developing and presenting musical materials and concepts, including developing students' own creativity
- demonstrate excellent command in communicating subject knowledge, alongside commensurate confidence in developing the skills and knowledge of learners
- plan work to achieve and evidence set goals, providing inspiration and motivation to ensure progress
- demonstrate awareness of the relevant legislation and professional values
- reflect critically upon their own practice and that of others, adjusting their practice in the light of self-evaluation or feedback.

The table of assessment criteria at the end of this section shows how marks are awarded to measure these outcomes.

6.4 Structure and marking scheme

This qualification comprises two units, both of which must be passed for successful completion of the award:

- Unit 1: Teaching experience (submitted materials – 8,000 words)
- Unit 2: Practical applications (demonstration, initiative test and viva voce) – duration 60 minutes

To achieve an overall pass, candidates must achieve a pass in both units. The pass mark is 60% of the marks available. To achieve a distinction, candidates must pass both units and achieve an overall mark of 80% or above.

6.5 Units 1 and 2: Assessment objectives

Unit 1

Candidates should demonstrate:

- a professional knowledge and understanding of a substantial range of effective teaching strategies on which they can draw when handling complex and unpredictable situations
- considerable personal research in the field, responding to issues thrown up by substantial experience, and proposing original solutions that reflect a developing personal philosophy
- the ability to reflect critically on their own practice and that of others.

Unit 2

Candidates should demonstrate:

- knowledge and understanding of musical concepts and instrumental/vocal techniques suitable for learners in the range of contexts described in Unit 1
- knowledge and understanding of effective teaching techniques, repertoire and activities applicable to a wide range of environments
- awareness of the teacher/pupil relationship, drawing on a high level of judgement in critical situations
- the ability to communicate and present ideas clearly, adapting materials and modes of delivery to suit individual learning needs, and adapting quickly to the dynamic learning environment
- a thorough understanding of relevant legislation, professional values, and own career development opportunities.

6.6 Unit 1 – Tasks: Submitted materials – Teaching experience

All submitted materials must be accompanied by a signed copy of the Authentication form (Appendix 1). Each piece of work must be clearly marked with the candidate's name and the appropriate qualification title.

a) Statement of personal teaching philosophy (500 words)

Candidates should write a reflective piece on their own personal teaching philosophy, against which they measure both their own achievement and that of their pupils. Candidates should provide a rationale for their philosophy and reference any external influences that have impacted on it.

b) Case studies of teaching experience (5,000 words)

Candidates should provide evidence, in the form of a written report of approximately 5,000 words, of their own teaching practice. The case studies should cover three groups of pupils (15+), at different stages of learning that the candidate has taught for at least three months before starting the case study. Total contact time described (for all pupils/groups of pupils combined) should be not less than 20 hours, and should be verified using the Verification form (Appendix 2).

The report should, typically, cover the following areas for each group, in an appropriate format:

- overview of the group, including progress in relation to independent external assessments where appropriate, and the context in which learning is happening
- an analysis of the needs of the pupils
- lesson plans covering the full 20 hours of contact time, including objectives, activities, repertoire and resources
- a rationale for your choices
- analysis of the extent to which the objectives were achieved, of which teaching techniques proved successful and what assessment approaches will be used
- any documentation shared by pupils and teacher as a record of learning
- a record, in the form of a short audio or video submission, of a final performance of an item of repertoire or group improvisation/composition by the group studied
- mid-term goals for future development, typically for the following term, based on the performance recorded, and including examples of suitable repertoire and activities to support this work
- evaluation of your own effectiveness, with ideas for continuing professional development, whether formal or informal.

N.B. This section of the examination is designed to encourage you to draw on your own experience of working as a teacher. You are encouraged to provide evidence not of pupil achievement alone, but of the process of raising attainment in pupils with a range of ability and prior experience. The focus is on the teaching and learning process rather than the final performance alone, and candidates are therefore asked to provide evidence of their work across the attainment range.

Typically, the case studies will provide evidence of candidates' ability to:

- analyse pupils' musical backgrounds, abilities, experience, and aspirations
- assess needs and set precise objectives for a series of large group lessons
- plan work with sample activities and repertoire, giving reasons for choice
- encourage pupil(s) to evaluate their own performance
- reflect critically upon their own practice, and adjust it in the light of experience

c) Peer observation (1,500 words)

This component involves the observation of another music teacher at work, and having that teacher observe you. Both observations should be completed during the period covered by the case studies and be accompanied by a copy of the appropriate pro forma, completed and signed by the teacher in question, or suitable alternative person in authority.

The report should, typically, cover the following areas, in an appropriate format:

- a description of the context and physical environment in which the teaching took place
- an overview of the pupil(s) and their learning to date
- lesson structure and activities (eg exercises, repertoire, creative work)
- analysis of time spent on different activities (eg talking, demonstrating, singing, improvising, moving)
- musical concepts covered (eg pitch, rhythm, expression, technique, creativity)
- teaching style and techniques
- pupil attainment
- analysis and evaluation.

d) Original teaching resources

Candidates should design one teaching resource for each group of pupils described in the case studies. Examples include: a piece of original repertoire or an arrangement, a practical exercise or game, a visual aid, a creative use of ICT, etc.

Each example should be accompanied by a short description (a combined total of approximately 1,000 words for the three examples) indicating:

- your rationale for developing it
- its purpose
- appropriate activities for using it
- any suggestions for developing it further, including its use in other contexts

6.7 Unit 2 – Tasks: Practical applications

a) Demonstration lesson (30 minutes)

Candidates will present a 30 minute demonstration lesson, with their own pupils. Typically, this will involve one of the groups described in the Unit 1 case studies. This must be supported by a lesson plan with clear statements of desired outcomes and copies of any repertoire or resources being used.

The lesson must be balanced, and should typically show attention to all the following areas:

- providing a range of activities appropriate for the needs of individual pupils
- posture and body use
- instrumental/vocal technique
- tone production
- musicianship, including aural skills and theoretical understanding
- encouraging pupils' individual creativity, developing self expression and imaginative engagement
- composition or improvisation
- ensemble and listening
- appraising, including encouragement of pupil(s)' own self-evaluation skills
- spontaneous musical interaction
- sense of performance and performance skill
- expression and imaginative engagement
- contextual awareness
- preparation for practice
- opportunities for self and/or peer evaluation
- record keeping and assessment strategies.

Candidates should arrange for supervision of the pupils to be taken over by someone else following the demonstration lesson. See section 3.4 for guidelines on venues.

b) Initiative test of teaching skills (10 minutes)

The examiner will give the candidate one piece of repertoire drawn from a widely available publication intended for use with children between the ages of 7 and 11. Candidates will have five minutes to look through it during which they may play sections if they wish, noting any areas of technical or musical interest. They will then be asked first to describe these to the examiner, and then outline to the examiner a series of activities they would use to work on these elements in the context of a lesson.

Candidates should illustrate ways in which performing, listening and composing can be promoted and integrated using the repertoire provided. Candidates should present their ideas clearly and communicate them effectively both by their use of language and their own performance skills. They should also include references to the strategies they would employ if individual pupils were having difficulty achieving what they were being asked to do, and how they could quickly develop the work and provide a further challenge if individual pupils were achieving it easily.

c) Viva voce (20 minutes)

The examiner will initiate a discussion with the candidate focusing first upon issues arising from the demonstration lesson and the initiative test, inviting the candidate to elaborate further on some issues and encouraging them to reflect upon ways in which they might approach things differently in different contexts. The discussion will include the materials submitted for Unit 1, and then broaden out to issues of large group music teaching in general.

The examiner will explore possible areas for development, encouraging candidates to comment upon concrete examples, and to draw upon a wider frame of reference in their responses.

In this component, candidates should be able to:

- refer to a variety of different teaching approaches, methods and techniques
- respond positively to feedback
- evaluate their own performance
- set realistic targets for continuing professional development (CPD)
- understand professional value systems and standards, including relevant legislation
- demonstrate a depth of conceptual understanding which enables them to devise and sustain arguments, solve problems, comment upon particular aspects of current research, or equivalent advanced scholarship in the subject
- discuss the methods and techniques used to review, develop and apply their knowledge and understanding
- evaluate arguments, assumptions, abstract concepts and information critically to form sound judgements
- communicate information, ideas, problems, and solutions in a form appropriate to both specialist and non-specialist audiences.

Assessment criteria

Criteria and attainment descriptors for diplomas in music teaching

ATCL Principles of Instrumental/ Vocal Teaching	LTCL Instrumental/ Vocal Teaching and LTCL Music Teaching
Discipline specific knowledge (30%)	
<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> • breadth and depth of conceptual understanding • sector knowledge • complexity of material. <p>Distinction (24-30): An assured demonstration of concepts and methodologies, informed by an extensive understanding of the subject.</p> <p>Pass (18-23): A convincing demonstration of concepts and methodologies combined with relevant understanding of the subject.</p> <p>Below Pass (1-17): Limited demonstration of the necessary skills, knowledge and understanding.</p>	<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> • breadth and depth of conceptual understanding • sector knowledge • complexity of material and sources. <p>Distinction (24-30): A fully engaging demonstration of concepts and methodologies, fully informed by professional knowledge of the subject.</p> <p>Pass (18-23): An authoritative demonstration of concepts and methodologies combined with underpinning professional knowledge of the subject.</p> <p>Below Pass (1-17): Limited demonstration of the necessary skills, knowledge and understanding.</p>
Communication (30%)	
<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> • clarity of presentation and intent • suitability to purpose • appropriate selection of a range of approaches to communicate material. <p>Distinction (24-30): Confident communicative skills – musical and other – demonstrating a mature grasp of context, intention, and audience needs and expectations.</p> <p>Pass (18-23): Persuasive communication – musical and other – satisfying expectations and the needs of the audience.</p> <p>Below Pass (1-17): Communicative intention not consistently clear or sufficiently well executed.</p>	<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> • clarity of presentation and intent • suitability to purpose • appropriate selection of a range of approaches to communicate material. <p>Distinction (24-30): Impressive communication, with clear intention, using a range of suitable approaches in presenting material in dynamic and critical situations.</p> <p>Pass (18-23): Good communication, with obvious intention, using suitable approaches to present material in dynamic situations.</p> <p>Below Pass (1-17): Communicative intention not consistently clear or sufficiently well executed.</p>

Planning and awareness (30%)	
<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> • contextual awareness • preparation and analysis • evaluation of materials, sources, etc. and reflective practice. <p>Distinction (24-30): Clear awareness of needs in relation to various musical styles, performance events and/or teaching environments, anchored in attentive planning and investigation with some adaptation of materials to suit different purposes.</p> <p>Pass (18-23): Awareness of own role (including stylistic understanding) and its relationship with others, formed through sound preparation and development of materials.</p> <p>Below Pass (1-17): Weak demonstration of contextual awareness and needs.</p>	<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> • contextual awareness • preparation and analysis • evaluation of materials etc. and reflective practice. <p>Distinction (24-30): Perceptive awareness of needs, informing substantial research or development activities that demonstrate excellence in the methodologies involved.</p> <p>Pass (18-23): The ability to demonstrate full responsibility for own role and how it relates with needs, developing materials and designing appropriate responses to suit various situations. This is informed by thorough preparation and research.</p> <p>Below Pass (1-17): Weak demonstration of contextual awareness and needs.</p>
Integration (10%)	
<p>This is used by examiners to record a holistic impression of candidates' ability to integrate the skills, knowledge and awareness covered in each unit, and the degree to which they can produce and present work which shows cohesion, spontaneity and personal investment.</p> <p>Distinction (8-10) Pass (6-7) Below Pass (1-5)</p>	



Authentication form for submitted materials

Submitted materials may include dissertations, case studies, compositions, videos, materials, etc. Please check the syllabus of the examination you are entering for to ensure that you have enclosed the correct materials.

A separate form should be submitted with each entry. This form may be photocopied.

When submitting materials, please make sure that you have included:

- all the submitted materials required for the unit(s) you are entering
- a completed entry form
- the fee for the unit(s) you are entering
- this form.

Trinity cannot accept responsibility for submitted materials lost in the post. Candidates should make a copy of all their work before submitting it.

Name_____
Candidate/Registration number (if known)_____
Centre_____

Title of examination_____	Level_____
Instrument (if applicable)_____	Subject (if applicable)_____
Unit_____	

Please list the materials you have included with this submission:

I declare that the enclosed submitted materials are my own unaided work.

Candidate's signature_____ Date_____

**Verification form for relevant
 experience or contact time
 for music diploma examinations**

Please use this form for verification of required contact time for Unit 1 of the ATCL and LTCL teaching diplomas.

Name _____
Candidate/Registration number (if known) _____
Centre _____

Title of examination _____	Level _____
Instrument (if applicable) _____	Subject (if applicable) _____
Unit _____	

Please list the experience or contact time required for the diploma unit you are entering:
(Refer to the current syllabus for details of experience or contact time required)

To be completed by the Head, Head of Music, similar person in authority, or Parent/Guardian (for private pupils)

Name _____

Title _____

Organisation _____

I declare that the candidate has completed the experience as detailed above.

Signature _____ Date _____