

# Teaching Certificate ANZCA [T.Cert.A.]

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*Perfect for emerging teachers, covering early grades from Introductory to Grade 1.*

## Entry Requirements

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- ANZCA Gr.6 Practical (Credit or higher) on the chosen instrument, and a Gr.2 ANZCA Theory Pass
- Equivalent exams from other boards may be accepted as prerequisites upon application
- Recommended minimum age: 16 years
- Candidates are expected to be teaching a minimum of two students regularly at the beginner 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: Teaching Certificate**

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*The T.Cert.A. consists of four modules:*

- Module 1 – Music Teaching: Fundamentals
- Module 2 – Music Teaching: Repertoire
- Module 3 – Music Teaching: Technique
- Module 4 – Music Teaching: Context

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

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

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 – Fundamentals

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*Two submissions are required for Module 1:*

- Unit 1A: Written Submission – *Creative Teaching in the Early Grades*
- Unit 1B: Video Recording – *Micro Teaching Demonstration Videos*

### **Unit 1A: Written Submission – Creative Teaching in the Early Grades**

**Word Count: 2,500 words (±10%)**

The ability to solve musical problems in a piece is fundamental to successful teaching. When addressing these problems, it is helpful to be aware of the individual elements of music (i.e., Tempo, Beat, Metre, Rhythm, Melody, Harmony, Articulation, Dynamics, Phrasing and Form) which when combined create an organised musical work.

Candidates are required to define each of the above musical elements and state the general function of the element within musical works. 500 words (±10%)

Select two contrasting pieces from each grade level—Introductory, Preparatory, Preliminary, and Grade 1—from the relevant ANZCA syllabus for their chosen instrument. List the pieces with title, composer, and source. For each of the eight pieces, choose two musical elements that are important to the integrity of the piece. Pinpoint and describe the musical problems that may occur with the playing of these elements in the piece by a novice student. Ensure a variety of musical elements are covered across the eight pieces. 700 words (±10%)

For each of the eight selected repertoire pieces, design and describe a series of engaging *off-the-bench* (away-from-the-instrument) activities that effectively address and develop the two specific musical challenges previously identified within that work. Each activity must be directly linked to its corresponding problem, showing how it helps students understand the chosen element in the context of the piece and perform it with greater integrity. Explain how the activity reinforces learning in a practical and accessible way. Consider incorporating methodologies such as Dalcroze, Kodály, or Orff, and the use of props, percussion, movement, or other creative resources. 1,300 words (±10%).

*Candidates should demonstrate:*

- An understanding of the segmented elements within a piece of music
- The capacity to devise creative ‘off the bench’ activities that assist student learning
- The ability to use a range of strategies and suitable resources in the activities
- The ability to solve musical problems away from the instrument
- Some understanding of the major philosophies of music education
- Appropriate referencing where applicable

**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., T.Cert.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 to Referencing’ when preparing submissions.*

## Unit 1B: Video Recording – Micro Teaching Demonstration Videos

Duration: Two videos, 10 minutes each (±10%)

Candidates must submit two continuous, unedited video recordings (10 minutes each, ±10%) of micro-teaching sessions. Each session should involve the candidate teaching a student of their choice. The sessions may feature the same student or different students. The repertoire and grade level are at the candidate's discretion, but each session must feature a different piece played by the student.

In each session, the student should play a short segment of a work [8–16 bars] that they are currently preparing in their regular lesson. This should be followed by the candidate working with the student on that segment.

The teaching should demonstrate creative solutions to musical problems and must include at least one 'off the bench' activity. Following any activity away from the instrument, the student should return to the instrument and replay the segment. The candidate should then provide feedback to the student, noting any changes in the performance.

*Candidates should demonstrate:*

- An understanding of the current skills of the student
- An ability to 'deconstruct' a piece, pinpointing musical elements that require correction in the student's performance
- Thoughtful and creative 'off the bench' activities that focus on specific elements
- A variety of approaches to engage and inspire
- An ability to encourage natural musical expression in every interaction
- An ability to give feedback to the student

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.

Micro-teaching videos may be uploaded separately or combined into a single file.

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

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

Format: Video recording

Assessment: By examiner and moderator

Weighting: 50%

Pass Mark: 35%

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

## Module 2: Music Teaching – Repertoire

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*Three submissions are required for Module 2:*

- Unit 2A: Written Submission – *Understanding the Repertoire*
- Unit 2B: Video Recording – *Performance of Selected Repertoire*
- Unit 2C: Live Online – *Viva Voce Examination*

Unit 2A and Unit 2B must be uploaded for assessment at the same time, prior to the scheduling of Unit 2C (*Viva Voce Examination*), which is conducted online.

### **Unit 2A: Written Submission – Understanding the Repertoire**

**Word Count: 2,000 words (±10%)**

An understanding of musical genres and stylistic practices is essential for selecting and teaching appropriate and contrasting repertoire for performance examinations. In this assignment, candidates will explore and discuss some of the significant periods and genres of music, selecting suitable repertoire from these genres.

*Required genres for this assignment (Piano only):*

1. Baroque
2. Classical
3. Romantic
4. Western art music – 20<sup>th</sup> Century and beyond
5. Pop & Rock
6. Blues
7. Boogie
8. Ragtime

Candidates presenting instruments other than piano should contact ANZCA to confirm the required genres and repertoire selection for their instrument.

*\*There are two parts to the discussion as outlined below. The completed assignment must be uploaded as ONE submission.*

#### **Part 1: Written Analysis – 2,000 words (±10%)**

For each genre, candidates must explore its key features with reference to their chosen instrument, including—but not limited to—an understanding of the timeline and historical context; awareness of popular styles, forms, and composition types; knowledge of the instruments typically used; familiarity with relevant composers (or composer/performers in modern genres) and an understanding of stylistic practices.

Candidates may interpret “composition types” more broadly for contemporary genres to include common song forms or performance structures (e.g., 12-bar blues, verse–chorus, ballad, etc.).

#### **Part 2: Repertoire Selection – this is excluded from the word count**

Candidates must select 40 pieces at Grade 1 level, with five pieces for each of the required eight genres. For each genre, four pieces must be chosen from the ANZCA syllabus, and one piece must be sourced independently as a free-choice piece. Repertoire may be listed in table or document form and should include the Genre, Title, Composer and Source.

*Candidates should demonstrate:*

- An understanding of the timeline and historical context for each genre
- Awareness of popular styles, forms, and compositions
- A knowledge of the instruments used for specific genres

- Familiarity with composers for each genre relevant to candidate's instrument
- An understanding of stylistic practices
- The ability to select repertoire for the required genres
- Appropriate referencing where applicable

**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., T.Cert.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: 50%

Pass Mark: 35%

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

## **Unit 2B: Video Recording – Performance of Selected Repertoire**

**Duration: 10 minutes (±10%)**

Candidates are required to select one piece from each genre of their compiled list from Unit 2A – eight pieces in total. Candidates should record a 10-minute continuous, unedited video of themselves performing the eight pieces.

*The performances should demonstrate:*

- Accuracy of note reading and integrity of rhythm and metre
- Fluency, technical facility, intonation, and articulation appropriate to the chosen repertoire
- A stylistic understanding of the articulation, dynamics, and expressive techniques

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., T.Cert.A. Pianoforte
- Unit of Study – Unit 2B
- Date of Recording
- Introduce each piece with its title, composer, and grade level

Format: Video recording

Assessment: By examiner and moderator

Weighting: 20%

Pass Mark: 14%

## **Unit 2C: Live Online – Viva Voce Exam**

**Duration: 20 minutes (±10%)**

*The Viva Voce exam will be conducted live online with an examiner. The discussion will focus on the following topics and how these relate to the selected repertoire performed in Unit 2B.*

- Historical context
- Timeline and dates of the genre
- Stylistic practices
- Popular styles and forms
- Notable composers of the period [relevant to candidate's instrument]
- Keyboard instruments used [for piano candidates]

*Candidates should demonstrate:*

- An understanding of the timeline and historical context for each genre
- An awareness of the popular styles, forms, and compositions of each genre
- A knowledge of the instruments used for specific genres
- A knowledge of composers writing for the genres relevant to candidate's instrument
- An understanding of the various stylistic practices
- The ability to select repertoire for the required genres

This is an online discussion with the examiner using Zoom. We provide full instructions after you have submitted Units 2A and 2B. The discussion may be in any language but, if not in English, you must provide your own translator.

Format: Examined online Assessment: By examiner Weighting: 30% Pass Mark: 21%
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## Module 3: Music Teaching – Technique

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Two submissions are required for Module 3:

- Unit 3A: Written Submission – *Introducing Basic Instrumental Technique*
- Unit 3B: Video Recording – *Five Micro Teaching Demonstration Videos*

### Unit 3A: Written Submission – Introducing Basic Instrumental Technique

**Word Count: 1,500 words (±10%)**

Candidates are required to discuss the introduction of basic instrumental technique to the beginner i.e., in the first year of teaching.

There are three parts to the discussion as outlined below. Candidates entering on instruments other than piano should modify the content where applicable to suit their chosen instrument. It is recommended that candidates consult with an expert mentor/teacher or reputable source when preparing this unit of study.

#### Part 1: Foundational Technique

*Piano candidates only. [Other instrumentalists: contact ANZCA for instrument specific questions.]*

*Discuss each of the following:*

- Posture and seating position at the piano
- The placement and role of the torso, shoulders, upper arm, and forearm
- Position of the feet and importance of supporting the feet in children
- Correct placement of hands on the keys
- Correct alignment of fingers, hand, and forearm
- The thumb – placement in the hand, where thumb touches the key, and role of the thumb in playing
- Common sources of tension and how to avoid these

#### Part 2: Teaching Sound Production

Discuss how you would teach each of the following *at the instrument* to produce the correct action and sound production.

- Staccato
- Legato
- Slurs
- Dynamics [loud and soft]

#### Part 3: Repertoire Selection for Technique

List 12 pieces from beginner tutor books that offer opportunities to work on staccato, legato, slurs and dynamics (three pieces per technique). For each piece, include the title, composer, and the source, and clearly indicate which action the piece is suited for.

*Candidates should demonstrate:*

- An understanding of the essential foundations of instrumental playing
- An understanding of technique for the beginner
- An ability to teach specific techniques [staccato, legato, slurs and dynamics]
- An ability to choose pieces in tutor books that facilitate the practice of technique
- Appropriate referencing where applicable

**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., T.Cert.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 to Referencing' when preparing submissions.*

### **Unit 3B: Video Recording – Five Micro Teaching Demonstration Videos**

**Duration: Five videos, 2 minutes each (±10%)**

Candidates must submit five continuous, unedited videos, each 2 minutes in length (±10%), demonstrating micro-teaching sessions. Each session should show the candidate teaching a student a component of the Technical Work from the Introductory and Preparatory grades of the ANZCA Examination Syllabus.

The micro-teaching sessions may feature the same student or different students. The student may be more advanced than the grade level being demonstrated.

#### **Example of Session Content** (*adapt for instruments other than piano*)

- Session 1: Introductory grade, Penta scale of D major – ascending and descending, legato, hands separately
- Session 2: Introductory grade, Triad of C major – root position, hands separately
- Session 3: Preparatory grade, Scale of G major – one octave, ascending and descending, legato, hands separately
- Session 4: Preparatory grade, Scale of C major – one octave, contrary motion, ascending and descending, legato, hands together
- Session 5: Preparatory grade, Arpeggio Exercise in C major – hands separately

Each session must be **2 minutes in duration (±10%)**.

*Candidates should demonstrate:*

- The ability to teach appropriate technique that facilitates ease of playing
- The ability to correct posture and seating position
- Correct placement of hands on the keys
- Correct alignment and use of fingers, thumb, hand, and forearm
- The ability to correct common sources of tension
- The ability to teach good sound production

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.

Micro-teaching videos may be uploaded separately or combined into a single file.

*Once recording has started for each micro-teaching session, please announce the following:*

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

Format: Video recording

Assessment: By examiner and moderator.

Weighting: 50%

Pass Mark: 35%

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

## Module 4: Music Teaching – Context

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*Five submissions are required for Module 4:*

- Unit 4A: *Mandatory Task*
- Unit 4B: *Choice of Task*
- Unit 4C: *Choice of Task*
- Unit 4D: *Choice of Task*
- Unit 4E: *Choice of Task*

These tasks are designed to give candidates the opportunity to research topics of interest and importance related to effective studio practice and music teaching. Each unit may be completed as a written submission or a video presentation.

### **Unit 4A: Mandatory Task – Reflection on Learning and Teaching Approach** **Written Submission (1000 words $\pm$ 10%) or Video Presentation (10 minutes $\pm$ 10%)**

Provide a thoughtful and reflective summary of the insights you have gained throughout your preparation for this exam.

*In your response, consider the following:*

- Highlight the most valuable concepts, techniques, or perspectives you have developed during your studies. How has your understanding of music education, pedagogy, and the ANZCA syllabus deepened?
- Reflect on how this learning experience has influenced your teaching approach. Has it reinforced or altered any of your existing beliefs about music instruction?
- Discuss how you plan to incorporate these insights into your teaching practice. What specific strategies, methodologies, or activities will you implement with your students?
- Identify any challenges you encountered during your studies and explain how overcoming them has contributed to your growth as a music educator.
- Consider how you will continue to develop as a teacher beyond this exam. Are there specific areas you wish to explore further or refine in your teaching practice?

Your response should be personal, reflective, and well-structured, demonstrating critical thinking about your learning journey and its impact on your teaching.

Format: PDF document or Video recording

Assessment: By examiner and moderator

Weighting: 40%

Pass Mark: 28%

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

### **Unit 4B: Choice of Task**

**Written Submission (500 words  $\pm$ 10%) or Video Presentation (5 minutes  $\pm$ 10%)**

*Choose one of the following:*

1. In your opinion and experience, at what age do you believe a child is ready to start formal instrumental lessons? What factors have influenced your perspective?
2. Many young children participate in early childhood music programs such as Kindermusik and Kinder Beat. What advantages can early music education offer, and how might it influence a child's readiness for starting instrumental lessons later on?

3. Discuss various strategies for motivating primary-aged students to engage in regular practice, considering both intrinsic and extrinsic motivators. Include examples of incentives and techniques you use in your teaching studio to encourage consistent practice.
4. How important is it for young instrumentalists to participate in public performances? Explain your reasoning, including examples of how these experiences have influenced your students. What types of opportunities do you provide or suggest for your students to get involved in?

Format: PDF document or Video recording

Assessment: By examiner and moderator

Weighting: 15%

Pass Mark: 10.5%

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

#### **Unit 4C: Choice of Task**

**Written Submission (500 words  $\pm 10\%$ ) or Video Presentation (5 minutes  $\pm 10\%$ )**

*Choose one of the following:*

1. What is ear training, and why should it be incorporated into a teaching curriculum? Provide examples of activities that demonstrate how you integrate ear training into your studio teaching.
2. Note-reading is an essential skill. Describe your approach to teaching it in the first year of tuition.
3. 'Fun' is often viewed as key to maintaining student engagement. How would you identify what is fun for a child in instrumental lessons, and what activities do you believe are both beneficial and entertaining? Additionally, how would you explain the importance of gamification or deliberate play to a parent?
4. Do you think it is better for students to memorise their pieces or to play with the music? Discuss the reasons for your opinion.

Format: PDF document or Video recording

Assessment: By examiner and moderator

Weighting: 15%

Pass Mark: 10.5%

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

#### **Unit 4D: Choice of Task**

**Written Submission (500 words  $\pm 10\%$ ) or Video Presentation (5 minutes  $\pm 10\%$ )**

*Piano candidates' example. [Other instrumentalists: contact ANZCA for instrument specific questions.]*

*Choose one of the following:*

1. What are the advantages and disadvantages of a digital pianoforte in comparison to an acoustic instrument?

2. Discuss how you introduce the sustaining (damper) pedal to beginners. Include 3–5 examples of repertoire from the Grade 1 ANZCA syllabus where the pedal can be used, and discuss the technique required for best results.
3. How would you explain the meaning and origin of the term *pianoforte* to a beginner? Additionally, how would you describe and demonstrate the mechanics of a modern grand piano?
4. What advice would you give to someone purchasing an electronic/digital piano for a beginner student? What important features should the instrument have? Is there a model that you would recommend, and why?

Format: PDF document or Video recording  
 Assessment: By examiner and moderator  
 Weighting: 15%  
 Pass Mark: 10.5%  
*\*Refer to the 'Guide to Referencing' when preparing submissions.*

#### **Unit 4E: Choice of Task**

#### **Written Submission (500 words $\pm$ 10%) or Video Presentation (5 minutes $\pm$ 10%)**

*Choose one of the following:*

1. Discuss three method or tutor books suitable for your instrument, specifically designed for beginners in their first term of lessons. For each of the following learners, explain why the chosen book is appropriate:
  - a) A child aged 5–7 years
  - b) A teenager
  - c) An adult
2. Many studio teachers incorporate apps into their teaching to enhance learning. Describe the apps you use and explain how they benefit students. How would you address a parent's concerns about screen time?
3. How would you support and inspire a primary-age child who enjoys composing their own music? What strategies would you use to help a beginner develop their skills? Discuss various approaches, activities, and resources that could be beneficial.
4. Create a detailed inventory of the resources you use in your teaching studio. This may include your studio layout, equipment, instruments (both tuned and untuned), music books, essential scores, recorded music, sound systems, props, software, apps, and any other tools integral to your daily instruction. For each resource, explain its purpose, how you incorporate it into your teaching, and why it is essential to your studio practice.

Format: PDF document or Video recording  
 Assessment: By examiner and moderator  
 Weighting: 15%  
 Pass Mark: 10.5%  
*\*Refer to the 'Guide to Referencing' when preparing submissions.*

*Candidates should demonstrate:*

- An ability to research a topic in a systematic manner
- An ability to organise material in a concise and logical manner

- An ability to use correct grammar, usage, punctuation, and spelling
- An ability to document evidence and sources of information
- An ability to address the given task and purpose
- An ability to support the discussion with specific details, examples, and facts from personal experience or other sources

**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., T.Cert.A. Pianoforte
- Module of Study – Module 4
- Unit of Study
- Question Number
- Date of Completion
- Word Count [excluding footnotes and bibliography]

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

*Video submissions must include the following for each task. Once recording has started, please announce the following:*

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

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.

**The final mark for Module 4 will be calculated from the combined weighted results of all five submissions.**

#### **Module 4 Assessment Summary**

Format: PDF document or Video recording

Assessment: By examiner and moderator

Weighting: 100%

Pass Mark: 70%