



Accredited

# OCR LEVEL 3 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN **PERFORMING ARTS**

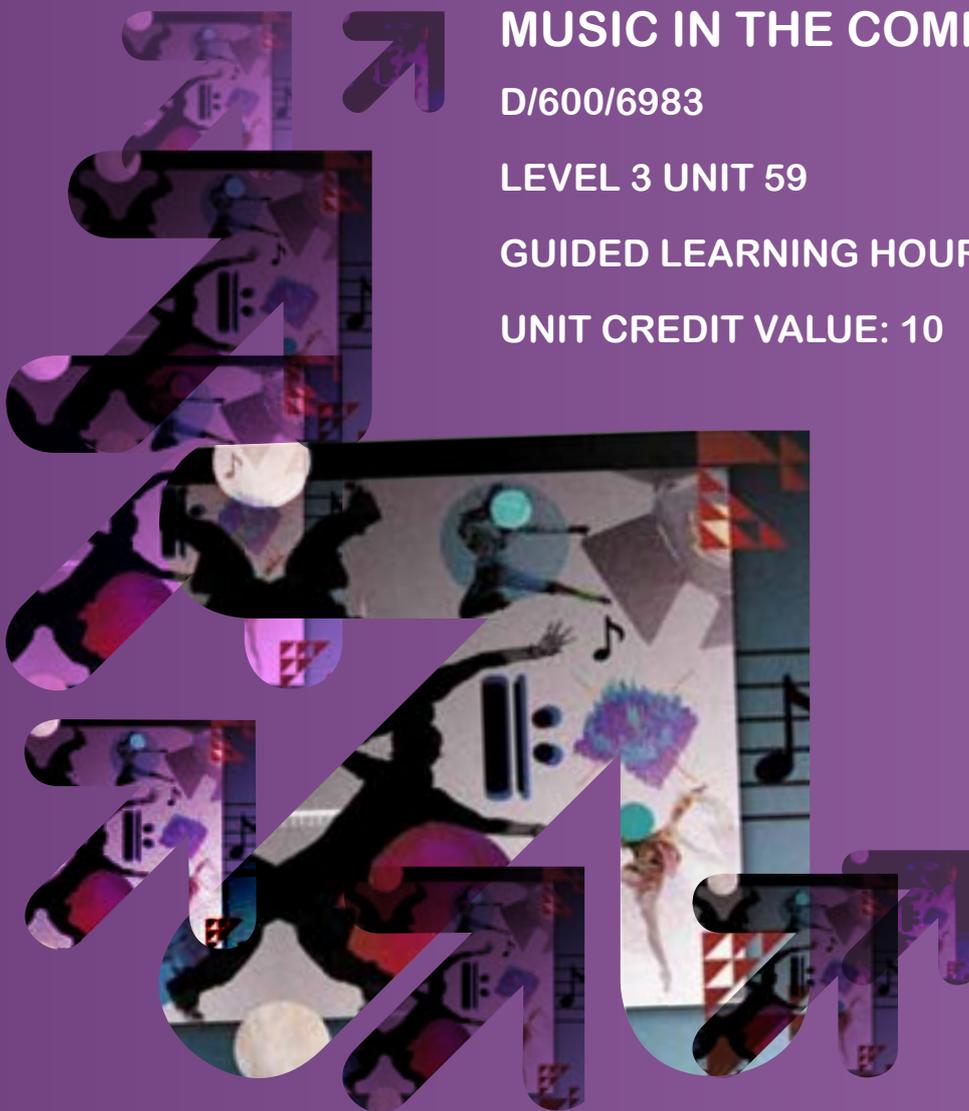
## **MUSIC IN THE COMMUNITY**

D/600/6983

LEVEL 3 UNIT 59

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



# MUSIC IN THE COMMUNITY

D/600/6983

LEVEL 3 UNIT 59

## AIM OF UNIT

Working as a community artist can be both challenging and highly rewarding, and community groups of all ages, abilities and cultural backgrounds have benefited from working with committed and creative young artists. This unit concentrates on music and will equip learners with the range of skills to be able to propose, set up and deliver music workshops to community groups. It is intended for those learners who have an interest in passing on their passion for music to non-specialists and non-professionals, and who feel that there are many benefits to be enjoyed by participants. It will also enable learners to take on a set of transferable skills that will underpin freelance work in their chosen artistic field. The unit involves developing a project proposal that forms the basis for a funding application and a pilot workshop that will test some of the ideas and approaches in the final proposal.

## ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO)	Pass	Merit	Distinction
The learner will:	The learner can:	To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
1 Know the context and purpose of community music-making including practitioners and organisations	P1 describe the context and purpose of music-making in community settings referring to practitioners and organisations	M1 develop ideas for a community music project	D1 produce a community music project application that is fit-for-purpose and ready for delivery to sponsoring organisation
2 Be able to lead practical music-making activities	P2 use selected practical music-making activities with a group of participants	M2 produce pilot workshop contents for a clearly identified target group	D2 deliver a pilot workshop for a clearly identified target group with confidence and clarity
3 Be able to plan and participate in a community music-making project for a specific community group and/or venue	P3 participate in the planning and delivery of a community music project		
4 Know how to monitor and evaluate a community music-making project	P4 describe the implementation and outcome of the community music project from conception to realisation, referring to appropriate feedback	M3 produce a plan for expanding the community music project	D3 present a workable plan for expanding the community project to an audience of peers and community representatives

## TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

Anything which follows an i.e. details what must be taught as part of that area of content.

Anything which follows an e.g. is illustrative. It should be noted that where e.g. is used, learners must know and be able to apply relevant examples to their work although these do not need to be the same ones specified in the unit content.

### Know the context and purpose of community music-making including practitioners and organisations

- Understanding how different cultural and social communities work together.
- Knowledge and understanding of community groups and projects: registers and networks, umbrella organisations. (local / countywide examples).
- Funding streams and the process of producing applications for grants and sponsorship.

### Be able to lead practical music-making activities

- Learners need instruction in recognising learning styles and developing participant-centred practical work including:
- How to audit the initial abilities of individuals within groups, differentiate delivery, incremental skills development and using benchmarks and milestones.
- Matching learner skills and aspirations to needs of group: the needs of different age-groups and levels of ability.
- Artistic content: appropriate thematic approaches to idea and music generation.
- The dynamics of groups and recognising potential conflicts and tensions. Coaching and mentoring skills.
- How to encourage group ownership of work and collective decision-making Principles of Health and Safety when working practically with groups: warming-up, pace and extension of skills.

### Be able to plan and participate in a community music-making project for a specific community group and/or venue

- Research and development of a project: its scale, initial idea and identification of client group; community and social needs; scoping and timescales; articulating purpose, aims, objectives of project.
- Social Agendas. Identifying stakeholders.
- Identifying relevant sources of funding and appropriate grant-awarding organisations, working in partnership with organisations.
- Approaching groups: initial contact, negotiating the scope of the project, compromise and contingency.

### Know how to monitor and evaluate a community music-making project

- Documentation and monitoring of process.
- Acting on feedback from participants and other stakeholders.
- Critical analysis of strengths and weaknesses of pilot workshop.
- Editing, adaptation and honing of final project documentation and approaches.

## DELIVERY GUIDANCE

This unit allows for both written work through the documentation and development of a proposal for a community music project and practical workshops. Although only one pilot workshop with a target group is specified for assessment, teachers should provide learners with the opportunity to try out a range of practical ideas and methods, initially within their own cohort and then with other non-specialist groups.

### Know the context and purpose of community music-making including practitioners and organisations

The starting point for delivery could be the exploration of learners' aspirations in a community music context. Why do they want to deliver music in the community, what benefits do they think music has in the community? This may lead to research into what community music work is already being done in the region or nationally and what kind of provision the community wants and needs. It is helpful for learners to have some contact with professionals working in their local community and they could participate in practical sessions and/or question and answer type sessions to identify issues and risks. Learners should examine a range of possible funding sources and view examples of real life projects, if possible, to gain a full understanding of the process and the range of potential contexts.

### Be able to lead practical music-making activities

Learners will need to be given the opportunities to lead practical group workshops from early on in the programme. This will begin the process of recognising appropriate strategies for group work and pitching work at the right level. Learners may have music skills and technical ability that are accomplished and fluent but the purpose of this learning outcome is to identify and develop the specific skills that would be appropriate to deliver in a community group workshop. How this learning outcome is realised will depend heavily on the possible target groups that learners are working to identify. It may be, for instance, that some learners will be directed to explore the needs of a group in terms of their communication skills or their emotional or physical dexterity. Learners could be encouraged to define music skills and techniques at a very basic level and start their defined processes in very simple areas. Learners could be given workshops that explore warm-up and ice-breaking games and exercises.

They could be taken through the stages of skills development, auditing and evaluating their own development and applying these to the work of others through peer-assessment and observation.

### Be able to plan and participate in a community music-making project for a specific community group and/or venue

Learners need to be encouraged early on in the programme to identify the kind of community group that they may want to work with. Once the type of group has been established, learners should be provided with the framework for a formal application process starting with rationale, aims and objectives and identifying the final recipient of the project proposal. Essentially, the project is the learner's own and delivery should be about making learners aware of the structures and processes for self-directed research and development. Guidance should be provided to learners on how they match their aspirations for group work with the practical demands of finding the target group and beginning the contact process. This could involve locating registries of local groups in libraries, with local authorities and with representative organisations.

### Know how to monitor and evaluate a community music-making project

Learners should be encouraged from early on to monitor all stages of the developmental process. This could also involve keeping records of contacts with organisations and groups and noting changes to plans and ideas that respond to suggestions and feedback. Learners could be encouraged to use formative and summative methods of assessing the progress of their project. Significant stages, such as the pilot workshop, could be acknowledged with an intensive analysis of strengths and weaknesses. Work with student groups could be summarised with questionnaires and an end-of-workshop plenary. Learners could be encouraged to set up 'controlled' workshops that examine particular outcomes or skills.

## SUGGESTED ASSESSMENT SCENARIOS AND GUIDANCE ON ASSESSMENT

### Assessment and Grading Criteria P1, M1, D1

Learners must produce a portfolio that details previous or current projects from a range of practitioners and organisations, either locally or nationally. They should include project aims and objectives, sources of funding, participant details, activities and any project reviews.

For **M1** learners should include an outline of possible ideas for their own community music project that consists of project aims, potential participants and proposed activities. Learners should identify three possible feasible projects.

For **D1** learners should include draft proposals and the development stages of a project application for one of their proposed projects in **M1**. They must also include the completed final project documentation in the appropriate form for the funding/sponsoring organisation.

### Assessment and Grading Criteria P2, M2, D2

Evidence here should consist of DVD evidence of learners leading a series of practical group activities. This should include warm-ups and specific activities within a music workshop for a group of peers. This should be supported by portfolio evidence that includes generic notes on working with groups, listing learning styles and potential issues, consideration of a range of activities and Health and Safety risk assessments.

For **M2** learners should include a plan for a short pilot workshop session for a specified group outside of their peer group. This should include a rationale for the choice of activities in relation to the needs of the group and a Health and Safety risk assessment. Activities should be appropriate to the needs of the group and the context of the rationale.

For **D2** learners should deliver their pilot workshop to the specified group. This may be done in small groups of 2 or 3 and each should lead the session for a maximum of 5 minutes.

### Assessment and Grading Criterion P3

Learners must identify a community group that they want to work with and put together a plan for a feasible project. Learners must consider potential funding and begin a formal application process starting with rationale, aims and objectives and identifying and approaching the final recipient of the project proposal. Learners must plan their schedule, activities and resources and seek relevant permissions. They may work together in groups, a maximum of four to plan and deliver the project to their specified group.

Evidence will consist of the documentation and recording of the preparation and delivery of the project in the learner's portfolio.

### Assessment and Grading Criteria P4, M3, D3

Learners will produce a summary of their experience of the process including a final evaluation. This may be a written or verbal presentation and should clearly identify the learner's role, any challenges they have faced and any skills they have developed.

For **M3** learner's should produce a plan to identify any possible potential for repeating or increasing the project in the future. This should include rationale, target groups, potential sources of funding and likely outcomes.

For **D3** learners should present their plan to a specified target audience.

## RESOURCES

Dance Studio. Office and research facilities. Performance locations in community – schools, village halls, churches etc.

## LINKS TO NOS

Suite	Ref	National Occupational Standards
Assist in developing a community arts project	CCSCA5	<p>Assist with evaluation of the project on completion</p> <p>Assist with tracking and monitoring the project to ensure it runs to agreed timescales and budget</p> <p>Agree the key aims and objectives of a proposed plan and your role within the project team</p>
Use digital production technology in composing music	CCSMR15	<p>Compose a piece of music, using digital software creatively, for different styles and genres</p> <p>Produce and evaluate music compositions for relevant markets</p> <p>Review and respond appropriately to feedback on music compositions</p>
Assist with partnership liaison for a community arts project	CCSCA6	<p>Participate in research into existing local art and/or education provision</p> <p>Contribute to writing the terms of reference for a community arts project with a number of partners</p> <p>Help to plan and organise a community partnership project, e.g. health and safety, risk assessment, timetabling, contracting artists, booking equipment etc.</p> <p>Support identification and sourcing of resources for a community partnership project</p>



## CONTACT US

Staff at the OCR Customer Contact Centre are available to take your call between 8am and 5.30pm, Monday to Friday.

We're always delighted to answer questions and give advice.

Telephone 02476 851509

Email [cambridgetechnicals@ocr.org.uk](mailto:cambridgetechnicals@ocr.org.uk)

[www.ocr.org.uk](http://www.ocr.org.uk)