



PROFESSIONAL TEACHING DIPLOMA

Level 6

Course Information Booklet





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Reviewed and updated May 2025

Teaching Resources Overview

You can download all teaching materials from the Members Platform on our website:

www.i-path.org

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International Performing Arts & Theatre Limited

Professional Teaching Diploma Course Information Booklet

Created 2025

Contents

05	Welcome
06	Course Overview and Key Information
07	Fees and Bursaries
09	Introduction
11	Qualification summary
13	Unit Summary
14	Assessment Information
17	Candidate Access and Registration
18	Further Information and Contact
19	Unit Specifications
20	Understanding Learning
24	Safe Teaching
27	Planning, Facilitating and Evaluating Learning
31	Assessment
34	Bolt-Ons
36	The Course Leader
37	Course Contributors
39	Artistic Directors

Welcome

Welcome to International Performing Arts & Theatre (I-PATH), your global partner in performing arts education. From London to the world, we offer Ofqual-regulated exams and professional courses, nurturing talent across dance and theatre. With a commitment to training and innovation, I-PATH is more than an exam board - we're a community offering endless other opportunities that will enhance teaching and learning.

Welcome from Dr Adam Tate – Director of Education, I-PATH

Welcome to the Level 6 Professional Teaching Diploma. I'm delighted to introduce this advanced programme designed for experienced performing arts educators who are ready to deepen their practice and move into leadership, training, or quality assurance roles.

As Director of Education at I-PATH, I work closely with our Course Lead, Sarah Jessup, to support the delivery and development of this course. I also contribute directly to elements of the course content, ensuring it reflects the highest standards in teaching and learning across the performing arts.

With a background in education leadership and research, and many years of experience as a trainer, examiner, and curriculum designer, I'm passionate about helping teachers thrive at every stage of their careers. This course is not only about strengthening your teaching - it's about helping you step into your next chapter with confidence, whether that's mentoring others, leading a team, or shaping the future of performing arts education.

I look forward to supporting you on your journey.



Best Wishes
Dr Adam Tate

Course Overview and Key Information

Summary of Course and Qualifications

- Level 6 qualification designed for experienced performing arts teachers, trainers, or educators working at an advanced level
- Delivered over 42 weeks (September to July), with approximately 3 hours of study per week and breaks during Winter and Spring
- Includes around 120 guided learning hours and a total qualification time of 2000 hours
- Focuses on advanced pedagogy, inclusive teaching, planning and evaluation, and quality assurance of assessment
- Builds on previous learning (such as the Level 4 Professional Teaching Diploma or equivalent experience) and prepares candidates for senior teaching, mentoring, and curriculum leadership roles
- Covers essential units:
 - Understanding Learning
 - Safe Teaching
 - Planning, Facilitating and Evaluating Learning
 - Quality Assurance of Assessment
- Assessments are submitted digitally and externally assessed by external examiners
- Graduates receive two certificates:
 - The RSL Level 6 Professional Diploma in Teaching (Ofqual-regulated)
 - The I-PATH Associate Teaching Diploma (Independently regulated)
- Option to add bolt-ons in specific I-PATH syllabuses such as Classical Ballet, Jazz, Tap, Acting, or Singing. Bolt-ons are delivered through 4 syllabus-specific webinars covering all grade levels (Entry to Level 3)
- Specialist certificates also awarded for completed bolt-ons
- On successful completion, learners are entitled to use post-nominal letters: LRSL (Teaching) and LIPATH
- Includes access to I-PATH resources, support, and optional bolt-on training in specialist syllabuses
- Available online, in-person, or hybrid, depending on location and delivery centre
- Occasional guest seminars and CPD events take place in the UK and internationally, with live-stream access for online learners

Fees and Bursaries

Course Fees – Simple Breakdown

Total Cost: £2,440

Here's what's included:

- **Course Tuition:** £1,470
 - Covers 42 weeks of teaching, support, and webinars (just £35 a week).
 - You can choose to pay this in full at the start of the course, or spread the cost with weekly, monthly, or flexible instalments through a payment plan that suits your budget.
- **Enrolment Fee:** £420
 - One-off fee to register for the course
 - This fee is due at the time of enrolment.
- **I-PATH Subscription:** £50 per year
 - Gives you access to hundreds of teaching resources
 - Renews yearly unless you cancel
 - This fee is due at the time of enrolment.
- **Final Exam Fee:** £500
 - Paid directly to RSL Awards for marking and certification
 - This fee is payable upon completion of the course.

Optional Bolt-On Fees

Bolt-ons are optional add-ons to the Level 6 Teaching Diploma for candidates who wish to specialise in one or more I-PATH Graded Syllabuses, such as Classical Ballet, Jazz, Tap, Singing, or Acting. These are ideal for teachers who want deeper training in specific subjects and plan to deliver I-PATH graded exams in those areas.

You can choose to study one bolt-on or several – it's entirely up to you and your teaching goals.

Each bolt-on includes 4 separate webinars, with each webinar lasting up to 6 hours. The cost is £75 per webinar, making the total cost per bolt-on: £300 per subject

Examples:

- Choose Classical Ballet only → Total bolt-on fee: £300
- Choose Acting and Singing → Total bolt-on fee: £600

These fees are in addition to the main course tuition as stated above, and bolt-ons can be added at the start or later during your studies.

Note: If you completed a bolt-on for a specific subject during your Level 4 Professional Teaching Diploma, you do not need to repeat it at Level 6, as the bolt-on content is the same across both levels.

Fees and Bursaries

Bursaries

I-PATH offers part bursaries to help support learners in specific circumstances. These apply to course tuition fees only and do not cover the enrolment fee (£50), I-PATH subscription (£50), or final exam fee (£290).

Here's a breakdown of who qualifies and what you'll save:

Young Achiever Bursary – 50% Off

Who it's for: Ages 15 to 18 who have completed a Grade 8 regulated qualification (from any exam board, not just I-PATH).

What you save: 50% off course tuition: **Save £735**

Total cost: £1,705

Low-Income Bursary – 35% Off

Who it's for: Ages 19+ with a total annual income below £15,000.

What you save: 35% off course tuition: **Save £514.50**

Total cost: £1,925.50

Active I-PATH Teacher Bursary – 25% Off

Who it's for: Teachers currently submitting £1,000+ in I-PATH exams per year, either personally or through a school they own/teach at.

What you save: 25% off course tuition: **Save £367.50**

Total cost: £2,072.50

All bursary discounts apply only to the £1,575 tuition fee. Enrolment, subscription, and exam fees are paid separately.

Bolt-On Bursaries

I-PATH also offers bursaries on bolt-on units for eligible learners. These discounts apply to the £300 bolt-on fee per subject, and just like the main course bursaries, they're here to make specialist training more accessible.

Here's a breakdown of who qualifies and what you'll save:

Young Achiever Bursary – 50% Off

50% off each bolt-on: **Save £150 per subject**

Total bolt-on cost per subject: £150

Low-Income Bursary – 35% Off

35% off each bolt-on: **Save £105 per subject**

Total bolt-on cost per subject: £195

Active I-PATH Teacher Bursary – 25% Off

25% off each bolt-on: **Save £75 per subject**

Total bolt-on cost per subject: £225

Introduction

The Value of an I-PATH Teaching Qualification

At I-PATH, we believe that high-level training should be accessible to all experienced performing arts teachers looking to progress in their careers. Whether you're running your own studio, mentoring staff, or expanding your qualifications, this course gives you the tools to lead with confidence and credibility.

The Professional Teaching Diploma (Level 6) is a nationally recognised qualification awarded by RSL Awards and regulated by Ofqual (the official qualifications regulator in England). It is also recognised in Wales, Northern Ireland, and Scotland through their respective regulatory bodies.

While the qualification itself is awarded by RSL, the course is fully delivered by I-PATH, giving you access to our experienced team of industry professionals, specialist Artistic Directors, and flexible learning options.

When you complete the course, you'll receive two qualifications:

1. The RSL Level 6 Professional Teaching Diploma (Ofqual-regulated)
2. The I-PATH Licentiate Teaching Diploma (Independently regulated by I-PATH)

You'll also earn the right to use LRSL (Teaching) and LIPATH after your name.

If you haven't already completed a bolt-on in your chosen subject at Level 4, you can choose to add one or more optional bolt-ons in areas such as Classical Ballet, Jazz, Tap, Acting, or Singing. These allow you to deepen your knowledge of the I-PATH graded syllabuses and qualify to deliver I-PATH exams in those subjects.

This advanced teaching qualification gives you both national recognition and real-world credibility, helping you step confidently into senior teaching, mentoring, or leadership roles in the performing arts.

Why This Booklet Is Important

This booklet gives you all the key information you need about the I-PATH Level 6 Teaching Course, including:

- **What the qualification is and how it's officially recognised:** We explain how it's regulated by Ofqual and awarded by RSL, so you know it's a proper, government-recognised teaching qualification.
- **What the course covers:** You'll get a clear picture of the topics you'll study, how the course is structured, and what's expected at each stage.
- **How you'll be assessed:** We explain the different ways you'll show what you've learned – whether it's through written work, teaching demonstrations, or practical tasks.

Whether you're new to teaching or already experienced, this booklet is here to help you understand what the course involves, what support you'll get from I-PATH, and how to succeed.

Qualification at a glance

Qualification Title	Guided Learning Hours (GLH)	Total Qualification Time (TQT)	Credit Value
RSL Level 6 Professional Teaching Diploma	120	2000	200

Assessment

Form of assessment	All assessments are carried out by external examiners. Candidates are required to carry out a combination of practical tasks and underpinning theoretical assessments.
Unit format	Unit specifications contain the title, unit code, level, GLH and TQT, unit aim and content, learning outcomes (what has to be learnt), marking schemes (how the evidence of learning will be marked), and types of evidence required for the unit.
Assessment bands	There are three bands of assessment (Pass, Merit and Distinction) as well as Below Pass 1 and 2 for each unit (excluding Safe Teaching which is Pass or Below Pass only). Overall grades for the qualification are also banded Pass, Merit, Distinction and Unclassified. In order to pass this qualification, learners must achieve a minimum of a pass for each element of the qualification.
Evidence Limits	Evidence limits are set to give an indication of the typically required amount of information to achieve the learning outcomes. Candidates may exceed the limits by 20%; this applies to all written and audio/video evidence.
Quality Assurance	Objective sampling and re-assessment of candidates' work ensures that all assessments are carried out to the same standard. A team of external examiners is appointed, trained and standardised by RSL.

1. Qualification summary

1.1 What the Qualification Aims to Do

The Level 6 Professional Teaching Diploma is designed for experienced performing arts teachers who want to advance their professional practice, take on leadership responsibilities, and deepen their understanding of teaching, learning, and assessment at a senior level.

The main aims of the course are to:

- Help you transition from skilled practitioner to expert educator and leader
- Strengthen your ability to plan, deliver, assess, and evaluate learning at an advanced level
- Equip you with the tools to take on mentoring, training, and quality assurance roles within your organisation or sector
- Support your progression into roles such as Head of Department, Examiner, Teacher Trainer, or Senior Assessor

This qualification is ideal for those who want to take their teaching career to the next level and gain formal recognition for their expertise and leadership in performing arts education.

1.2 About the Level 4 Professional Teaching Diploma

The Level 6 Professional Teaching Diploma is designed for experienced teachers, trainers, and practitioners already working in the performing arts sector. Whether you're leading classes, mentoring teachers, running a department, or delivering exams, this qualification recognises your experience and helps you step into advanced teaching and leadership roles.

This course builds on your existing knowledge and focuses on the real-world application of advanced teaching methods, curriculum design, inclusive practice, and quality assurance. The content is flexible and designed to work around your professional schedule, allowing you to study at your own pace and apply learning directly to your own teaching context.

With a strong focus on reflective practice and professional growth, the Level 6 course follows a progressive mastery approach, supporting you to gain the skills and confidence needed to lead in education and raise the standards of teaching and learning in the performing arts.

1.3 What Will Be on Your Certificates

When you complete the course, you'll receive:

A certificate that says: **RSL Level 6 Professional Teaching Diploma** – this is your official, Ofqual-regulated qualification.

An additional certificate from I-PATH that says: **I-PATH Licentiate Teaching Diploma** – this recognises your teaching qualification within the I-PATH community.

If you've chosen to add any bolt-ons (extra modules in a specific I-PATH syllabus like Classical Ballet, Acting, Singing, etc.), you'll also receive a separate certificate for each of those areas.

These certificates show the range of skills and specialisms you've developed and can help you stand out when applying for teaching work or setting up your own classes.

1.4 Post-Nominals You Can Use

Once you've successfully completed the course, you're entitled to use professional letters after your name to show your qualifications:

LRSL (Teaching) – this shows you've achieved the Level 4 Professional Teaching Diploma awarded by RSL.

LIPATH – this recognises your Licentiate Teaching Diploma with I-PATH.

These post-nominals can be used on your CV, business cards, email signature, and promotional materials to show your professional status as a qualified performing arts teacher.

1.5 Entry Requirements

To take part in the Level 6 Professional Teaching Diploma, **you must be 18 years old or over by the time you complete the course**. After registration, you'll need to upload a scanned copy of your passport, birth certificate, or other official ID to confirm your age.

While there are no formal entry requirements, this course is intended for experienced performing arts teachers who are already working at an advanced level – whether in dance, acting, singing, or music. It's ideal for those who have completed the Level 4 Professional Teaching Diploma or have equivalent knowledge and experience through years of teaching and professional practice.

You'll need to demonstrate that you are currently engaged in active teaching, as the course requires real-life examples of your planning, delivery, assessment, and evaluation. Experience in mentoring, curriculum planning, or quality assurance will also be beneficial as you progress through the qualification.

1.6 Who This Course Is For

The Level 6 Professional Teaching Diploma is equivalent in difficulty to the final year of a university degree. It's designed for experienced performing arts teachers who are ready to progress into more senior, specialist, or leadership roles in education.

This course is ideal for those already delivering structured lessons, mentoring others, running departments, or supporting learners through graded exams or qualifications. You may already hold a Level 4 teaching diploma or have built up equivalent experience through years of professional teaching and training.

If you're looking to formalise your expertise, take on more responsibility, or step into roles such as curriculum leader, assessor, examiner, or teacher trainer, this qualification is designed to support and recognise your next step.

2. Unit summary

2.1 Unit Overview

Code	Unit title	GLH	TQT	Credit Value
PTD601	Understanding Learning	40	700	70
PTD402	Safe Teaching	10	200	20
PTD603	Planning, Facilitating and Evaluating Learning	50	700	70
PTD604	Quality Assurance of Assessment	20	400	40

3. Assessment information

3.1 How the Course Is Assessed

The Level 6 Professional Teaching Diploma is fully assessed remotely, so there's no need to attend in-person exams. All of your assessment evidence is submitted online, making it easy to fit around your teaching and work commitments.

You can choose to submit your work unit by unit, or all together once you've completed the full programme. To gain the full qualification, you'll need to complete and submit evidence for all four units.

All assessments are marked by external examiners from RSL – highly trained professionals who are independent of I-PATH and your tutors. This ensures all marking is fair, consistent, and unbiased, and meets national standards.

Unit	Element	Pass	Merit	Distinction
Understanding Learning	Understanding approaches	12 – 14 out of 20	15 – 17 out of 20	18+ out of 20
	Using pedagogical approaches	12 – 14 out of 20	15 – 17 out of 20	18+ out of 20
	Understanding inclusive practice	12 – 14 out of 20	15 – 17 out of 20	18+ out of 20
	Understanding learners	7 – 8 out of 12	9 – 10 out of 12	11+ out of 12
	Critical evaluation	12 – 14 out of 20	15 – 17 out of 20	18+ out of 20
Safe Teaching	Assessing risk	Pass*	N/A	N/A
	Managing safe practice	Pass*	N/A	N/A
	Reflection	Pass*	N/A	N/A
Planning, Facilitating and Evaluating Learning	Planning	12 – 14 out of 20	15 – 17 out of 20	18+ out of 20
	Teaching techniques	12 – 14 out of 20	15 – 17 out of 20	18+ out of 20
	Communication	12 – 14 out of 20	15 – 17 out of 20	18+ out of 20
	Evaluation	12 – 14 out of 20	15 – 17 out of 20	18+ out of 20
Quality Assurance of Assessment	Planning	12 – 14 out of 20	15 – 17 out of 20	18+ out of 20
	Quality Assurance	12 – 14 out of 20	15 – 17 out of 20	18+ out of 20
	Evaluation	7 – 8 out of 12	9 – 10 out of 12	11+ out of 12
Total Marks		60%+	75%+	90%+

To successfully achieve the Level 6 Professional Teaching Diploma, you must get at least a Pass in each of the four units included in the qualification.

*One of these units is called Safe Teaching, and it's slightly different from the others. It can only be graded as Pass or Below Pass – there is no Merit or Distinction. To pass this unit, you must meet all three learning outcomes.

If you don't pass every unit, you won't be able to achieve the full qualification – so it's important to meet the required standard in each part.

3.3 Retaking a Unit Assessment

If you don't pass a unit the first time, don't worry – you're allowed one more chance to resit that unit (there will be an extra charge). But you'll need to redo the whole unit, not just the parts you didn't pass.

All resits must be finished within 15 months from when you first signed up for the course. That gives you plenty of time, but it's best to apply for a resit within two weeks of getting your result, so everything's still fresh in your mind.

Once you apply for a resit, you'll have three months to complete and submit your new work for that unit.

If you take a resit and still don't pass – or if you want to try the entire course again – you'll need to start from the beginning, register again, and submit brand-new work for all units.

3.4 Guide to referencing

It is advised that all referencing utilises the Harvard style:

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

3.5 Plagiarism

Plagiarism means copying someone else's words or ideas and pretending they're your own, without saying where they came from.

When you submit work for this qualification, it must be your own original work. If you use any research, quotes, or ideas from books, websites, or other people, you must give credit and say where the information came from.

RSL will check your work for plagiarism. If any is found, you'll fail that part of the course, and it will be treated as serious misconduct. RSL may carry out an investigation and could apply further penalties if needed.

So, always make sure your work is genuine and properly referenced.

3.6 Artificial Intelligence

Using AI Tools – What You Need to Know

You should avoid using artificial intelligence (AI) tools (like ChatGPT or similar) to create your work. However, if you do use any AI help, you must be completely honest and transparent about it.

This means you'll need to include:

- The exact prompts you typed into the AI tool
- An explanation of how you used the AI's response
- Proper references showing that the content came from an AI source

Important: You are not allowed to use AI for any parts of the course that involve personal reflection. These sections must come from your own thoughts and experiences.

If you use AI and don't clearly show how and where you used it, it could be treated like plagiarism.

3.7 Evidence limits

Evidence limits may be observed individually or combined. For example, a submission for unit PTD601 could consist of 3000 words or 20 minutes of audio/visual, or alternatively, 1500 words and 10 minutes of audio/visual. Combined limits can be proportioned in any way.

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

3.10 Quality assurance

Fair and Consistent Marking

To make sure everyone is assessed fairly and to the same high standard, RSL uses a process called objective sampling and re-assessment. This means that some work is checked more than once to make sure the marking is accurate and consistent.

All the examiners who assess your work are external professionals. They are specially trained and standardised by RSL, following strict guidelines, so that every learner is treated equally no matter where or how they study.

Referencing Your Work

If you use ideas, quotes, or information from books, websites, or other sources, you must include clear references in your work. This shows which sources you used and helps avoid plagiarism.

All RSL examiners are trained to check references properly, in line with RSL's official procedures.

4. Candidate Access and Registration

4.1 Access and registration

This qualification is open to anyone who has the potential to meet the required standards. There are no unnecessary barriers, and we're proud to offer equal opportunities to all learners.

To enrol, you must be 18 years old or over by the time you complete the course.

How the Course Works

The course is delivered by I-PATH, with training, mentoring, and support provided by our team.

Once you're registered, you'll submit your work digitally for assessment.

All assessments are carried out by RSL, the official awarding body.

You'll receive your own login and password to upload your work and view your results online.

Deadlines and Timeframe

Learners are expected to complete the qualification within one year of registering. If you need more time, you can request an extension by contacting I-PATH directly at exams@i-path.org

4.2 Accessing data and information

As a learner, you'll be able to track your progress through your own personal online account. You'll get a secure login and password, which will take you to your learner page.

From there, you can:

- See which units you're registered for
- Check your results and achievements
- Monitor your progress at any time

Your account is private – only you can see your records. You won't be able to view anyone else's information, and they can't see yours.

4.3 What Skills and Knowledge You'll Need

The Level 6 Professional Teaching Diploma is set at the same level as the final year of a university degree. You'll need to show strong skills in advanced teaching practice, curriculum planning, assessment, and reflective thinking.

To succeed on this course, you should already be confident in leading classes, supporting a range of learners, and evaluating your own teaching. You'll also need to be comfortable with written reflection, professional discussions, and working independently to produce high-level evidence.

Having access to a mentor, senior colleague, or teaching team can be a great help, as you'll be expected to apply your learning in real teaching situations. Ongoing teaching experience during the course is essential to help you meet the requirements and grow in confidence at this higher level.

5. Further Information and Contact

5.1 Studying Outside the UK

The units in this course are written to reflect UK laws and regulations, especially around teaching and safeguarding.

If you're studying from outside the UK, you'll need to include information about the laws and regulations in your own country that relate to education or working with children and young people. You should also provide links to websites or official resources where this information can be found.

If you need help using a translator or interpreter, please email exams@i-path.org

5.2 Complaints and appeals

All procedures related to complaints and appeals can be found on the I-PATH website i-path.org

5.3 Equal opportunities

I-PATH's Equal Opportunities policy can be found on the I-PATH website i-path.org

5.4 Contact for help and support

All email correspondence about this qualification should be directed to:
exams@i-path.org

Unit Specifications

Understanding Learning

Unit Details

Unit code: PTD601

Level 6

TQT: 700

GLH: 40

Unit Aim

The learning process is at the heart of teaching. It is vital that teachers understand how learning takes place and how pedagogical approaches can influence learning. Teaching in music and performing arts areas also brings its own set of influences in the motivation and engagement of learners. You may deliver to students from a wide range of backgrounds, age groups and levels of skill and ability. You need to be able to understand, promote and champion diversity, equality and inclusion both within your own teaching practice and more widely in music and performing arts. In this unit, you will understand how a range of pedagogical approaches can be applied to your own teaching and used more widely in music and performing arts teaching, how different learner groups develop and how this affects the selection of repertoire and teaching styles.

Unit Content

This unit is about developing your knowledge, skills and understanding of pedagogical approaches to learning. You will also develop your understanding of inclusive practice and how to meet the needs to learners.

Pedagogical Approaches

Pedagogy relates to the "how", or practice of educating. It concerns the interaction between teacher and learner, whilst recognising that how children learn and develop is not only subject to what is intended to be taught, but also how it is facilitated.

There are a wide range of pedagogical approaches, used both within the UK and internationally. Learners need to be able to consider the range of approaches commonly used in teaching in the performing arts and consider how these can be applied to your own practice in teaching music and the performing arts.

Pedagogical approaches could include:

- Creative pedagogy
- Enquiry-based learning
- Reflective learning
- Collaborative learning
- Learning through play
- Learning through demonstration
- Effective communication

Education in the Creative Arts

Understanding how learners engage in music and performing arts is important for teachers. The performing arts can often be used as a way of motivating and engaging those learners who find traditional educational approaches more challenging. Many learners are engaged by practical delivery and a sense of achievement through the development of technical, musical and performance skills.

Learners who enter graded examinations will also have to demonstrate self motivation and self-reliance as teachers will often have a limited amount of teaching time to deliver the skills, knowledge and understanding required.

Understanding Learning

Cognitive Development

- Teaching depends on the understanding of how children develop and how the stages of development that can influence teaching styles. Teachers of music and performing arts will often deliver lessons to a diverse range of learners, from the very young to the very old. A secure understanding of the needs of different age groups is therefore important.

Factors affecting cognitive development could include:

- The emotional development of children and adolescents
- Identity and self-esteem
- Body esteem and body image
- Difficult feelings for performers and how to manage them
- Challenge, motivation, support and encouragement
- Fostering creativity
- Individuality and difference
- Self-care and responsibility for learning
- The needs of children and adults with learning difficulties and/or disabilities

Inclusivity

Inclusivity tends to focus on students with special educational needs (SEN). SEN are important factors for the planning, management and evaluation of learning. However, inclusive learning is, in its broadest sense, about considering the diverse needs and backgrounds of all students to create a learning environment where they feel valued and have equal access to learn.

Legislation related to inclusivity

Teachers need to be aware of the legislation which is related to inclusivity, most importantly the Equality Act (2010). The Act is based around the two key concepts of personal characteristics, protected by the law and prohibited conduct.

Personal characteristics

Age, Disability, Gender Reassignment, Marriage and Civil Partnership, Pregnancy and Maternity, Race, Religion or Belief, Sex, Sexual Orientation

Prohibited conduct

- Direct Discrimination
- Indirect Discrimination
- Discrimination arising from Disability
- Victimisation
- Harassment

You should research and review legislation relevant to your territory of practice. For example, <https://www.legislation.gov.uk/ukpga/2010/15/part/2/chapter/2>

Students with special educational needs (SEN)

Teachers need to be aware of the range of special educational needs that students may have and how students with special educational needs can learn and make progress.

Special educational needs include students with disabilities and/or learning difficulties. The Equality Act defines disability as 'a physical or mental impairment which has a substantial and long-term adverse effect on a person's ability to carry out normal day-to-day activities'.

Understanding Learning

These can fall into four broad categories:

- Cognition and Learning Needs e.g. general and/or specific learning difficulties (such as Dyscalculia and Dyslexia)
- Communication and Interaction Needs e.g. Autistic Spectrum Disorder (ASD), speech, language and communication needs
- Sensory and Physical Needs e.g. hearing impairment, multi-sensory impairment, physical disability, vision impairment
- Social, Mental and Emotional Needs e.g. Attention Deficit Disorder (ADD), Attention Deficit Hyperactivity Disorder (ADHD), mental health conditions

Teachers need to be aware of the Special Educational Needs Code of Practice (2015), which provides statutory guidance on duties, policies and procedures relating to Part 3 of the Children and Families Act (2014) and associated regulations.

Selection of Repertoire

The selection of challenging yet appropriate repertoire will be largely dependent on learners' age groups, skill levels and individual needs.

You will need to be aware of the following considerations when selecting repertoire:

- Physical stamina and development
- Vocal/physical health
- Suitability of material for younger learners
- Complexity of material
- Cultural sensitivity and awareness
- Needs of individual learners

Research and evidencing the approaches

You will need to show how your research into pedagogical practice can be applied to your own practice. This will include providing a sound evidence base that informs your practice and your evaluation.

Learning Outcomes

Through completion of this unit, you will:

1. Research and evaluate underpinning pedagogical theories and approaches
2. Understand how a range of different pedagogical approaches meet the needs of music and/or performing arts learners
3. Understand learner development and be able to select appropriate and relevant repertoire for learners
4. Understand how to critically evaluate your own teaching practice in relation to the underpinning theories and approaches

Understanding Learning

Assessment Evidence

You should provide the following evidence for assessment:

- Analysis of at least three pedagogical approaches
- How these relate to your own practice and to music and performing arts teaching more widely
- Two case studies which include:
 - The needs of two contrasting groups of learners in relation to their cognitive development – the groups of learners should be drawn from your own experience
 - Research into inclusive practice with a focus on the two contrasting groups of learners, including understanding of relevant legislation
 - How you plan and manage teaching of the two groups with reference to theoretical and pedagogical approaches
 - How the needs of these learners influence the selection of repertoire
- A critical evaluation of your practice and how your research evidence base informs your practice

Evidence may be presented as an essay, blog, vlog, podcast or filmed presentation. Total written evidence must not exceed 3000 words. Total audio/visual evidence must not exceed 20 minutes.

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

Marking schemes

1. Research and evaluate underpinning pedagogical theories and approaches

Attainment Band	Distinction	Merit	Pass	Below Pass 1	Below Pass 2
Mark Range	18-20	15-17	12-14	6-11	0-5
Understanding approaches	You provided a comprehensive analysis of at least three pedagogical approaches and an insightful and perceptive explanation of how these relate to your own practice and wider music/performing arts teaching.	You provided a clear and detailed analysis of at least three pedagogical approaches and a detailed explanation of how these relate to your own practice and wider music/performing arts teaching, showing some insight and thought in your explanation.	You analysed at least three pedagogical approaches and explained how these relate to your own practice and wider music/performing arts teaching.	You provided limited and/or sometimes inaccurate analysis of at least three pedagogical approaches and explained how these relate to your own practice and wider music/performing arts teaching.	No attempt or incomplete analysis of at least three pedagogical approaches and/or explanation of how these relate to your own practice and wider music/performing arts teaching.

Understanding Learning

2. Understand how a range of different pedagogical approaches meet the needs of music and/or performing arts learners

Attainment Band	Distinction	Merit	Pass	Below Pass 1	Below Pass 2
Mark Range	18-20	15-17	12-14	6-11	0-5
Using pedagogical approaches	You provided a comprehensive critical analysis of the needs of two contrasting groups of learners and perceptively justified how their cognitive development influences the pedagogical approaches used.	You provided a clear and detailed critical analysis of the needs of two contrasting groups of learners and showed clearly how their cognitive development influences the pedagogical approaches used.	You critically analysed the needs of two contrasting groups of learners and how their cognitive development influences the pedagogical approaches used.	You provided limited and/or sometimes inaccurate critical analysis of the needs of two contrasting groups of learners and how their cognitive development influences the pedagogical approaches used.	No attempt or incomplete critical analysis of the needs of two contrasting groups of learners and how their cognitive development influences the pedagogical approaches used.

3. Understand learner development and be able to select appropriate and relevant repertoire for learners

Attainment Band	Distinction	Merit	Pass	Below Pass 1	Below Pass 2
Mark Range	18-20	15-17	12-14	6-11	0-5
Understanding inclusive practice	You showed a mature and perceptive understanding of inclusive practice and the wider pedagogical approaches and theories underpinning inclusivity in relation to two contrasting groups of learners. You showed detailed understanding of relevant legislation.	You showed a clear and detailed understanding of inclusive practice and the wider pedagogical approaches and theories underpinning inclusivity in relation to two contrasting groups of learners. You showed clear understanding of relevant legislation.	You showed understanding of inclusive practice and the wider pedagogical approaches and theories underpinning inclusivity in relation to two contrasting groups of learners. You showed understanding of relevant legislation.	You showed limited and/or sometimes inaccurate understanding of inclusive practice and the wider pedagogical approaches and theories underpinning inclusivity in relation to two contrasting groups of learners. You showed limited and/or sometimes inaccurate understanding of relevant legislation.	No attempt or incomplete demonstration of understanding of inclusive practice and the wider pedagogical approaches and theories underpinning inclusivity in relation to two contrasting groups of learners. No attempt or incomplete demonstration of understanding of relevant legislation.

Understanding Learning

Attainment Band	Distinction	Merit	Pass	Below Pass 1	Below Pass 2
Mark Range	11-12	9-10	7-8	4-6	0-3
Understanding learners	You used your critical analysis of the needs of two contrasting groups of learners to perceptively justify how their cognitive development influences repertoire selection.	You used your critical analysis of the needs of two contrasting groups of learners to clearly show how their cognitive development influences repertoire selection.	You used your critical analysis of the needs of two contrasting groups of learners to show how their cognitive development influences the pedagogical approaches used.	You demonstrated limited and/or sometimes inaccurate use of your critical analysis of the needs of two contrasting groups of learners to show how their cognitive development influences the pedagogical approaches used.	No attempt or incomplete use of your critical analysis of the needs of two contrasting groups of learners to show how their cognitive development influences the pedagogical approaches used.

4. Understand how to critically evaluate your own teaching practice in relation to the underpinning theories and approaches

Attainment Band	Distinction	Merit	Pass	Below Pass 1	Below Pass 2
Mark Range	18-20	15-17	12-14	6-11	0-5
Critical evaluation	You provided a comprehensive and insightful critical evaluation of your teaching practice and showed how this is informed by pedagogical theories and concepts and wider music/performing arts teaching. You insightfully compared the classes you have taught in relation to your own practice and wider teaching practice in music/performing arts. You discussed a wide range of specific elements of your teaching	You provided a thoughtful and detailed critical evaluation of your teaching practice and how this is informed by pedagogical theories and concepts and wider music/performing arts teaching. You thoughtfully compared the classes you have taught in relation to your own practice and wider teaching practice in music/performing arts. You discussed a range of specific elements of your teaching practice.	You critically evaluated your teaching practice and showed how this is informed by pedagogical theories and concepts and wider music/performing arts teaching. You compared the classes you have taught in relation to your own practice and wider teaching practice in music/performing arts. You discussed specific elements of your teaching practice.	You demonstrated limited and/or sometimes inaccurate critical evaluation of your teaching practice and how this is informed by pedagogical theories and concepts and wider music/performing arts teaching. You provided a limited comparison of the classes you have taught in relation to your own practice and wider teaching practice in music/performing arts.	No attempt or incomplete critical evaluation of your teaching practice and how this is informed by pedagogical theories and concepts and wider music/performing arts teaching. No attempt or incomplete comparison of the classes you have taught in relation to your own practice and wider teaching practice in music/performing arts.

Safe Teaching

Unit Details

Unit code: PTD402

Level 4

TQT: 200

GLH: 10

Unit Aim

This unit provides you with an overview of the key areas of legislation and good practice that you will need to be aware of if you are teaching either privately or within educational institutions (schools, colleges etc). It is vital that you are aware of and comply with the requirements so that you may demonstrate your responsibilities and your duty of care for the well-being and safety of the students you teach.

Please note that the only available grades for this unit are pass or below pass. You must achieve a pass for all three learning outcomes within this unit in order to pass the qualification.

Unit Content

Legislation applicable to teaching (in any setting) in your local area. For example, the Health and Safety Act 1974 if based in the UK.

Health and Safety

You need to be aware of the requirements of the Health and Safety at Work Act 1974 and how this affects your own situation. This is particularly important if you teach in a range of settings or own your own premises. You will need to understand how to ensure that students are safe when you have responsibility for them and that you are aware of any potential risks to health and safety in the venue or premises you teach in.

You will also need to understand how public liability and/or professional indemnity insurance applies to your work as a teacher.

Safeguarding and Child Protection

The NSPCC defines Safeguarding as 'the action that is taken to promote the welfare of children and protect them from harm'. Safeguarding can also be used more widely to include anyone who is at risk of abuse or neglect. For example, vulnerable adults or individuals with learning difficulties or disabilities.

Child protection is part of the safeguarding process. It focuses on protecting individual children identified as suffering or likely to suffer significant harm. This includes child protection procedures which detail how to respond to concerns about a child. In tandem with safeguarding and child protection is also an awareness of the Equality Act 2010 and the rights of individuals to be treated fairly and equally.

As a teacher, you will need to be aware responsibilities in relation to safeguarding and child protection which includes:

- How to ensure that children and/or vulnerable adults are protected and safe when in your care
- How to report any suspected safeguarding and/or child protection concerns and to whom

Whilst it is not mandatory to have a check with the Disclosure and Barring Service (DBS), it is recommended that you understand what this is and what it means.

Questions to ask yourself about safe practice

- How do you make sure that your teaching is inclusive? What are the challenges and issues to be addressed?
- How do you make sure that you are aware of health and safety requirements?

Safe Teaching

- What sort of measures do you have in place for safeguarding/child protection?
- How do you make sure you are protecting children you are teaching?
- How do you make sure you are insured against any potential risks?

Learning outcomes

Through completion of this unit, you will:

1. Assess and manage risk when teaching
2. Manage safe practice when teaching
3. Reflect on your own practice

Assessment Evidence

You should provide:

A case study explaining how you manage safe practice when teaching including:

- How you assess key risks in a chosen area of teaching practice
- How you manage health and safety issues
- How you manage safeguarding and child protection
- How you reflect on your own safe teaching practice

Evidence may be presented as an essay, blog, vlog, podcast or filmed presentation. Total written evidence must not exceed 1500 words. Total audio/visual evidence must not exceed 10 minutes.

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

Marking schemes

1. Assess and manage risk when teaching

Attainment Band	Pass	Below Pass
Assessing risk	You identified a range of relevant risks in a chosen area of teaching practice, assessed the level and impact of risks identified and identified a range of actions and mitigations for the risks identified.	Your identification of a range of relevant risks in a chosen area of teaching practice is either incomplete or the risks identified are not appropriate. You have not assessed the level and impact of risks identified and/or identified a range of actions and mitigations for the risks identified, or your assessment of the level and impact, and action and mitigations are not appropriate.

2. Manage safe practice when teaching

Attainment Band	Pass	Below Pass
Managing safe practice	You demonstrated that you take account of, and practice, effective safe teaching.	You have not demonstrated that you take account of, and practice, effective safe teaching.

Safe Teaching

3. Reflect on your own practice

Attainment Band	Pass	Below Pass
Reflection	You explained how safe practice is managed in a chosen area of teaching practice and reflected upon the effectiveness of your own safe practice.	Your explanation of how safe practice is managed in a chosen area of teaching practice is limited and/or sometimes inaccurate. Your reflection on the effectiveness of your own safe practice is incomplete.

Resources

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

Health and Safety at Work Act <http://www.hse.gov.uk/legislation/hswa.htm>

Simply Business Public Liability Insurance <https://www.simplybusiness.co.uk/insurance/public-liability/#what-is-public-liability-insurance>

Websites relating to child protection and safeguarding:

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

Information on keeping children safe <https://www.nspcc.org.uk/keeping-children-safe/>

Information on how to identify and tackle bullying <http://www.anti-bullyingalliance.org.uk/>

Information about the Disclosure and Barring Service

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

Online courses in safeguarding and child protection www.educare.co.uk/

Planning, Facilitating and Evaluating Learning

Unit Details

Unit code: PTD603

Level 6

TQT: 700

GLH: 50

Unit Aim

The ability to plan and facilitate learning is at the core of good teaching practice. In the creative arts, teachers need to consider how to create inspiring and motivating lessons which will engage and encourage students. This unit will give you the opportunity to show how to plan and carry out lessons with your students and evaluate your teaching practice and the learning process.

Unit Content

This unit is about developing your knowledge, skills and understanding of planning, facilitating and evaluating teaching and learning.

Evidence of planning, facilitating and teaching learning should be drawn from your own teaching practice for individuals or groups working up to Level 4 (Level 4 Diploma, Advanced 1/2).

Planning Learning

Individuals and groups need a structured programme of learning to achieve their goals. Therefore, lesson planning is an important part of teaching practice. You need to be able to put together structured plans for teaching sessions and classes which show progression towards an identified goal. This is particularly important for teachers of graded examinations, where the abilities of individuals and groups of students will normally dictate the rate of progress, and some will progress faster than others.

There are a number of methods to use when planning learning:

Schemes of work – these can be useful tools to provide detail of the content and structure of a set of lessons which can identify content coverage and plan out the time required to reach the identified goal.

Lesson plans – for each individual lesson, a detailed plan can be helpful to ensure that the required content for that lesson is covered and that students are making progress with each lesson.

What to think about when planning learning:

- Initial assessment – where are the students in terms of their learning and achievement?
- What is the goal they are working towards – exam, performance, show, recital?
- What will need to be covered and in what order?
- Will you need to build in time to practice/refresh learning/prepare for the examination?
- If you have groups, do any students have particular needs?
- How can you bring in opportunities for creativity (e.g. improvisation and student-led activities)?

Facilitating Learning

When facilitating learning, you need to be aware of:

- Motivating and encouraging students – what methods can you use to keep them motivated and engaged?
- Communication – what methods can you use to communicate effectively with individuals and groups?
- Demonstration – showing students the syllabus elements
- Using resources – using props or other resources to explain or demonstrate to students
- Feedback – how do you feed back to your students on their progress?

Planning, Facilitating and Evaluating Learning

Evaluating Learning

Reflection and evaluation of how students are learning and progressing are an essential part of monitoring schemes of work and lesson plans. This would include making appropriate changes to plans and lessons to ensure that students are progressing appropriately.

Inclusive practice

Inclusivity is not just restricted to delivering lessons to students. It needs to be a key factor in the planning and evaluation of learning as well. Inclusive practice may take the following forms:

Planning learning:

- Ensuring that goals for students are achievable
- Planning individual learning goals for students
- Carrying out formative assessment of students' skills and abilities
- Taking into account any disabilities or learning difficulties which may require different methods of delivery or teaching styles to be incorporated
- Ensuring appropriate choice of repertoire (e.g. age, cultural or religious background etc.)

Delivering teaching sessions:

- Identifying any particular needs for students before a class
- Managing the teaching session so that everyone feels included
- Communicating clearly with everyone and ensuring that everyone has understood instructions
- Identifying any additional support needed during a class

Evaluating learning:

- Identifying individual progress and needs for future sessions
- Evaluating lesson plans and identifying any changes needed
- Talking to students about their progress and getting feedback on their needs

Learning outcomes

Through completion of this unit, you will:

1. Plan lessons within a scheme of work
2. Demonstrate a range of teaching techniques appropriate to contrasting groups or individuals
3. Evaluate and compare teaching approaches

Assessment Evidence

You should submit:

- An outline of two schemes of work for contrasting individuals or groups of students. This could include:
 - Working at different levels
 - Working towards different goals (exam and show)
 - Working in different genres/disciplines
 - Different ages and/or abilities
 - Different cultural/religious or ethnic backgrounds
- Lesson plans for five consecutive lessons for each individual/group within the scheme of work including identification of student needs and planning to address these needs
- A video submission of two 20 minute contrasting lessons in action*
- An evaluation and comparison of the two lessons including student feedback

Planning, Facilitating and Evaluating Learning

Evaluation evidence and SoW/lesson plans may be presented as an essay, blog, vlog, podcast or filmed presentation. However, the planning evidence must be recognisable as a set of lesson plans and SoW outlines. Total written evidence must not exceed 2250 words. Total audio/visual evidence must not exceed 15 minutes.

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

*The video submissions should be taken from the five planned lessons. A leeway of 20% below 20 minutes is permitted. If longer lessons are submitted, candidates must state which 20 minutes the examiner should assess. This section must be continuous. If this information is not provided, the examiner will only assess the first 20 minutes of each video. Video submissions lasting less than 16 minutes each will be capped at Below Pass 2 for all elements of Learning Outcome 2.

Marking schemes

1. Plan lessons within a scheme of work

Attainment Band	Distinction	Merit	Pass	Below Pass 1	Below Pass 2
Mark Range	18-20	15-17	12-14	6-11	0-5
Planning	You produced well structured and well thought through outlines for schemes of work, and a comprehensive plan of five sessions for two contrasting groups or individual students.	You produced clear and structured outlines for schemes of work for two contrasting groups or individual students and provided a detailed plan of five lessons for each chosen group or individuals.	You outlined two contrasting schemes of work and planned five lessons for two contrasting groups or individual students.	Your schemes of work and five lesson plans for two contrasting groups or individual students were limited.	No attempt or incomplete planning.

Planning, Facilitating and Evaluating Learning

2. Demonstrate a range of teaching techniques appropriate to contrasting groups or individuals

Attainment Band	Distinction	Merit	Pass	Below Pass 1	Below Pass 2
Mark Range	18-20	15-17	12-14	6-11	0-5
Teaching Techniques	Overall, your management of the classes was excellent and demonstrated selection of teaching techniques that showed perceptive understanding of the needs and level of the classes.	Overall, your management of the classes was good and demonstrated selection of teaching techniques that showed understanding of the needs and level of the classes.	Overall, your management of the classes was satisfactory and demonstrated selection of relevant teaching techniques.	Your management of the classes was inconsistent and selection of teaching techniques was limited and/or sometimes inappropriate.	No attempt or no teaching techniques evident.

Attainment Band	Distinction	Merit	Pass	Below Pass 1	Below Pass 2
Mark Range	18-20	15-17	12-14	6-11	0-5
Communication	You maintained an excellent level of communication with the students meaning a consistent and excellent level of engagement and motivation was shown throughout each class.	Overall a very good level of communication was maintained with students meaning a very good level of engagement and motivation was shown throughout each class.	Overall a good level of communication was maintained with the students meaning a good level of engagement and motivation was shown throughout each class.	Your communication was inconsistent and/or sometimes inappropriate meaning limited engagement and motivation was shown throughout the classes.	No attempt or poor communication demonstrated.

Planning, Facilitating and Evaluating Learning

3. Evaluate and compare teaching approaches

Attainment Band	Distinction	Merit	Pass	Below Pass 1	Below Pass 2
Mark Range	18-20	15-17	12-14	6-11	0-5
Evaluation	You provided a comprehensive and insightful evaluation and comparison of the two classes, and a comprehensive reflection on your teaching practice, showing a perceptive understanding of your teaching ability and learning, strongly influenced by student feedback. You discussed a wide range of specific elements of your teaching practice.	You provided a clear and detailed evaluation and comparison of the two classes, and reflected thoughtfully on your teaching practice, giving thoughtful insight into your progress and the ability to adopt good practice into your own teaching, referencing student feedback. You discussed a range of specific elements of your teaching practice.	You provided an evaluation and comparison of the two classes and reflected on your teaching practice, giving insight into your progress. You discussed specific elements of your teaching practice.	Your evaluation and comparison were limited.	No attempt or incomplete evaluation and/or comparison.

Quality Assurance of Assessment

Unit Details

Unit code: PTD604

Level 6

TQT: 400

GLH: 20

Unit Aim

In this unit you will develop an understanding of how to quality assure assessment practices between assessors, including how to make judgements about assessment practice, how to carry out standardisation activities and how to record and communicate quality assurance activities.

Unit Content

Principles of quality assurance of assessment

Quality assurance involves:

- Understanding the standards that are to be maintained
- Ensuring that standards are clearly communicated and understood by colleagues
- Monitoring the standards over time
- Comparing standards with other like assessments
- Identifying and managing any potential risks or issues to maintaining standards

Making judgements about assessment practice

If you are responsible for quality assuring assessment you will need to make decisions about assessment practice. This could include:

- The extent to which assessors are standardised
- Whether the standards being used are current and up to date or whether there is evidence to suggest changes are needed
- How accurate the assessment practice is in maintaining and reinforcing the standard
- The validity of the assessment and whether it continues to be valid

Principles of standardisation

You are likely to be in a position where you will need to carry out standardisation activities for assessors. This may be for a small group or a larger cohort of assessors. You may also be working with colleagues in similar quality assurance roles who are also involved in standardisation activities.

Standardisation can take a variety of forms. This can include:

- Meetings of assessors to consider performance evidence and discuss outcomes and standards
- 'Blind marking' activities to assess how comparable assessor judgements are in practice
- Double marking of written evidence by more than one assessor to compare judgements
- Monitoring examination sessions and assessor practice in the field
- Evaluating statistical information related to assessor performance over time

You will need to consider the most appropriate method of standardisation and whether the activities chosen give assessors opportunities to discuss and agree standards.

Communicating and recording the outcomes of quality assurance activities

You will need to ensure that you have appropriate mechanisms to record and communicate the outcomes of quality assurance activities, both for internal and external purposes.

Quality Assurance of Assessment

Recording could include:

- Meeting notes and agreed actions
- Action points from discussions
- Forms and other formal documentation recording outcomes of standardisation or monitoring activities
- Action plans for standardisation and monitoring

Communicating could include:

- Informal discussion with assessors and colleagues
- Formal meetings or forums for discussion of standards
- Formal written communication both internally and externally
- Meetings with colleagues to discuss quality assurance

Learning outcomes

Through completion of this unit, you will:

1. Plan and carry out quality assurance activities for assessment

Assessment Evidence

You will need to submit:

A case study for the quality assurance of assessment that you have carried out. This should include:

- **How you planned the quality assurance activities** – what methods were chosen and how these were appropriate to the assessment methodology
- **How you carried out the quality assurance activities** – what preparations and resources you needed to have in place, how you conducted the quality assurance activities and how you managed the process
- **How you recorded and communicated the outcomes of the quality assurance activities** – including the types of recording and communication methods used
- **An evaluation of your quality assurance practice** – identifying your strengths and areas for improvement, how you managed the quality assurance process, any learning and development needed for the future

Evidence may be presented as an essay, blog, vlog, podcast or filmed presentation. Total written evidence must not exceed 2250 words. Total audio/visual evidence must not exceed 15 minutes.

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

Assessment

Marking schemes

1. Plan and carry out assessment activities

Attainment Band	Distinction	Merit	Pass	Below Pass 1	Below Pass 2
Mark Range	18-20	15-17	12-14	6-11	0-5
Planning	You demonstrated comprehensive planning of the quality assurance activity, giving relevant and highly detailed information about the type and nature of the activity and evaluating why you chose the methodology.	You demonstrated clear and accurate planning of the quality assurance activity, giving clear and relevant detail about the type and nature of the activity and why you chose the methodology.	You demonstrated appropriate planning of the quality assurance activity, giving detail about the type and nature of the activity and why you chose the methodology.	Your planning of the quality assurance activity was limited and/or sometimes inappropriate.	No attempt or incomplete planning.

Attainment Band	Distinction	Merit	Pass	Below Pass 1	Below Pass 2
Mark Range	18-20	15-17	12-14	6-11	0-5
Quality Assurance	You gave a comprehensive explanation about how you carried out the quality assurance activity and managed the processes. You demonstrated the ability to comprehensively record and communicate quality assurance outcomes and decisions accurately and using appropriate and innovative methods.	You gave a clear and detailed explanation about how you carried out the quality assurance activity and managed the process. You demonstrated the ability to record and communicate quality assurance outcomes and decisions accurately and using appropriate methods.	You explained how you carried out the quality assurance activity and the process. You demonstrated some ability to record and communicate quality assurance outcomes and decisions accurately and using mostly appropriate methods.	Your explanation, record and communication of outcomes and decisions was limited and/or sometimes inaccurate and/or inappropriate.	No attempt or incomplete explanation, record and/or communication of outcomes and decisions.

Assessment

Attainment Band	Distinction	Merit	Pass	Below Pass 1	Below Pass 2
Mark Range	11-12	9-10	7-8	4-6	0-3
Evaluation	You evaluated your quality assurance practice, giving a comprehensive and perceptive identification of your strengths and areas for improvement and the way in which you managed the quality assurance process.	You evaluated your quality assurance practice, giving a clear and thoughtful identification of your strengths and areas for improvement and the way in which you managed the quality assurance process.	You evaluated elements of your quality assurance practice, identifying relevant strengths and areas for improvement and the way in which you managed the quality assurance process.	Your evaluation was limited.	No attempt or incomplete evaluation.

Bolt-On's

Unit Details

As part of the I-PATH Level 6 Professional Teaching Diploma, learners can choose to add bolt-on units if they wish to specialise in one or more I-PATH Graded Syllabuses. These are optional but highly recommended for those who want to deepen their expertise in a specific subject.

Unit Aim

The aim of each bolt-on unit is to give teachers an in-depth understanding of a specific I-PATH syllabus and how to effectively deliver it across various grade levels.

Subjects Bolt-On's Available

- AcroDance
- Acting
- Ballroom and Latin
- Broadway Dance
- Classical Ballet
- Commercial Dance
- Contemporary Dance
- Jazz Dance
- Lyrical Dance
- Musical Theatre
- SEND (Special Educational Needs and Disabilities)
- Singing
- Street Dance
- Tap Dance (Rhythm)
- Tap Dance (Theatre)

Unit Content

Each bolt-on is delivered through **4 live or recorded webinars**, split by syllabus level:

1. **Entry Level Grades** – Premiere and Debut Grades
2. **Level 1 Grades** – Grades 1 to 3
3. **Level 2 Grades** – Grades 4 to 5
4. **Level 3 Grades** – Grades 6 to 8

In these webinars, you'll study the structure of each grade, how to teach syllabus content effectively, and how to support student progression through the levels.

Learning Outcomes (Generic Across All Bolt-Ons)

By the end of the bolt-on unit, you will be able to:

- Demonstrate a clear understanding of the I-PATH graded syllabus in your chosen discipline
- Plan and deliver effective lessons at multiple grade levels
- Adapt your teaching approach to meet the needs of different learners
- Reflect on your delivery and make improvements based on feedback

Bolt-On's

Assessment Evidence

To complete the bolt-on, you'll need to submit:

- A short video demonstrating you teaching a selected grade from your chosen syllabus
- A written lesson plan showing how you structured the session
- A discussion with an I-PATH examiner (via Zoom or similar) to reflect on your approach and understanding of the syllabus

Marking Scheme

Attainment Band	Distinction	Merit	Pass	Below Pass 1	Below Pass 2
Mark Range	11-12	9-10	7-8	4-6	0-3
Evaluation	Outstanding understanding and delivery of the syllabus, excellent lesson planning, and thoughtful self-reflection.	Strong understanding with clear teaching techniques and good insight into your own practice.	Sufficient understanding and delivery of syllabus content, with a basic lesson plan and adequate reflection.	Limited evidence of understanding; revision and resubmission required.	Insufficient evidence or lack of understanding; revision and resubmission required.

Additional Information

Learners who complete a bolt-on will receive an additional I-PATH certificate in that discipline, confirming their specialism and teaching ability in that area.

The Course Leader



Sarah Jessup is the Course Lead and Managing Director of I-PATH, bringing together her deep roots in dance and theatre with a strong background in education leadership, operations, and international qualifications.

A former professional dancer, Sarah now works across training delivery, global exam management, and teacher development - championing inclusive, high-quality performing arts education.

Holding a BA (Hons) in Childhood and Youth Studies, Sarah places the individual at the centre of everything she does. She is passionate about creating learning environments where all learners can thrive, regardless of their background, life experience, or personal challenges. Her belief that "one size does not fit all" drives her commitment to equity, wellbeing, and trauma-informed practice.

Alongside her teaching and management work, she also organises competitions and festivals, and continues to support schools and organisations in producing performances, developing systems, and delivering impactful training.

Course Contributors



Dr Adam Tate

- PhD Education, Oxford Brookes University (2018–Present)
- PGCE Secondary, University of Roehampton (2016–2017)
- MSc Nature, Society & Environmental Policy, University of Oxford (2014–2015)
- BSc Geography, Aberystwyth University (2010–2014)
- Senior Lecturer in Academic Practice, Nottingham Trent University; co-leads Level 7 Academic Professional Apprenticeship / Postgraduate Certificate of Learning & Teaching
- Associate Guest Lecturer, Oxford Brookes University
- Former Geography Teacher, City of London Academy



Chris Huntley

- Chris, an acclaimed Trinity Laban Conservatoire alum, internationally recognised for his piano and singing expertise.
- His versatility covers opera, musical theatre, classical, and contemporary music.
- Vocal coach for 'Hamilton' and 'Six' choreographers.
- Achievements include Associate Musical Director for "Three Sides The Musical" and roles in productions at the Thailand Cultural Centre and international tours.
- Directed international productions, including Madame Butterfly and La Boheme, and worked on P&O Cruises.
- Educator at leading London performing arts institutions.
- Musical director for The Place choir and the Claremont Project Gospel Choir.
- Chris's has taught both Hollywood actors and West End stars.



David Stinson FRSA

- Began his training at De Montfort University in Dance & Drama and holds a Trinity Diploma in Musical Theatre (Level 6).
- Professional singer and dancer globally, including the West End.
- Founder of the David Stinson Theatre School, SE London.
- CEO & Founder of International Performing Arts & Theatre.
- Former primary school teacher and school business manager.
- Recognised for transforming primary schools through leadership and educational expertise working with DfE.
- Fellow of the Royal Society of Arts and member of the UN's International Dance Council.
- Consulted for University of Cambridge and University Centre Weston



Jenny Luu

- Trained at the Ho Chi Minh Vocational Ballet School
- Awarded a 5-year full scholarship to study Classical Ballet Pedagogy at GITIS – RATI, Moscow
- Completed a Master's Degree in 2008
- First teacher in Vietnam to earn ISTD qualifications in Imperial Classical Ballet and Modern Jazz
- Over 25 years' experience in professional dance training and teaching
- Artistic Director and Vietnam Director for I-PATH, delivering accredited programmes and global opportunities

Course Contributors



Melita Lennox

- Trained in Classical Ballet and other dance disciplines at Urdang Academy and then full-time at Elmhurst Ballet School.
- Fellow of the IDTA (International Dance Teachers Association).
- Diploma in Performing Arts Pedagogy & Principles (Level 4).
- Created the I-PATH Ballet, I-PATH Jazz Dance, and I-PATH Broadway Dance programmes of studies.
- Chief Artistic Director at I-PATH.
- Owner of Greece's leading dance and performing arts academy.



Rick Tjia

- Trained in multiple dance forms including Acting, Classical Ballet, Jazz, Modern, Contemporary, Hip Hop, and Tango.
- Served as principal dancer with La La La Human Steps, touring over 25 countries and 100 cities.
- Joined Cirque du Soleil Casting Team in 2004 as an Artistic Talent Scout, evaluating talent and casting for shows over 16 years.
- Choreographed for Utah Ballet, Dance Alive! National Ballet, and Cirque du Soleil's 'Volta'.
- Performed with Ballet Austin, Sacramento Ballet, Boston Ballet, and more; collaborated with notable choreographers.



Rosalina Ooi

- Holds a degree from the Royal Academy of Dance.
- Post-graduate degree from Durham University.
- MBA from Imperial College London.
- Level 4 Diploma in Performing Arts Pedagogy & Principals from I-PATH.
- Renowned for leadership by example and dedication to mentoring and nurturing talent within the education sector.
- Served as a Representative & Examiner for the Royal Academy of Dance in Malaysia.
- Currently the Global Director of I-PATH across Singapore, Indonesia, Malaysia, Philippines, and Thailand.
- Works closely with the Malaysian Government in advocating the importance of performing arts, with support from her husband - former MP and Party Chairman.



Sylvia Lane

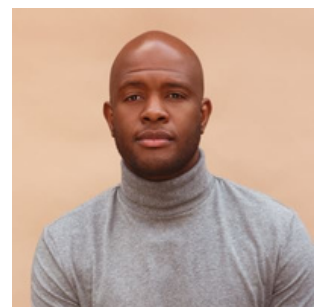
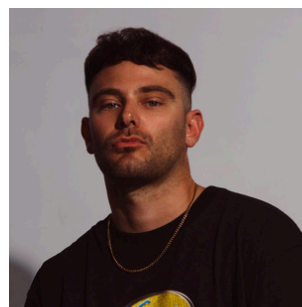
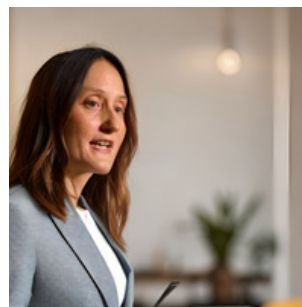
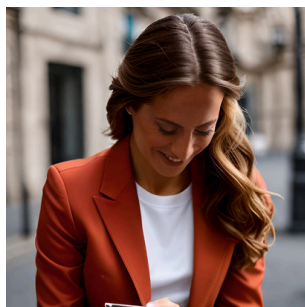
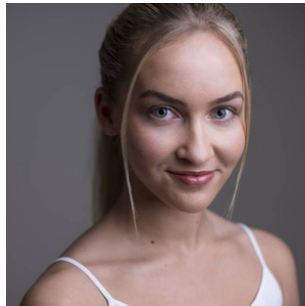
- Former Assistant Dean & HE Section Leader Performance at University Centre Weston.
- PhD Education, Bath Spa University (2019-Present)
- Graduate diploma from London Studio Centre; PGCE and MA in Professional Practice in Higher Education from Bath Spa University.
- Fellow of the Higher Education Academy.
- Skilled singing/voice coach; teaches ballet, jazz, fitness, and theatrical movement.
- Began career at Munich National Opera; notable roles in "Spirit of the Dance", "A Chorus Line", "Chicago", and appearances on cruise ships and TV42 internationally.

Artistic Directors

Learn from the Best in the Industry

At I-PATH, we're proud that our syllabuses, training programmes, and departments are developed and led by some of the most respected professionals in the performing arts world. Our leadership team includes experts from internationally renowned institutions such as Elmhurst Ballet School, Cirque du Soleil, Flawless Dance Company, Guildhall School of Music & Drama, the University of Oxford, Mountview, Italia Conti, ArtsEd, and Urdang Academy.

Our Artistic Directors – leading specialists in dance, acting, and singing – play an active role throughout the Teaching Diploma course, particularly in the delivery of our bolt-on units, where they share their real-world knowledge, performance experience, and industry insight to enrich your learning.



Thank you for choosing I-PATH

Thank you for choosing I-PATH, a global leader in performing arts education and training.

I-PATH has set the benchmark for high-quality, internationally recognised graded examinations in the performing arts. Our reputation is built on the strength of our expert leadership team, world-class artistic directors, and a dedicated network of member teachers and students. Together, we continue to shape and elevate performing arts education across the world.

thank you



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