

TCL Level 4 Certificate for Music Educators (Trinity CME)

Specification
from September 2013

Trinity College London
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Chief Executive Sarah Kemp

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Introduction

About Trinity

Trinity College London (Trinity) is an international awarding body and exam board that has provided qualifications and assessment since 1877. With a rich heritage of academic rigour and a positive, supportive approach to assessment, Trinity provides recognised and respected qualifications across a unique spectrum of communicative skills – from music, drama and arts activities to English language – at all levels. Each year over 750,000 candidates in over 60 countries take a Trinity assessment or qualification.

About the Trinity CME

The Trinity CME is an accredited qualification linked to a flexible programme of learning. It encourages music educators to develop new skills, consolidate their understanding of the purposes of music education, and build their reflective practice, with the ultimate goal of enhancing their contribution to the musical learning of children and young people.

Learner profile

The Trinity CME has been developed for anyone who works as a music educator with children and young people, whether they are new to the workforce or highly experienced. It is suitable for music educators working in any musical genre or educational setting. Learners might include:

- ▶ instrumental and vocal teachers working with music services, hubs, schools or privately
- ▶ early years and primary teachers
- ▶ community musicians and workshop leaders
- ▶ professional musicians who undertake education work.

Entry requirements

There are no specific entry requirements for the Trinity CME, but learners wishing to register for the Trinity CME must demonstrate:

- ▶ a level of musical competence that is appropriate to the demands of their working environment
- ▶ musical, communication and interpersonal skills that enable them to inspire confidence in and elicit musical responses from children and young people
- ▶ the ability to cope with the learning and assessment demands of the Trinity CME.

Structure and content

Title	TCL Level 4 Certificate for Music Educators
Abbreviated title	Trinity CME
Regulated Qualifications Framework (RQF) level	4
Credit value (where one credit equals 10 hours of learning time)	32
Guided learning hours (including self-assessment, assessment, tutorial, training or supervised study)	185 (assuming limited prior knowledge and experience; some learners will require fewer guided learner hours)
Minimum credits to be achieved at RQF level 4	22
Minimum credits to be achieved at RQF level 3	10
Structure	The learner must achieve all six mandatory units to make a total of 32 credits

Introduction

Unit number	Unit title	RQF level	Credit value	Guided learning hours
1	Understanding children and young people's musical learning	4	7	45
2	Planning, facilitating and evaluating children and young people's musical learning	4	10	45
3	Reflective practice and professional development in music education	4	5	35
4	Promoting children and young people's positive behaviour	3	4	25
5	Equality, diversity and inclusion in music education	3	3	15
6	Safeguarding children and young people in music education	3	3	20

Mode of learning

The Trinity CME is delivered by centres that are validated by Trinity to register, work with and assess learners. Centres might include:

- ▶ music education hubs
- ▶ schools and colleges
- ▶ conservatoires and universities
- ▶ other organisations, employers and training providers that work with music educators.

Once a learner has registered with a centre, the learner undertakes an initial self-assessment with the aim of mapping any prior knowledge and experience against the complete learning outcomes and assessment criteria of the Trinity CME. Based on this self-assessment, the centre then works with the learner to develop and agree a personal action plan, setting out any training and support that will be put in place to help the learner meet the assessment criteria, and detailing ways in which the learner can compile their portfolio of evidence for assessment.

The centre and the learner also agree an appropriate timescale for the completion of the Trinity CME. All learners must complete the Trinity CME within 24 months of registration, but many learners – especially those with significant prior learning and experience – will complete it in less time.

The Trinity CME has been designed to enable each centre to tailor it to the specific needs of its learners, using it as a framework to offer a flexible programme of training and assessment to fit around learners' professional commitments. More information on how an organisation can become a centre can be found in the Validation Requirements.

Assessment

The Trinity CME is assessed through a portfolio of evidence, including practical demonstration in the real working environment. To achieve the Trinity CME, a learner must compile a portfolio of evidence that meets all of the assessment criteria across all six units. To avoid learners having to repeat learning unnecessarily, evidence of prior learning and experience can be used to demonstrate that learners meet some or all of the assessment criteria. Guidelines on suitable forms of evidence, including evidence of prior learning and experience, can be found in the assessment principles at the end of this document.

The Trinity CME does not offer different gradations of pass.

Unit 1 – Understanding children and young people’s musical learning

RQF Level: 4

Guided learning hours: 45

Credits: 7

Learning outcomes The learner will:	Assessment criteria The learner can:
1. Understand why music is important to children and young people	1.1 Explain why many children and young people value music 1.2 Explain how music education can help children and young people develop their skills, knowledge and understanding of music to enhance their existing musical affinities
2. Understand how children and young people engage in learning music	2.1 Explain why music and musical learning is important for children and young people 2.2 Explain how children and young people can develop and improve as performers, composers and critical listeners through: <ul style="list-style-type: none"> ▶ learning music in a way that places music-making and musical communication at the heart of their learning experience ▶ engaging with music from a range of styles, genres and cultures ▶ working with and without notation ▶ improvising ▶ understanding and using a range of appropriate information & communication technology (ICT) and music technology ▶ working on their own or in groups, including peer learning ▶ listening and appraising their own and others’ musical performances, technique and compositions
3. Understand the purposes of children and young people experiencing and learning music	3.1 Explain how music can benefit the whole child or young person by enhancing their aesthetic, spiritual, social, emotional and intellectual development 3.2 Explain how participation in music and music-making can: <ul style="list-style-type: none"> ▶ support creativity and creative development for children and young people ▶ benefit children and young people in their personal development and other aspects of learning
4. Understand different pedagogical approaches and how they are used to meet the needs of children and young people learning music	4.1 Analyse different pedagogical approaches and their value in musical learning 4.2 Explain how different pedagogical approaches are applied in different settings and learning modes, giving consideration to: <ul style="list-style-type: none"> ▶ formal, non-formal and informal learning ▶ current initiatives, policies and their influence 4.3 Describe the application of a range of teaching strategies and, where relevant, their links to learning styles

Unit 2 – Planning, facilitating and evaluating children and young people’s musical learning

RQF Level: 4

Guided learning hours: 45

Credits: 10

Learning outcomes The learner will:	Assessment criteria The learner can:
<p>1. Be able to plan musical learning for children and young people</p>	<p>1.1 Plan and agree learning objectives that are appropriate to:</p> <ul style="list-style-type: none"> ▶ the setting in which musical learning will take place ▶ the learning mode ▶ the age, needs, prior experience and expectations of children and young people <p>1.2 Design musical learning activities that meet the learning objectives and which:</p> <ul style="list-style-type: none"> ▶ promote a sense of ownership, enjoyment and engagement in participants ▶ are appropriate to the setting, learning mode and age of the participants ▶ promote the development and/or improvement of the musical skills, knowledge and understanding of participants through appropriately differentiated activities ▶ promote and support sustained progressive musical learning ▶ are appropriate to the specific needs of all children and young people ▶ take account of reflection on previous similar activities <p>1.3 Prepare a range of appropriate repertoire, resources and/or learning materials to support musical learning activities</p> <p>1.4 Plan how the process, outcomes and impact of musical learning activities will be evaluated against learning objectives</p>
<p>2. Be able to prepare the environment for musical learning activities with children and young people</p>	<p>2.1 Prepare learning environments that:</p> <ul style="list-style-type: none"> ▶ meet the technical and creative requirements of the planned musical learning activities ▶ are appropriate for the age range of the children and young people involved ▶ meet any particular needs/interests of children and young people ▶ minimise barriers to learning <p>2.2 Identify potential risks or hazards that could affect the health and safety of children and young people in the learning environment</p> <p>2.3 Take actions to minimise risks and remove hazards</p>

Unit 2 – Planning, facilitating and evaluating musical learning

<p>3. Be able to lead and facilitate musical learning activities for children and young people</p>	<p>3.1 Select and use appropriate strategies, resources and pedagogical approaches that will:</p> <ul style="list-style-type: none">▶ support, challenge and inspire children and young people to engage in, play, listen to and perform music in ways that develop their personal and musical competencies and understanding▶ nurture musical potential and promote independent learning and music-making▶ motivate musical creativity and the skills and confidence to communicate musically▶ promote the inclusion of all participants in musical learning activities▶ support children and young people, as appropriate, to set and achieve personal goals and pursue progression pathways▶ promote physical, emotional and intellectual wellbeing <p>3.2 Demonstrate appropriate technical, musical and artistic concepts and skills in a musical way</p> <p>3.3 Communicate music by:</p> <ul style="list-style-type: none">▶ making music confidently, fluently and expressively▶ showing an understanding of the musical genre▶ modelling a range of potential musical outcomes for children and young people <p>3.4 Explore ways to integrate own musical interests and expertise within learning processes</p> <p>3.5 Analyse learning situations throughout musical learning activities in order to:</p> <ul style="list-style-type: none">▶ adapt facilitation strategies, resources and equipment as appropriate, such that they continue to meet the needs of children and young people▶ support sustained progression in learning <p>3.6 Support and encourage children and young people to develop and adopt safe and appropriate techniques in music-making, including as appropriate, the handling of musical instruments and other resources</p> <p>3.7 Use a range of appropriate musical assessment techniques/ methods to support and evidence the evaluation of children and young people's progress and achievements in relation to their personal goals and learning objectives</p>
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Unit 2 – Planning, facilitating and evaluating musical learning

<p>4. Be able to evaluate the effectiveness of musical learning activities</p>	<p>4.1 Gather feedback from children and young people on their learning experience and use this to evaluate own planning and delivery, and participant outcomes</p> <p>4.2 Seek and collate feedback from partners and other stakeholders on the process and outcomes of the musical learning activities</p> <p>4.3 Evaluate the effectiveness of the musical learning activities against the learning objectives in order to</p> <ul style="list-style-type: none">▶ inform the planning of learning activities in future▶ identify areas for own improvement and possible opportunities for further development in facilitation▶ determine their overall impact on learners and learning
<p>5. Be able to build relationships and collaborate with partners and participants to support musical learning</p>	<p>5.1 Define the characteristics of effective partnerships in planning, delivery and legacy of musical learning activities</p> <p>5.2 Explain why developing and managing effective partnerships is important when planning and facilitating musical learning activities with children and young people</p> <p>5.3 Build relationships and collaborate with partners and participants, as appropriate. This may include, for example:</p> <ul style="list-style-type: none">▶ negotiating and agreeing working arrangements▶ agreeing fees/budget and other resources▶ agreeing roles and responsibilities of self and others▶ agreeing learning objectives and planning musical learning activities

Unit 3 – Reflective practice and professional development in music education

RQF Level: 4

Guided learning hours: 35

Credits: 5

Learning outcomes The learner will:	Assessment criteria The learner can:
1. Be able to improve personal effectiveness through reflective practice	1.1 Compare models of reflective practice 1.2 Explain the importance of reflective practice to improve performance 1.3 Use reflective practice and feedback from others to improve own performance 1.4 Evaluate how own practice has developed and improved through: <ul style="list-style-type: none"> ▶ reflection on best practice ▶ reflection on challenges, failures and mistakes
2. Understand how own role fits into the broader music education context	2.1 Explain how own role fits into the broader music education context 2.2 Identify opportunities for progression in own role and in wider creative, cultural and education contexts
3. Understand the principles of professional development	3.1 Explain the importance of continually improving own knowledge and practice in music and music education 3.2 Explain how to overcome potential barriers to professional development, for example cost, time, and access 3.3 Compare the use of different sources and systems of support for professional development 3.4 Explain factors to consider when selecting opportunities and activities for keeping knowledge and practice up to date
4. Be able to prioritise goals and targets for own professional development	4.1 Evaluate own knowledge and performance against professional standards and benchmarks 4.2 Prioritise development goals and targets to meet: <ul style="list-style-type: none"> ▶ expected standards of practice ▶ the needs of those who are likely to participate in musical learning ▶ current needs in music education provision
5. Be able to prepare a personal professional development plan	5.1 Select learning opportunities to meet development objectives and reflect personal learning style 5.2 Produce a plan for own professional development, using an appropriate source of support 5.3 Establish processes to evaluate effectiveness of the plan
6. Be able to adapt to changing roles and contexts in music education	6.1 Use personal development and reflective practice to respond and adapt to: <ul style="list-style-type: none"> ▶ meet the needs of those who participate in musical learning ▶ align with changing roles and contexts within music education

Unit 4 - Promoting children and young people’s positive behaviour

RQF Level: 3

Guided learning hours: 25

Credits: 4

Learning outcomes The learner will:	Assessment criteria The learner can:
1. Understand policies and procedures for promoting children and young people’s positive behaviour	1.1 Summarise the policies and procedures of a chosen setting relevant to the promotion of children and young people’s positive behaviour 1.2 Explain how the policies and procedures of a chosen setting support children and young people to: <ul style="list-style-type: none"> ▶ feel safe ▶ make positive contributions ▶ develop social and emotional skills ▶ understand expectations and limits 1.3 Explain the benefits of applying boundaries and rules for children and young people’s behaviour in accordance with the policies and procedures of a chosen setting
2. Be able to promote children and young people’s positive behaviour	2.1 Explain the benefits of actively promoting positive aspects of behaviour and how this is linked to motivation 2.2 Establish ground rules with children and young people which underpin appropriate behaviour and respect for others 2.3 Implement strategies for promoting positive behaviour according to the policies and procedures of the setting 2.4 Demonstrate realistic, consistent and supportive responses to children and young people’s behaviour 2.5 Provide an effective role model for the standards of behaviour expected within the setting, such as self-discipline and self-control
3. Be able to manage inappropriate behaviour in children and young people	3.1 Implement strategies for managing inappropriate behaviour and/or minimising disruption caused by inappropriate behaviour of children and young people according to the policies and procedures of a chosen setting 3.2 Apply and model rules and boundaries consistently and fairly, according to the age, needs and abilities of children and young people 3.3 Explain the sorts of behaviour or discipline problems that should be referred to others and to whom these should be referred

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Unit 5 – Equality, diversity and inclusion in music education

4. Be able to respond to challenging behaviour in children and young people	<p>4.1 Identify patterns and triggers which may lead to inappropriate behavioural responses</p> <p>4.2 Take appropriate action to pre-empt, divert or defuse potential flash points</p> <p>4.3 Use agreed strategies for dealing with challenging behaviour according to the policies and procedures of the setting</p> <p>4.4 Assess and manage risks to own and others' safety when dealing with challenging behaviour</p> <p>4.5 Support children and young people to identify the situations and circumstances which trigger inappropriate behavioural responses and ways of preventing these from happening</p> <p>4.6 Recognise and take immediate action to deal with any bullying, harassment or oppressive behaviour according to the policies and procedures of the setting</p>
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Unit 5 - Equality, diversity and inclusion in music education

RQF Level: 3

Guided learning hours: 15

Credits: 3

Learning outcomes The learner will:	Assessment criteria The learner can:
1. Understand what is meant by diversity, equality and inclusion in music education	<p>1.1 Explain what is meant by:</p> <ul style="list-style-type: none"> ▶ diversity ▶ equality ▶ inclusion ▶ discrimination <p>1.2 Explain how music making can help promote equality, diversity and inclusion</p> <p>1.3 Explain how current legislation and codes of practice relating to equality, diversity, inclusion and discrimination apply to own role in music education</p>
2. Be able to overcome barriers to musical learning	<p>2.1 Respond to diverse learning needs and aspirations</p> <p>2.2 Employ different strategies and approaches to address the specific needs of all individuals</p> <p>2.3 Employ a range of musical genres, traditions and learning strategies to maximise the success of all individuals</p> <p>2.4 Identify common assumptions about musical learning that unintentionally create barriers for individuals</p>
3. Be able to promote diversity, equality and inclusion in musical learning	<p>3.1 Interact with individuals in ways that respect their beliefs, culture, values and preferences, and specifically in the context of musical learning</p> <p>3.2 Take actions that model and promote inclusive practice in musical learning</p> <p>3.3 Describe ways of challenging discrimination to promote inclusive practice in musical learning</p>

Unit 6 - Safeguarding children and young people in music education

RQF Level: 3

Guided learning hours: 15

Credits: 3

Learning outcomes The learner will:	Assessment criteria The learner can:
1. Understand legislation, guidelines, policies and procedures for safeguarding children and young people in their musical learning	1.1 Identify the current legislation, guidelines, policies and procedures for safeguarding children and young people, and their application in the context of music education 1.2 Explain the roles of different individuals and agencies involved in safeguarding children and young people in their musical learning
2. Know what to do when children or young people are ill or injured	2.1 Describe the actions to take when children or young people are ill or injured
3. Know how to respond to evidence or concerns that a child or young person has been abused, harmed or bullied	3.1 Describe actions to take in response to evidence or concerns that a child or young person: <ul style="list-style-type: none"> ▶ has been abused, harmed (including self-harm) or bullied ▶ could be at risk of harm, abuse or bullying 3.2 Explain the principles and boundaries of confidentiality and when to share information
4. Be able to create a safe and appropriate environment for musical learning	4.1 Support learners in developing safe and appropriate musical techniques, including instrumental care and hygiene 4.2 Explain the guidelines and boundaries for appropriate and inappropriate touch when supporting learners' music making 4.3 Demonstrate strategies to promote and safeguard auditory health 4.4 Promote safe practice in the use of ICT, including the internet and online activities, mobile phones, social media, and music technology
5. Know how to avoid risks and possible consequences to self when working with children and young people	5.1 Explain how music educators can avoid risks and possible consequences to themselves when they work with children and young people

Assessment principles

Competence-based learning outcomes (ie those beginning with 'be able to')

- 1) Assessment decisions for competence-based learning outcomes must:
 - ▶ be based on evidence that has been generated in the real working environment
 - ▶ be made by an assessor who is occupationally competent and suitably qualified to make assessment decisions.
- 2) Any knowledge evidence that is integral to competence-based learning outcomes (as defined in the assessment criteria) may be generated outside of the work environment but the final assessment decision must be based on the learner's ability to apply this knowledge and understanding in their work as a music educator.
- 3) Competence based assessment should ideally take the form of direct observation of music educators at work in their usual work environment, which must be recorded clearly and accurately.
- 4) Evidence from the real work environment may be recorded on video or other appropriate media so that this can be used as a basis for assessment later, providing that:
 - ▶ the authenticity and currency of the evidence can be verified
 - ▶ the evidence is of sufficient quality to make valid and reliable assessment decisions
 - ▶ where appropriate, arrangements are made to further validate the evidence, eg through discussion with the learner
 - ▶ appropriate action is taken to safeguard children and young people, to include obtaining appropriate written permissions from parents or guardians, and ensuring materials are stored securely and confidentially.
- 5) Expert witnesses may, with the agreement of the assessor, undertake direct observation where:
 - ▶ they have occupational expertise for specialist areas, and/or
 - ▶ the observation is of a particularly sensitive nature.

Knowledge-based learning outcomes (ie those beginning with 'know' or 'understand')

- 1) Assessment of knowledge-based learning outcomes may take place in or outside of a real work environment.
- 2) Assessment decisions for knowledge-based learning outcomes must be made by an assessor who is occupationally knowledgeable and suitably qualified to make assessment decisions.
- 3) Knowledge-based evidence may include documents produced as a result of real work activities, assignments or tasks, or questioning (duly recorded) to demonstrate understanding about principles and methods.
- 4) Where any form of written test is used to assess knowledge and understanding, this must, as appropriate, be combined with other forms of assessment to ensure that the learner has adequately demonstrated sufficient breadth and depth of all knowledge-related learning outcomes and assessment criteria.

Recognition of Prior Learning (RPL)

- 1) To avoid learners having to repeat learning or undertake unnecessary study, evidence of prior learning and experience may be considered as a basis for determining whether a learner can demonstrate that they can meet the assessment requirements for one or more units.
- 2) The RPL process should be subject to the same quality assurance and monitoring standards as any other form of assessment for this qualification. Assessment methods for RPL must be of equal rigour as other assessment methods, be fit for purpose and relate to evidence of learning. In all cases, there must be sufficient and appropriate evidence to ensure the reliability and validity of the assessment outcome.

Quality assurance

Internal quality assurance must be undertaken by providers to verify that their assessments are consistent and of an appropriate quality. External quality assurance is undertaken by Trinity. Those carrying out both internal and external quality assurance are required to be occupationally competent in the area they are quality assuring and suitably qualified to make quality assurance decisions.

Definitions

1. **Occupationally competent:** this means that each assessor must be competent as a music educator and capable of carrying out the full requirements within the competency units they are assessing. Being occupationally competent means they are also occupationally knowledgeable and experienced. This occupational competence should be maintained through clearly demonstrable continuing learning and professional development.
2. **Occupationally knowledgeable:** this means that each assessor should have relevant knowledge and understanding of music education, and be able to assess this in units:
 - ▶ designed to test specific knowledge and understanding, or
 - ▶ where knowledge and understanding are components of competency.

This occupational knowledge should be maintained annually through clearly demonstrable continuing learning and professional development.

3. **Qualified to make assessment decisions:** this means that each assessor must have the necessary expertise to enable them to make appropriate and consistent assessment decisions. Assessors may hold, or be working towards, one of the following qualifications:
 - ▶ Level 3 Award in Understanding the Principles and Practices of Assessment
 - ▶ Level 3 Award in Assessing Competence in the Work Environment
 - ▶ Level 3 Award in Assessing Vocationally Related Achievement
 - ▶ Level 3 Certificate in Assessing Vocational Achievement

Alternatively, assessors may hold, or be working towards, other assessment qualifications or qualifications that include assessment. All qualifications listed above are offered by awarding bodies other than Trinity.

4. **Qualified to make quality assurance decisions:** this means that those who undertake internal and external quality assurance must have the necessary expertise to enable them do so. Quality assurers may hold, or be working towards, one of the following qualifications:
 - ▶ Level 4 Award in Understanding the Internal Quality Assurance of Assessment Processes and Practice
 - ▶ Level 4 Award in the Internal Quality Assurance of Assessment Processes and Practice

Alternatively, quality assurers may hold, or be working towards, other quality assurance qualifications or qualifications that address quality assurance. Both qualifications listed above are offered by awarding bodies other than Trinity.

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5. **Expert witness:** the role of an expert witness may be undertaken by someone other than the learner's usual assessor who is in a position to provide a written testimony of learner performance, based on their observation of that performance. This may be, for example, another music educator, or a member of the teaching staff, or a suitably experienced professional colleague, approved and recognised by Trinity.
- Written testimonies provided by expert witnesses will provide supplementary evidence that can be maintained in the learner's portfolio. However, the assessor alone must make the final judgement on the achievement of learning outcomes, which may take account of testimonies from one or more expert witnesses.
- An expert witness must:
- ▶ have a working knowledge of the units of the Trinity CME for which they are providing witness testimony, and;
 - ▶ be occupationally competent in their area of expertise, and
 - ▶ have either any qualification that includes assessment of workplace performance and/or a professional work role which involves evaluating the everyday practice of staff.
6. **Work environment:** this is (one of) the learner's normal place(s) of work or other setting in which they deliver music education and must reflect typical employment conditions that are relevant to the work activities being assessed. Places of work/settings can include but are not limited to: early years settings; schools; pupil referral units; youth justice settings; health and well-being settings; theatres; arts centres and cultural venues; community organisations; private homes; and outdoor settings (eg built environments, parks, play areas and festivals/carnivals).