

# Licentiate Teaching Diploma ANZCA [L.T.Dip.A.]

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*Focusing on Grades 6 to 8, this program encourages you to become a dynamic, forward-thinking teacher!*

## Entry Requirements

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- ANZCA Gr.8 Practical (Credit or higher) on the chosen instrument, and a Gr.4 ANZCA Theory Pass
- Equivalent exams from other boards may be accepted as prerequisites upon application
- A completed A.T.Dip.A. or evidence of prior learning that demonstrates competency at the Associate Teacher level
- Recommended minimum age: 20 years
- Candidates are expected to be teaching a minimum of six students regularly, from beginner to Grade 8 level

## Study Recommendations

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Enrolling in one of ANZCA's Teaching Qualifications represents the culmination of a journey of discovery and learning. The exam does not provide teaching or mentorship but instead evaluates your readiness and capability as a teacher.

It is strongly recommended that candidates entering the Teaching Qualifications study with a suitably qualified mentor, or participate in ANZCA's approved Music Teaching Qualifications Study Group developed and led by Paula Melville-Clark (Specialist Consultant, ANZCA Teaching Syllabus). Information may be found at: <https://themusicdiplomahub.com/>

## Guide to Referencing

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It is both a scholarly requirement and a common courtesy to acknowledge all sources used in preparing assignments. Presenting someone else's intellectual property as your own (plagiarism) is unacceptable and will result in loss of marks and potential failure of the Module of study.

All **written submissions** must include a bibliography listing all works that substantially influenced the writing. All evidence and sources of information must be cited appropriately either within the text or as footnotes.

The Harvard / Author-Date referencing style is internationally recognised and is recommended for this exam. However, other citation styles will be accepted. The most important thing is that the selected style is used consistently throughout.

In video presentations, verbal citation of a source should begin with a phrase such as '*According to...*' or '*As stated by...*', followed by the author's name and the type of source (e.g., book, article, website).

Artificial Intelligence (AI) provides emerging tools that may support students in completing some assessment tasks. Candidates must clearly reference any use of AI in each instance. A failure to reference the use of AI will result in loss of marks and potential failure of the Module of study.

## Languages Other Than English

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Candidates whose first language is not English may submit written work in their preferred language, provided that an English translation is included. Video assignments may also be submitted in the candidate's preferred language, accompanied by a written English transcript of the spoken content.

Viva voce exams may be conducted in the candidate's preferred language; however, the candidate is responsible for providing a qualified translator.

## Course Requirements: Licentiate Teaching Diploma

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*The L.T.Dip.A. consists of four modules:*

- Module 1 – Music Teaching: Informed
- Module 2 – Music Teaching: Inspiring
- Module 3 – Music Teaching: Inquisitive
- Module 4 – Music Teaching: Innovative

*Each module consists of two or more assignments, which are organized into Units of Study:*

- Module 1 – Unit 1A, Unit 1B, Unit 1C
- Module 2 – Unit 2A, Unit 2B, Unit 2C
- Module 3 – Unit 3A, Unit 3B
- Module 4 – Unit 4A

All Units of Study within each Module must be completed and uploaded for assessment simultaneously. A Pass mark must be achieved in each Unit for the Module to be considered successful.

The assignments offer a variety of formats, including written submissions, video recordings (with some assignments offering a choice between the two), and *viva voce* sessions live online with an examiner.

## Module 1: Music Teaching – Informed

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Three submissions are required for Module 1:

- Unit 1A: Written Submission – *The Informed Teacher*
- Unit 1B: Video Recording – *Mock Examination Facilitation*
- Unit 1C: Written Submission – *Reflection & Analysis*

The word ‘informed’ comes from the Latin *informare*, meaning ‘to shape or give form to.’ An informed teacher acquires the information or knowledge necessary to shape and give form to their professional practice.

Module 1 is designed to assess the candidate’s knowledge of the ANZCA examining board syllabus and exam process. A well-informed teacher plays a crucial role in guiding students through their musical development, ensuring they are prepared for examinations that align with their individual goals and abilities.

### Unit 1A: Written Submission – The Informed Teacher

**Word Count: 1,500 words (±10%)**

Candidates are required to address the following essay question:

*Why is it important for music teachers to be well-informed about the ANZCA examining board syllabus and exam process? Discuss the structure and offerings of ANZCA’s instrumental syllabus for your chosen instrument from Grade 6 to Grade 8, including the different types of exams and the students they best suit. Analyse how ANZCA supports ancillary skills such as technical work, sight reading, aural training, and general knowledge, and how these elements contribute to well-rounded musicianship. Discuss the factors that influence repertoire selection and the role of exams in shaping both short and long-term student goals.*

*Consider the expectations of ANZCA examiners and the key factors that contribute to higher marks. Explore the flexibility of ANZCA exams, including digital/recorded versus in-person options, and discuss how these formats accommodate different student needs. Consider the teacher’s role in exam preparation, including strategies for balancing technical skills with the expressive content of performance repertoire. Reflect on how ANZCA certification benefits students beyond exams, including potential career or academic pathways.*

*Additionally, compare the Modern and Classical syllabuses, highlighting their benefits and challenges, and share what your students appreciate about the ANZCA examination system. Finally, discuss the role of parental involvement and strategies for keeping students engaged and motivated throughout the exam process.*

Candidates should demonstrate:

- An understanding of the ANZCA exam process & syllabus
- An understanding of ancillary skills & repertoire selection
- The impact of exams on short- and long-term goals with relevant examples
- An effective comparison of Modern vs. Classical syllabuses
- A reflection on candidate experience & exam board appeal
- Structure, clarity, and appropriate academic writing

**Written submissions** should be presented in a scholarly manner with appropriate citation and referencing where relevant. A Bibliography should be attached at the end of the assignment. Footnotes and Bibliography are not included in the word count. Resource materials and examples of

repertoire may be included for illustration purposes either as hyperlinks in the body of the text or as images in an attached Appendix.

*Written submissions must include a front page with:*

- Your Full Name & Student Number
- Qualification Level and Instrument – e.g., L.T.Dip.A. Pianoforte
- Unit of Study – Unit 1A
- Date of Completion
- Word Count [excluding footnotes and bibliography]

Format: PDF document

Assessment: By examiner and moderator

Weighting: 50%

Pass Mark: 35%

*\*Refer to the 'Guide for Referencing' when preparing submissions.*

## **Unit 1B: Video Recording – Mock Exam Facilitation**

### **Duration: 25 minutes (±10%) & Mock Examination Assessment Form**

Candidates should demonstrate an understanding of ANZCA's exam process by conducting a mock comprehensive practical exam on their chosen instrument with a student at Grade 6 to 8 level, and by assessing the student's performance with feedback using the *Mock Examination Assessment Form* provided on application for this assignment.

**The recording should be a 25-minute (±10%) continuous, unedited video.**

*Instructions:*

- Choose a student at Grade 6 to 8 practical exam level
- Simulate an ANZCA practical exam at the chosen grade level as accurately as possible
- Follow the correct exam format, including required elements such as technical work, performance, sight reading, general knowledge, and aural tests
- Maintain a professional and impartial approach as an examiner
- Video-record the mock exam for review and submission
- Ensure clear audio and visibility to assess performance details
- Provide written feedback using ANZCA's grading criteria on the given Feedback Form
- Comment on strengths, areas for improvement, and overall performance of the 'candidate'

*Candidates should demonstrate:*

- An ability to adhere to the correct structure of the exam with all the required elements
- An ability to maintain an impartial, professional but supportive exam environment
- An ability to provide an accurate and fair evaluation of the student's performance
- An ability to ensure clear audio and visual quality
- An ability to complete the Mock Examination Feedback Form with appropriate marks and feedback

The camera angle for this assignment should show both the student at the instrument and the candidate as the 'examiner'.

Please refer to the ANZCA website for guidance on recording videos for this assignment. A short **test video** must be uploaded and approved to ensure that angles and visibility are sufficient for assessment purposes.

If recording in a private setting, ensure that all participants have given consent to being recorded. For students under 18, obtain written permission from their parent or guardian prior to recording and uploading videos. If recording at an educational institution, confirm that you are complying with its policies and procedures.

*Once recording has started, please announce the following:*

- Your Full Name
- Qualification Level and Instrument – e.g., L.T.Dip.A. Pianoforte
- Unit of Study – Unit 1B
- Date of Recording
- Duration of Session

Format: Video Recording  
Assessment: By examiner and moderator  
Weighting: 30%  
Pass Mark: 21%

### **Unit 1C: Written Submission – Reflection & Analysis**

**Word Count: 500 words (±10%)**

This assignment ensures candidates engage in meaningful self-reflection while demonstrating an understanding of the ANZCA exam framework.

Candidates are required to submit a reflective report discussing their experience conducting the mock exam.

*The report should include:*

- An analysis of the challenges faced in evaluating the student's performance
- The strategies used to ensure fairness and accuracy in assessment
- Areas for improvement in future mock exams
- A reflection on how this exercise has deepened understanding of the ANZCA exam process and its requirements

*Candidates should demonstrate:*

- An ability to analyse student performance
- An understanding of ANZCA's assessment procedure for exams
- An ability to suggest practical improvements for future assessments of students
- Insight into how the mock exam contributed to a better understanding of ANZCA's standards and procedures
- Reflection on how this experience will influence future exam preparation and assessment skills by the candidate
- Readability and coherence throughout the discussion

**Written submissions** should be written in a scholarly manner with appropriate citation and referencing where relevant. A Bibliography must be attached at the end of the assignment. Footnotes and the bibliography are not included in the word count.

*Written submissions must include a front page with:*

- Your Full Name
- Qualification Level and Instrument – e.g., L.T.Dip.A. Pianoforte
- Unit of Study – Unit 1C

- Date of Completion
- Word Count [excluding footnotes and bibliography]

Format: PDF document

Assessment: By examiner and moderator

Weighting: 20%

Pass Mark: 14%

*\*Refer to the 'Guide for Referencing' when preparing submissions.*

## Module 2: Music Teaching – Inspiring

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Three submissions are required for Module 2:

- Unit 2A: Written Submission – *The Inspiring Teacher*
- Unit 2B: Video Recording – *Progressive Pedagogy in Action*
- Unit 2C: Written Submission – *Reflection & Analysis*

The word ‘inspire’ comes from the Latin *inspirare*, meaning ‘to breathe or blow into’. A great teacher inspires others to reach their full potential by influencing, moving, and guiding their journey.

Module 2 is designed for the inspiring teacher who guides an instrumental student’s learning by creating pathways and opportunities through a structured and well-balanced approach to skill development, performance preparation, and student motivation.

### Unit 2A: Written Submission:

#### **The Inspiring Teacher: A Year-Long Plan for a Grade 6 to 8 Level Instrumental Student**

**Word Count: 1,500 words (±10%)**

This assignment assesses the candidate’s ability to create a structured, realistic, and progressive year-long teaching plan for a hypothetical or real instrumental student at Grade 6 to 8 level. Your plan should reflect a balanced approach to skill development, performance preparation, and student motivation.

#### **Part 1: Year-Long Teaching Plan (Overview)**

Devise a comprehensive year-long plan for an instrumental student at Grade 6 to 8 level. Begin with a brief student profile, including the instrument, grade level and key learning goals. Your plan should demonstrate a logical progression that ensures the student’s technical and musical development while maintaining motivation and engagement.

*Present your plan in either a table or list format, including the following elements:*

- **Weekly Lessons and Practice Structure** – Detail how lesson content and practice expectations will be structured over the year.
- **Key Performance and Assessment Opportunities** – Outline planned concerts, recitals, competitions, eisteddfods, exams, and other key events.
- **Repertoire Planning** – Provide an overview of the repertoire to be learned throughout the year, ensuring it is progressive and well-suited to the student’s level.
- **Additional Learning Opportunities** – Include bursary, scholarship, or award applications, masterclasses, and ensemble participation where relevant.

#### **Part 2: Detailed Focus on One Term**

*Select one term from your year-long plan and provide a detailed breakdown of:*

- **Key Goals for the Term** – Define the main technical, musical, and performance objectives for this period.
- **Technical and Musical Elements** – Specify the core technical work, exercises, and expressive skills to be developed.
- **Repertoire Focus** – List the key pieces to be studied and performed, justifying how they contribute to the student’s progress.
- **Lesson and Practice Approach** – Describe how lessons will be structured, including practice expectations and any assessment methods used.

*Candidates should demonstrate:*

- An ability to structure and organise a year plan that is realistic and progressive
- An ability to provide opportunities that are well-integrated and appropriately timed
- An ability to select repertoire that aligns with the student's abilities and challenges them fittingly
- An ability to identify key goals for the selected term
- An understanding of student progression and motivation strategies
- An ability to create a well-organised, professional, and easy to follow plan
- The use of structure, clarity, and appropriate academic writing

**Written submissions** should be presented in a scholarly manner with appropriate citation and referencing where relevant. A Bibliography must be attached at the end of the assignment. Footnotes and the bibliography are not included in the word count. Resource materials and examples of repertoire may be included for illustrative purposes, either as hyperlinks within the text or as images in an attached Appendix.

*Written submissions must include a front page with:*

- Your Full Name
- Qualification Level and Instrument – e.g., L.T.Dip.A. Pianoforte
- Unit of Study – Unit 2A
- Date of Completion
- Word Count [excluding footnotes and bibliography]

Format: PDF document

Assessment: By examiner and moderator

Weighting: 40%

Pass Mark: 28%

*\*Refer to the 'Guide for Referencing' when preparing submissions.*

## **Unit 2B: Video Recording:**

### **Progressive Pedagogy in Action: A Six-Week Teaching Demonstration**

**Duration: Six videos, 10 minutes each (±10%)**

Candidates must submit six unedited 10-minute (±10%) videos teaching a chosen work to a student at Grade 6 to 8 level. The videos should be recorded weekly for a 10-minute micro-session during the student's regular lesson, or with a student the candidate does not normally teach but is working with for the purpose of this assignment.

Each video should highlight key teaching moments, the challenges addressed and student improvements (if any). The videos should show an authentic teaching process. Student progress will not be assessed; the focus is on the candidate's teaching approach, instructional clarity, and ability to facilitate learning.

*Candidates should demonstrate:*

- Appropriate repertoire selection
- Clarity and effectiveness of teaching strategies
- Use of effective questioning, feedback, and engagement techniques
- Addressing technical challenges relevant to the repertoire
- Ability to guide the student in musical interpretation and expression
- Ability to explain concepts effectively and provide constructive feedback
- Encouraging a positive and supportive learning environment

- Genuine, unedited teaching interactions that reflect real-time learning
- Quality and consistency of video documentation

When the assignment is complete, each recording should be uploaded separately in chronological order, with the appropriate announcement for each one.

The camera angle for this assignment should show both the student at the instrument and the candidate as the teacher.

Please refer to the ANZCA website for guidance on recording videos for this assignment. A short **test video** must be uploaded and approved to ensure that angles and visibility are sufficient for assessment purposes.

If recording in a private setting, ensure that all participants have given consent to being recorded. For students under 18, obtain written permission from their parent or guardian prior to recording and uploading videos. If recording at an educational institution, confirm that you are complying with its policies and procedures.

*Once recording has started, please announce the following:*

- Your Full Name
- Qualification Level and Instrument – e.g., L.T.Dip.A. Pianoforte
- Unit of Study – Unit 2B
- Number of Recording (from 1 to 6)
- Date of Recording
- Duration of Session

Format: Video recording  
 Assessment: By examiner and moderator  
 Weighting: 40%  
 Pass Mark: 28%

## **Unit 2C: Written Submission – Reflection & Analysis: Evaluating Student Progress and Teaching Strategies**

**Word Count: 500 words (±10%)**

*Candidates are required to submit a brief report reflecting on Unit 2B, addressing the following points:*

- Summarise the student’s development and progress throughout the unit.
- Reflect on the effectiveness of the teaching strategies employed and how they were adapted based on student responses.
- Provide an evaluation of both the successes and challenges encountered in the teaching process.
- Offer suggestions for any changes or improvements to the teaching approach moving forward.

Ensure your submission demonstrates a well-rounded evaluation of your ability to reflect on, adapt, and critically assess your teaching practices.

*Candidates should demonstrate:*

- A thoughtful analysis of the student’s progress over six weeks
- An ability to adapt teaching strategies in response to student’s needs, with examples
- An ability to highlight key successes and challenges faced in the lessons
- An ability to assess what worked well and what could have been done differently

- An understanding of how the experience will inform the candidate's future teaching practice
- An ability to organise the report logically with clear introduction, body, and conclusion

**Written submissions** should be presented in a scholarly manner with appropriate citation and referencing where relevant. A Bibliography must be attached at the end of the assignment. Footnotes and the bibliography are not included in the word count.

*Written submissions must include a front page with:*

- Your Full Name
- Qualification Level and Instrument – e.g., L.T.Dip.A. Pianoforte
- Unit of Study – Unit 2C
- Date of Completion
- Word Count [excluding footnotes and bibliography]

Format: PDF document

Assessment: By examiner and moderator

Weighting: 20%

Pass Mark: 14%

*\*Refer to the 'Guide for Referencing' when preparing submissions.*

## Module 3: Music Teaching – Inquisitive

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*Two submissions are required for Module 3:*

- Unit 3A: Written Submission – *The Inquisitive Teacher*
- Unit 3B: Video Recording – *Lecture Demonstration*

The word ‘inquisitive’ comes from the Latin *inquirere*, meaning ‘to seek or search for’. An inquisitive teacher has a natural curiosity and love for learning, and an eagerness to ask questions and explore new ideas.

Module 3 is designed to encourage the candidate to be an ‘inquisitive teacher’ by delving deeper into areas of instrumental performance and repertoire that may not be commonly explored in standard pedagogy, offering a broader and more diverse view of the instrument and performance medium.

### **Unit 3A: Written Submission – The Inquisitive Teacher**

**Word Count: 1500 words (±10%)**

Candidates are required to curate a collection of lesser-known repertoire as a resource for their chosen instrument, specifically designed for students preparing for Grade 6 to 8 practical examinations. The specific grade level of each piece does not need to be defined. The selected repertoire should highlight pieces that are not widely recognised in mainstream teaching materials. Candidates should discuss their repertoire following the guidelines below.

#### ***Requirements:***

- Select **3 to 5 pieces** of music suitable for candidates preparing for exams from Grade 6 to 8.
- The total playing time of the repertoire collection should not exceed 15 minutes.
- The repertoire must focus on a single unifying theme rather than a mix of unrelated topics.

#### ***Potential Themes (examples, but not limited to):***

- Works by lesser-known women composers.
- Works by emerging Australian composers.
- Works from non-Western traditions, such as Chinese, Japanese, African, or other global styles.
- Avant-garde or experimental music.
- Repertoire based on folk music traditions from a specific culture or region.

*The written submission (with suggested word counts) should include:*

- **Introduction (250 words)**
  - Explanation of the chosen theme and its relevance.
  - Overview of how the repertoire set aligns with Grade 6 to 8 students’ learning.
- **Repertoire Selection (700 words)**
  - Brief description of each piece (3–5 pieces) with suggested grade level.
  - Discussion of its musical and technical challenges.
  - Explanation of why it fits within the selected theme.
  - References to scores, recordings, or other resources for the selected pieces.
- **Pedagogical Rationale (400 words)**
  - How the repertoire enhances musical skills and knowledge.
  - Consideration of historical, cultural, or stylistic significance.
  - Possible teaching approaches and supplementary resources.
- **Conclusion (200 words)**
  - Summary of the value of the curated repertoire.
  - Reflection on how it broadens students’ musical perspectives.

*Candidates should demonstrate:*

- A clearly defined theme with repertoire appropriate for Grade 6 to 8 students
- An ability to select repertoire that provides a variety of styles and techniques
- A well-structured and insightful explanation of how the repertoire benefits students
- An understanding of historical and cultural insights
- Inclusion of well-researched references (scores, recordings, academic sources)
- Structure, clarity, and appropriate academic writing

**Written submissions** should be presented in a scholarly manner with appropriate citation and referencing where relevant. A Bibliography must be attached at the end of the assignment. Footnotes and the bibliography are not included in the word count. Resource materials and examples of repertoire may be included for illustrative purposes, either as hyperlinks within the text or as images in an attached Appendix.

*Written submissions must include a front page with:*

- Your Full Name
- Qualification Level and Instrument – e.g., L.T.Dip.A. Pianoforte
- Unit of Study – Unit 3A
- Date of Completion
- Word Count [excluding footnotes and bibliography]

Format: PDF document

Assessment: By examiner and moderator

Weighting: 50%

Pass Mark: 35%

*\*Refer to the 'Guide for Referencing' when preparing submissions.*

### **Unit 3B: Video Recording:**

#### **Curating Lesser-Known Repertoire: A Resource for Grade 6–8 Students**

**Duration: 20 minutes (±10%)**

Candidates are required to present and perform their selected repertoire from Unit 3A in a **video lecture demonstration** that explores the performance and pedagogical aspects of the pieces. This presentation should provide insight into the repertoire's significance, technical demands, interpretative possibilities, and teaching value.

Performance Demonstrations should be integrated throughout with **selected excerpts** from each piece to illustrate key technical or musical points. Full performances are not required, but excerpts should effectively demonstrate important aspects.

Candidates should ensure their video demonstration is well-structured and engaging, providing valuable insights for both performers and teachers.

Candidates should introduce the chosen theme and explain its relevance to the Grade 6 to 8 teaching repertoire, highlighting what makes the works engaging or rewarding to play. Background information should be provided on each piece (composer, style, historical context, or unique features) with an explanation of the piece's significance within the literature and its pedagogical value.

A discussion of technical and musical challenges might include fingering, articulation, phrasing, and dynamic control, along with common difficulties students may encounter and possible teaching strategies. A discussion of interpretative decisions (tempo, expression, stylistic considerations) may be

discussed. To conclude, candidates should reflect on the overall value of this repertoire in expanding students' musical and technical development.

*Candidates should demonstrate:*

- A well-chosen theme with relevance to Grade 6 to 8 students
- Insightful information on each piece, including composer, style, historical context, and any unique features
- An ability to discuss key technical challenges
- An understanding of appropriate stylistic interpretation with personal artistic insights
- Well-chosen excerpts that highlight key musical points
- A high level of performance including musical expression and technical accuracy
- A clear, engaging and logically structured presentation
- An ability to summarize the overall value of the repertoire in the given context, including giving meaningful insights into the broader impact of the selected pieces on learning

The camera angle for this assignment should clearly show the candidate at the instrument.

Please refer to the ANZCA website for guidance on recording videos for this assignment. A short **test video** must be uploaded and approved to ensure that angles and visibility are sufficient for assessment purposes.

*Once recording has started, please announce the following:*

- Your Full Name
- Qualification Level and Instrument – e.g., L.T.Dip.A. Pianoforte
- Unit of Study – Unit 3B
- Date of Recording
- Duration of Session

Format: Video recording

Assessment: By examiner and moderator

Weighting: 50%

Pass Mark: 35%

*\*Refer to the 'Guide for Referencing' when preparing submissions.*

## Module 4: Music Teaching – Innovative

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One submission is required for Module 4:

- Unit 4: Written Submission. *Choice of Task*

The word 'innovative' comes from the Latin *innovare*, meaning 'a new idea, device or method'. Innovative teachers believe that innovative thought leads to invention, and trailblazes new approaches and ideas.

Module 4 is designed to encourage the candidate to be innovative by researching leading contemporary contributors and resources and to develop critical thinking and engagement with current discourse in music education.

**Unit 4** candidates should choose **one** of the following two questions:

1. *Contributions of Contemporary Music Educators:*  
Written Submission. 1500 words ( $\pm 10\%$ ), **or**
2. *Critical Review of Contemporary Music Education Resources:*  
Written Submission (1500 words  $\pm 10\%$ ) or Video Presentation (12 minutes  $\pm 10\%$ )

### **Unit 4: Question 1 – Written Submission**

The Evolution of Instrumental Teaching: Contributions of Contemporary Music Educators

**Word Count: 1500 words ( $\pm 10\%$ )**

Candidates are required to discuss the work of three contemporary presenters, authors, or scholars who are reshaping how music is taught and experienced. These figures may include practitioners, bloggers, researchers, policymakers, or technologists whose work you have encountered through workshops, conferences, academic writing, online content, or social media.

Your discussion should identify key trends in contemporary music education that impact instrumental teaching. Potential topics (examples, but not limited to):

- Student-Centred and Adaptive Learning (e.g., personalized and flexible learning approaches)
- Technology Integration (e.g., digital tools, virtual lessons, AI-powered feedback)
- Inclusivity and Diversity (e.g., expanded repertoire, adaptive music teaching)
- Informal and Collaborative Learning (e.g., peer learning, improvisation, popular music approaches)
- Well-Being and Holistic Education (e.g., mindfulness, performance anxiety strategies, social-emotional learning)
- Cross-Disciplinary Approaches (e.g., neuroscience research, STEAM integration)
- Changing Assessment and Credentialing (e.g., portfolio-based assessment, micro-credentials)

In your discussion, consider the following points to demonstrate critical engagement with the selected trends and their relevance to your instrumental teaching practice:

- Analyse the contributions of your chosen figures in shaping these trends, considering both their impact and any limitations or debates surrounding their work.
- Reflect on how their work inspires and challenges your own teaching practices, providing specific examples of how their ideas could be (or have been) applied in your own instrumental teaching.
- Consider global and cultural perspectives, discussing how music education trends may vary across different regions or communities.

Your response does not need to compare the selected figures but should provide a thoughtful discussion of their individual contributions.

*Candidates should demonstrate:*

- A clear understanding of contemporary trends in music education and their impact on instrumental teaching
- An insightful discussion of each chosen figure's contribution
- Personal reflection on how these contributions challenge or inspire the candidate's own teaching methods
- An ability to identify and discuss key trends affecting instrumental teaching (as outlined in the question)
- An ability to use clear and concise language appropriate for an academic discussion
- Inclusion of appropriate citations and a well-formatted bibliography

Format: PDF document

Assessment: By examiner and moderator

Weighting: 100%

Pass Mark: 70%

*\*Refer to the 'Guide for Referencing' when preparing submissions.*

#### **Unit 4: Question 2 – Written Submission or Video Presentation**

##### **A Critical Review of Contemporary Music Education Resources**

**Word Count: 1200 words (±10%) or Video: 12 minutes (±10%)**

Candidates are required to select three music education resources such as a blog, podcast, TED Talk, online course, or YouTube presentation by a contemporary music educator and write a critical review discussing its relevance, strengths, and weaknesses in the context of instrumental teaching.

*The review should address the following:*

- **Summarise** the key ideas presented in each resource, outlining its main contributions to contemporary music education.
- **Identify** the trend(s) reflected in each resource (e.g., technology integration, student-centred learning, inclusivity, informal learning, neuroscience, assessment changes).
- **Critically evaluate** the strengths and limitations of each resource, considering its reliability, relevance, and potential impact on instrumental teaching.
- **Reflect** on how the ideas presented in each resource challenge or inspire your own teaching practices. Provide specific examples of how these concepts could be (or have been) implemented in your teaching.

Your response does not need to compare the selected resources but should provide a thoughtful discussion of their individual contributions.

*Candidates should demonstrate:*

- A clear and comprehensive summary of key ideas presented in each resource
- An ability to identify and explain the key trends reflected in each resource
- An ability to critically evaluate the strengths and weaknesses of each resource
- An ability to reflect on how the ideas inspire or challenge personal teaching practices
- An ability to use clear and concise language appropriate for an academic discussion
- Inclusion of appropriate citations and a well-formatted bibliography

Format: PDF document or Video recording

Assessment: By examiner and moderator

Weighting: 100%

Pass Mark: 70%

*\*Refer to the 'Guide for Referencing' when preparing submissions.*

**Written submissions** should be written in a scholarly manner with appropriate citation and referencing where relevant. A Bibliography and Glossary should be attached at the end of this assignment. NB Footnotes, Bibliography and Glossary are not included in the word count.

*Written submissions must include a front page with:*

- Your Full Name
- Qualification Level and Instrument – e.g., L.T.Dip.A. Pianoforte
- Unit of Study – Unit 4
- Question number
- Date of Completion
- Word Count [excluding footnotes and bibliography]

**Video submissions** may consist of the candidate speaking to the camera, or as a video demonstration at the instrument if applicable. PowerPoint presentations may be included.

*Once recording has started, please announce the following:*

- Your Full Name
- Qualification Level and Instrument – e.g., L.T.Dip.A. Pianoforte
- Unit of Study – Unit 4
- Question Number
- Date of Recording
- Duration of Recording

Please refer to the website for guidance on recording videos for this assignment. If presenting at an instrument, it is a requirement that a **test video** be uploaded and approved to ensure that angles and visibility are sufficient for the purpose of this assessment.