



Pearson  
BTEC

Certificate  
Extended Certificate  
Diploma

# Specification

# BTEC FIRST PERFORMING ARTS

**From September 2018**

BTEC Level 1/Level 2 First Certificate in Performing Arts

BTEC Level 1/Level 2 First Extended Certificate in Performing Arts

BTEC Level 1/Level 2 First Diploma in Performing Arts

Issue 7



Pearson  
BTEC Level 1/Level 2  
First Certificate  
in Performing Arts

Pearson  
BTEC Level 1/Level 2  
First Extended Certificate  
in Performing Arts

Pearson  
BTEC Level 1/Level 2  
First Diploma in  
Performing Arts

## **Specification**

First teaching September 2018

Issue 7

## **Edexcel, BTEC and LCCI qualifications**

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This specification is Issue 7. We will inform centres of any changes to this issue. The latest issue can be found on our website.

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*All information in this specification is correct at time of publication.*

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**Summary of Pearson BTEC Level 1/Level 2 Certificate, Extended Certificate and Diploma in Performing Arts Issue 7 changes**

<b>Summary of changes made between previous issue and this current issue</b>	<b>Page/section number</b>
TQT for the Certificate has changed to 320. TQT for the Extended Certificate has changed to 480. TQT for the Diploma has changed to 640.	Page 6

<b>Summary of changes made between Issue 4 and Issue 6</b>	<b>Page/section number</b>
Teacher observation has been removed throughout the specification.	Throughout
The wording in <i>Section 8 Internal assessment</i> subsection <i>Dealing with malpractice</i> has been updated to clarify suspension of certification in certain circumstances.	Page 58
<i>Section 10 Awarding and reporting the qualifications</i> The wording under <i>Calculation of qualification change</i> has been updated.	Page 66
The wording under <i>Section 10 Awarding and reporting for the qualifications</i> subsection <i>Calculation of the qualification grade</i> has been updated to clarify current practice in ensuring maintenance and consistency of qualification standards.	Pages 69-70
<b>Unit 2: Preparation, Performance and Production</b> <i>Learning aim A: Take part in the preparations for a live performance</i> <ul style="list-style-type: none"> <li>• 'Learners will take part in activities that explore and develop' updated to 'Learners will take part in activities to research, explore and develop'</li> <li>• 'explore' updated to 'explore and research'</li> </ul>	Pages 86
<b>Unit 3: Acting Skills</b> <i>Assessment guidance</i> <ul style="list-style-type: none"> <li>• 'sessions supported by teacher observations.' removed from the content</li> <li>• 'Evidence should be in the form of a recording of the performance,' updated to 'Evidence should be in the form of video recordings of milestone rehearsals and the final performance'</li> </ul> <i>Suggested assignment outlines</i> <ul style="list-style-type: none"> <li>• 'Teacher observations.' removed from the assessment evidence</li> </ul>	Pages 104, 106

Summary of changes made between Issue 4 and Issue 6	Page/section number
<p><b>Unit 4: Dance Skills</b></p> <p><i>Assessment guidance</i></p> <ul style="list-style-type: none"> <li>• 'exercises and this should be supported by teacher observations and/or witness statements.' removed from the content</li> <li>• 'Learning aim B could be evidenced through a written report, audio/video recording of the performance (a one-minute technical sequence) or viva voce examination.' updated to 'Learning aim B should be evidenced through video recordings of rehearsals and the final performance.'</li> </ul> <p><i>Suggested assignment outlines</i></p> <ul style="list-style-type: none"> <li>• 'Teacher observations.' removed from the assessment evidence</li> <li>• 'Witness statements.' removed from the assessment evidence</li> </ul>	Pages 114, 116
<p><b>Unit 5: Musical Theatre Skills</b></p> <p><i>Assessment guidance</i></p> <ul style="list-style-type: none"> <li>• 'which should be supported by teacher observation.' removed from the content</li> </ul> <p><i>Suggested assignment outlines</i></p> <ul style="list-style-type: none"> <li>• 'Teacher observations.' removed from the assessment evidence</li> </ul>	Pages 123, 126
<p><b>Unit 6: Music Performance Skills</b></p> <p><i>Assessment guidance</i></p> <ul style="list-style-type: none"> <li>• 'sessions supported by teacher observation records.' Removed</li> </ul> <p><i>Suggested assignment outlines</i></p> <ul style="list-style-type: none"> <li>• 'Teacher observations.' removed from the assessment evidence</li> </ul>	Page 134, 136
<p><b>Unit 7: Production Skills for Performance</b></p> <p><i>Teacher guidance</i></p> <p><i>Assessment guidance</i></p> <ul style="list-style-type: none"> <li>• 'Teacher observation reports.' updated to 'Teacher observation reports if necessary'</li> </ul>	Page 145
<p><b>Unit 10: Movement Skills</b></p> <p><i>Assessment Guidance</i></p> <p>'Teacher observations and/or witness statements can be used as supporting evidence for all criteria in this unit' has been removed.</p> <p><i>Suggested assignment outlines</i></p> <p>Assessment evidence</p> <p>'Teacher observations' has been removed.</p>	Pages 169, 171
<p><b>Unit 11: Devising Performance Work</b></p> <p><i>Assessment Guidance</i></p> <p>6th paragraph 'Much of this evidence will be in the form of teacher observation statements, supported by video or photographic evidence of selected classes, workshops or rehearsals' has been removed.</p> <p><i>Suggested assignment outlines</i></p> <p>Assessment evidence</p> <p>'Teacher observations' has been removed.</p>	Pages 178, 180

Summary of changes made between Issue 4 and Issue 6	Page/section number
<p><b>Unit 12: Exploring Improvisation</b></p> <p><i>Assessment Guidance</i></p> <p>'Teacher observations' has been removed.</p> <p><i>Suggested assignment outlines</i></p> <p>Assessment evidence</p> <p>'Teacher' has been removed.</p>	Pages 187, 189
<p><b>Unit 13: Multimedia Performance</b></p> <p><i>Assessment Guidance</i></p> <p>'Teacher observations' has been removed.</p> <p><i>Suggested assignment outlines</i></p> <p>Assessment evidence</p> <p>'Teacher' has been removed.</p>	Pages 197, 199
<p><b>Unit 14: Voice and Speech for Performers</b></p> <p><i>Assessment Guidance</i></p> <p>'Teacher observations' has been removed.</p> <p><i>Suggested assignment outlines</i></p> <p>Assessment evidence</p> <p>'Teacher' has been removed.</p>	Pages 207, 208
<p><b>Unit 15: Performing Scripted Plays</b></p> <p><i>Assessment Guidance</i> has been reworded for Learning Aim A and Learning Aim B.</p> <p><i>Suggested assignment outlines</i></p> <p>Assessment evidence</p> <p>'Teacher observations' has been removed.</p>	Page 217, 219
<p><b>Unit 16: Contemporary Dance Techniques</b></p> <p><i>Assessment Guidance</i></p> <p>'Teacher observations and learner records such as logbooks' has been removed.</p> <p><i>Suggested assignment outlines</i></p> <p>Assessment evidence</p> <p>'Teacher' has been removed.</p>	Pages 227, 229
<p><b>Unit 17: Exploring Urban Dance</b></p> <p><i>Assessment Guidance</i></p> <p>3rd paragraph – reworded and updated.</p>	Page 238
<p><b>Unit 18: Jazz Dance Techniques</b></p> <p><i>Assessment Guidance</i></p> <p>2nd paragraph – reworded and updated.</p>	Page 246
<p><b>Unit 20: Realising Costume Design for Performance</b></p> <p><i>Assessment Guidance</i></p> <p>Learning Aim A and B have been reworded and updated.</p>	Page 262

Summary of changes made between Issue 4 and Issue 6	Page/section number
<b>Unit 22: Realising Prop Design for Performance</b> <i>Assessment Guidance</i> 2nd and 3rd Paragraph – reworded and updated.	Page 277
<b>Unit 23: Realising Mask Design for Performance</b> <i>Assessment Guidance</i> 3rd and 4th Paragraph – reworded and updated.	Page 286
<b>Unit 24: Lighting for Performance</b> <i>Assessment Guidance</i> 2nd Paragraph – reworded and updated.	Page 295
<b>Unit 25: Sound for Performance</b> <i>Assessment Guidance</i> 2nd Paragraph – reworded and updated.	Page 305

If you need further information on these changes or what they mean, please contact us via our website at: [qualifications.pearson.com](http://qualifications.pearson.com).



# Welcome to your BTEC First specification

For more than 25 years, BTECs have earned their reputation as well-established, enduringly effective qualifications. They have a proven track record in improving motivation and achievement among young learners. Additionally, BTECs provide progression routes to the next stage of education or to employment.

## What are the key principles of the BTEC Firsts?

To support young people to succeed and progress in their education, we have drawn on our consultation and embedded four key design principles into the BTEC Firsts.

### 1 Standards: a common core and external assessment

Each Level 2 BTEC First qualification has an essential core of knowledge and applied skills. We have introduced external assessment appropriate to the sector. This provides independent evidence of learning and progression alongside the predominantly portfolio-based assessment.

### 2 Quality: a robust quality-assurance model

Building on strong foundations, we have further developed our quality-assurance model to ensure robust support for learners, centres and assessors.

We will make sure that:

- every BTEC learner's work is independently scrutinised through the external assessment process
- every BTEC assessor will take part in a sampling and quality review during the teaching cycle
- we visit each BTEC centre every year to review and support your quality processes.

We believe this combination of rigour, dialogue and support will underpin the validity of the teacher-led assessment and the learner-centric approach that lie at the heart of BTEC learning.

### 3 Breadth and progression: a range of options building on the mandatory units, contextualised English and mathematics

The **mandatory units** assess knowledge, understanding and skills that are essential to the curriculum area or vocational industry. These mandatory units ensure that all learners receive a thorough grounding in the sector to support progression to their next stage in education or employment.

The **optional specialist units** provide a closer focus on a vocational area, supporting progression to a more specialised Level 3 vocational or academic course or to an Apprenticeship.

Opportunities to develop skills in English and mathematics are indicated in the units where appropriate. These give learners the opportunity to practise these essential skills in naturally occurring and meaningful contexts, where appropriate to the sector.

#### **4 Recognising achievement: opportunity to achieve at Level 1**

The BTEC Firsts will continue to provide for the needs of learners who are aiming to achieve a Level 2 qualification. However, we have recognised that for some learners achieving this standard in all units in one to two years may not be possible. Therefore, the qualifications have been designed as Level 1/Level 2 qualifications with grades available at Level 2 and at Level 1 Pass.

#### **Improved specification and support**

In our consultation, we also asked about what kind of guidance you, as teachers and tutors, need. As a result, we have streamlined the specification to make the units easier to navigate, and we provide enhanced support in the accompanying *Delivery Guide*.

#### **Thank you**

Finally, we would like to extend our thanks to everyone who provided support and feedback during the development of the new BTEC Firsts, particularly all of you who helped to shape these new qualifications. We hope you enjoy teaching the course.

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## Purpose of this specification

The purpose of this specification, as defined by Ofqual, is to set out:

- the objectives of each qualification in the suite
- any other qualification that a learner must complete before taking a qualification
- any prior knowledge, skills or understanding that the learner is required to have before taking the qualifications
- units that a learner must complete before a qualification can be awarded, and any optional routes
- any other requirements that a learner must have satisfied before they can be assessed, or before a qualification can be awarded
- the knowledge, skills and understanding that will be assessed as part of the qualifications (giving a clear indication of their coverage and depth)
- the method of any assessment and any associated requirements relating to it
- the criteria against which learners' level of attainment will be measured (such as assessment criteria)
- any specimen materials (supplied separately)
- any specified levels of attainment.

## Qualification titles and Qualification Numbers

Qualification title	<b>Pearson BTEC Level 1/Level 2 First Certificate in Performing Arts</b>
Qualification Number (QN)	<b>600/6869/3</b>

Qualification title	<b>Pearson BTEC Level 1/Level 2 First Extended Certificate in Performing Arts</b>
Qualification Number (QN)	<b>600/6870/X</b>

Qualification title	<b>Pearson BTEC Level 1/Level 2 First Diploma in Performing Arts</b>
Qualification Number (QN)	<b>601/0168/4</b>

These qualifications are on the Regulated Qualifications Framework (RQF).

Your centre should use the Qualification Number (QN) when seeking funding for your learners.

The qualification title, units and QN will appear on each learner's final certificate. You should tell your learners this when your centre recruits them and registers them with us. Further information on certification is in our *UK Information Manual*, available on our website: [qualifications.pearson.com](http://qualifications.pearson.com)



# 1 What are BTEC Firsts?

BTEC First qualifications were originally designed for use in colleges, schools and the workplace as an introductory Level 2 course for learners wanting to study in the context of a vocational sector. This is still relevant today. The knowledge, understanding and skills learned in studying a BTEC First will aid progression to further study and prepare learners to enter the workplace in due course. In the Performing Arts sector, typical employment opportunities may include working as a performer in theatre, film, television or radio, or working in stage management or theatre administration as a theatre designer or technician.

These qualifications are intended primarily for learners in the 14–19 age group, but they may also be used by other learners who wish to gain an introductory understanding of a vocational area. When taken as part of a balanced curriculum, there is a clear progression route to a Level 3 course or an Apprenticeship.

BTECs are vocationally-related qualifications, where learners develop knowledge and understanding by applying their learning and skills in a work-related context. Additionally, they are popular and effective because they engage learners to take responsibility for their own learning and to develop skills that are essential for the modern-day workplace. These skills include: teamworking; working from a prescribed brief; working to deadlines; presenting information effectively; and accurately completing administrative tasks and processes. BTEC Firsts motivate learners and open doors to progression to further study and responsibility in the workplace.

## The BTEC First suite of qualifications

The following qualifications are part of the BTEC First suite:

- Application of Science
- Applied Science
- Art and Design
- Business
- Children’s Play, Learning and Development
- Construction and the Built Environment
- Creative Digital Media Production
- Engineering
- Health and Social Care
- Hospitality
- Information and Creative Technology
- Music
- Performing Arts
- Principles of Applied Science
- Public Services
- Sport
- Travel and Tourism.

Visit [qualifications.pearson.com](https://www.pearson.com/qualifications) for information about these qualifications.

## Objectives of the BTEC First suite

The BTEC First suite will:

- enable you, as teachers, tutors and training providers, to offer a high-quality vocational and applied curriculum that is broad and engaging for all learners
- help you to secure a balanced curriculum overall, so that learners in the 14–19 age group have the opportunity to apply their knowledge, skills and understanding in the context of future development
- provide learners with opportunities to link education and the world of work in engaging, relevant and practical ways
- enable learners to enhance their English and mathematical competence in relevant, applied scenarios
- support learners' development of transferable interpersonal skills, including working with others, problem solving, independent study, and personal, learning and thinking skills
- provide learners with a route through education that has clear progression pathways to further study or an Apprenticeship.

## Breadth and progression

These qualifications have a core of underpinning knowledge, skills and understanding, and a range of options to reflect the breadth of pathways within a sector. This gives learners the opportunity to:

- gain a broad understanding and knowledge of a vocational sector
- investigate areas of specific interest
- develop essential skills and attributes prized by employers, further education colleges and higher education institutions.

This suite of qualifications provides opportunities for learners to progress to either academic or more specialised vocational pathways.

## Progression from Level 1

These qualifications have been designed to provide progression from the following qualifications, which contain sector-relevant content at Level 1:

- Pearson BTEC Level 1 Certificate in Performing Arts
- Pearson BTEC Level 1 Diploma in Performing Arts.

These qualifications are also designed to provide progression from the following qualifications:

- Pearson BTEC Level 1 Certificate in Vocational Studies
- Pearson BTEC Level 1 Diploma in Vocational Studies.

See our website for further details.

## 2 Key features of the BTEC First suite of qualifications

The BTEC Level 1/Level 2 First qualifications:

- have a range of sizes in the suite
- are Level 2 qualifications; learners who do not achieve at Level 2 may achieve a grade of Level 1 Pass
- have smaller sizes in the suite primarily aimed at learners aged 14 years and over, while the Extended Certificate and Diploma have been designed for those aged 16 years and over
- are available on the Regulated Qualifications Framework (RQF)
- present knowledge in a work-related context
- give learners the opportunity to develop and apply skills in English and mathematics in naturally occurring, work-related contexts
- provide opportunities for synoptic assessment through applying skills, knowledge and understanding gained to realistic or work-related tasks, such as projects and work experience, and to deepen learning through more specialist units.

The Pearson BTEC Level 1/Level 2 First **Award**:

- has mandatory and optional specialist units
- has 25 per cent of the qualification that is externally assessed. Pearson sets and marks these assessments
- is graded from Level 2 P to Level 2 D\*. Learners who do not achieve at Level 2 may achieve a grade of Level 1 Pass. Learners whose level of achievement is below Level 1 will receive an Unclassified (U) result.

The Pearson BTEC Level 1/Level 2 First **Certificate**:

- has mandatory and optional specialist units
- has 25 per cent of the qualification that is externally assessed; Pearson sets and marks these assessments
- is graded from Level 2 PP to Level 2 D\*D\*. Learners who do not achieve at Level 2 may achieve a grade of Level 1 Pass. Learners whose level of achievement is below Level 1 will receive an Unclassified (U) result.

The Pearson BTEC Level 1/Level 2 First **Extended Certificate**:

- has mandatory and optional specialist units
- has 16.67 per cent of the qualification that is externally assessed; Pearson sets and marks these assessments
- is graded from Level 2 PP to Level 2 D\*D\*. Learners who do not achieve at Level 2 may achieve a grade of Level 1 Pass. Learners whose level of achievement is below Level 1 will receive an Unclassified (U) result.

The Pearson BTEC Level 1/Level 2 First **Diploma**:

- has mandatory and optional specialist units
- has 12.5 per cent of the qualification that is externally assessed; Pearson sets and marks these assessments
- is graded from Level 2 PP to Level 2 D\*D\*. Learners who do not achieve at Level 2 may achieve a grade of Level 1 Pass. Learners whose level of achievement is below Level 1 will receive an Unclassified (U) result.

## Total qualification time (TQT)

For all regulated qualifications, Pearson specifies a total number of hours that it is expected learners will be required to undertake in order to complete and show achievement for the qualification: this is the Total Qualification Time (TQT).

The TQT value indicates the size of a qualification.

Within this, Pearson will also identify the number of Guided Learning Hours (GLH) that we expect a centre delivering the qualification will need to provide. Guided learning means activities that directly or immediately involve tutors and assessors in teaching, supervising, and invigilating learners, such as lessons, tutorials, online instruction and supervised study.

In addition to guided learning, other required learning directed by tutors or assessors will include private study, preparation for assessment and undertaking assessment when not under supervision, such as preparatory reading, revision and independent research.

Qualifications can also have a credit value, which is equal to one tenth of TQT, rounded to the nearest whole number.

## Qualification sizes for BTEC Firsts in the Performing Arts sector

This suite of BTEC Level 1/Level 2 Firsts for the Performing Arts sector is available in the following sizes:

	<b>GLH</b>	<b>TQT</b>
First Award	120	160
First Certificate	240	320
First Extended Certificate	360	480
First Diploma	480	640

## **Types of units in the qualifications**

The BTEC First qualifications have mandatory units and optional specialist units. See *Section 4 Qualification structures* for more detailed information. For these qualifications, learners will need to complete all the mandatory units and, where appropriate, a selection of optional specialist units. This is to ensure that all learners have broad and balanced coverage of the vocational sector.

### **Mandatory units**

Mandatory units are designed to cover the body of content that employers and educators within the sector consider essential for 14–19-year-old learners. These units support the remainder of the learning needed for these qualifications. There will be both internal- and external assessment.

### **Optional specialist units**

The remaining units in these qualifications are sector-specific, optional specialist units. These units focus on a particular area within the vocational sector and give learners an opportunity to demonstrate knowledge, skills and understanding.



**Pearson BTEC  
Level 1/Level 2  
First Certificate,  
Extended Certificate  
and Diploma in Performing Arts**





### 3 Pearson BTEC Level 1/Level 2 First Certificate, Extended Certificate and Diploma in Performing Arts

#### Rationale for the Pearson BTEC Level 1/Level 2 First Certificate, Extended Certificate and Diploma in Performing Arts

##### Aims

The aims of all qualifications in the BTEC First suite in Performing Arts are to:

- inspire and enthuse learners to consider a career in the Performing Arts sector
- give learners the opportunity to gain broad knowledge and understanding of, and develop skills in, the Performing Arts sector
- support progression to specialised Level 3 qualifications in Performing Arts, or to an Apprenticeship
- give learners the potential opportunity, in due course, to enter employment in a wide range of job roles.

Specific aims of the **BTEC First Certificate** in Performing Arts are to:

- add breadth to learners' knowledge and understanding of the Performing Arts sector as part of their career progression and development plans
- support learners who have had some achievement in their Key Stage 4 programme and who wish to 'top up' their Level 2 achievement to progress to employment or other qualifications.

Specific aims of the **BTEC First Extended Certificate** in Performing Arts are to:

- build on learner achievement and interest developed through related Level 1 or Level 2 qualifications in Performing Arts, including the Pearson BTEC Level 1/Level 2 First Award and Certificate in Performing Arts
- allow learners to specialise or to deepen their understanding through the provision of a broad range of optional specialist units
- provide a comprehensive and challenging programme of study related to Performing Arts that is particularly suited to post-16 learners who have the relevant interest and aptitude to progress in the sector
- give learners the potential opportunity to progress to employment or to employment in a wide range of job roles across the Performing Arts sector, for example performing in its various forms; roles in stage management, production and set design, related administration and technical roles.

Specific aims of the **BTEC First Diploma** in Performing Arts are to:

- allow learners to further specialise by including additional optional specialist units that require 60 Guided Learning Hours of study
- provide a comprehensive and challenging programme of study related to performing arts that is particularly suited to post-16 learners who have the relevant interest and aptitude to progress in the sector
- broaden and deepen learners' understanding of performing arts careers and their attributes

- provide a broad and balanced programme of study through the mandatory units that develop knowledge, skills and understanding that are relevant to the sector as a whole
- provide opportunities for the development of transferable skills related to study and vocational application that provide a platform for success both within performing arts and elsewhere
- build on achievement and interest developed through related level 1 or level 2 qualifications in performing arts including the BTEC Level 1/Level 2 First Award, Certificate or Extended Certificate in Performing Arts
- give learners the potential opportunity to progress to employment, or progress within employment in a wide range of job roles across the performing arts sector, including: performing in its various forms; roles in stage management, production and design, construction, and making props and sets; and in related administration and technical roles
- support progression into specialised level 3 qualifications in Performing Arts, general qualifications in Drama and Theatre Studies, or progression into an apprenticeship.

## The provision for study in the BTEC Level 1/Level 2 First Certificate, Extended Certificate and Diploma

### BTEC First Certificate

This qualification is built on four mandatory **units** that form the fundamental knowledge and understanding of performing arts principles. Three of these units (Units 1, 2 and 8) appear in all sizes of the BTEC Level 1/Level 2 First qualifications in Performing Arts. The fourth mandatory unit will vary depending on the endorsed pathway. This qualification also a choice from **optional specialist units**, thereby providing an opportunity to develop a broader understanding of the performing arts sector, including groups of units about performance and production. In addition, this qualification introduces a number of specialist areas, and the opportunity to acquire some of the practical skills identified by employers as the fundamental building blocks for competence in the workplace. All the units can be viewed in the *Summary of units in the BTEC Level 1/Level 2 First in Performing Arts in Annexe E*.

### BTEC First Extended Certificate

In addition to the mandatory units and the optional specialist units in the Certificate, the Extended Certificate includes further units with a greater level of depth and specialism, so allowing learners to follow areas of specific interest/a pathway with a specific interest or to link units to give greater depth of vocational understanding.

### BTEC First Diploma

In the Diploma, there are additional mandatory units that help learners develop the ability to draw together and apply learning in vocational applications.

### Mandatory units

The three common mandatory units within these qualifications ensure that all learners will develop:

- ability to apply knowledge and demonstrate analysis through external assessment:
  - for example, *Unit 1: Individual Showcase*, which looks at what to include in a letter of application and how to prepare audition pieces or presentations that demonstrate relevant skills and knowledge. This unit is **externally assessed** and has been identified to support progression in the performing arts sector.

- practical and vocational skills:
  - for example, *Unit 2: Preparation, Performance and Production*, where learners will take part in the preparations for a live performance, and in the performance itself, in a performance or production role, demonstrating related vocational skills and techniques.
- understanding of the sector, employment and careers:
  - for example, *Unit 8: Performing Arts Industry*, which looks at a range of performing arts organisations and venues, and the people who work in the industry in various roles, such as administration, technical and production roles. This unit is **externally assessed**. The other mandatory units ensure that all learners will develop.
- knowledge that underpins learning in other units in the qualification:
  - for example, Unit 3: Acting Skills, Unit 4: Dance Skills, Unit 5: Musical Theatre Skills, Unit 6: Music Performance Skills and Unit 7: Production Skills for Performance, where sector-specific vocational knowledge and practical skills are learnt and underpin all the units in the qualification.

The additional mandatory units within the Diploma qualifications ensure that all learners will develop:

- understanding of the sector, employment and careers, for example:
  - *Unit 9: Performance in Context*, where learners examine a performance piece to understand the context for development
  - *Unit 37: Performing Arts Enterprise*, which encourages learners to participate in running an enterprise which is viable and sustainable.
- understanding of the sector, employment and careers:
  - for example, *Unit 31: Community Arts*, which encourages learners to explore the different aspects of the role of arts in a local community, gaining understanding of opportunities available.

### Optional Specialist units

In the Pearson BTEC Level 1/Level 2 First Certificate in Performing Arts, the additional units that build on those included within Pearson BTEC Level 1/Level 2 First Award in Performing Arts are:

- *Unit 9: Performance in Context*, which looks at how performance work comes to be created within a particular context, where learners will be able to focus on a specific performance piece from a period of their choice.
- *Unit 11: Devising Performance Work*, which asks the learner to devise a piece of performance work, developing skills and techniques that will help to shape the performance to an audience.
- *Unit 14: Voice and Speech for Performers*, this is a unit in which learners will begin to develop their voice skills and how to use their voice in performance.
- *Unit 15: Performing Scripted Plays*, which introduces learners to the main stages of creating a performance and will require learners to engage with a play.
- *Unit 16: Contemporary Dance Techniques*, which builds the skills required to demonstrate these dance techniques.
- *Unit 17: Exploring Urban Dance Styles*, which builds the skills required to demonstrate these dance techniques.
- *Unit 18: Jazz Dance Techniques*, which builds the skills required to demonstrate these dance techniques.

- *Unit 19: Design Planning for Performance*, which will explore the different stages of the design development process, including analysing a performance piece and evaluating design opportunities. Learners will develop their ideas through the research process.
- *Unit 20: Realising Costume Design for Performance*, which looks at the construction skills and materials used when preparing costumes for a technical production.
- *Unit 21: Realising Set Design for Performance*, which looks at the construction skills and materials used when preparing sets for a technical production.
- *Unit 22: Realising Prop Design for Performance*, which looks at the construction skills and materials used when preparing props for a technical production.
- *Unit 23: Realising Mask Design for Performance*, which looks at the construction skills and materials used when preparing masks for a technical production.
- *Unit 24: Lighting for Performance*, which provides learners with a chance to find out about the different types of lighting equipment, investigating their key features and how they work.
- *Unit 25: Sound for Performance*, which provides learners with a chance to find out about the different types of sound equipment, investigating key features and how they work.
- *Unit 28: Make-up for Performance*, which will introduce learners to make-up application skills in a range of contexts.

The units available are restricted so that learners do not choose too specialist a route within the Certificate. Optional specialist units build on the skills unit(s) taken within the qualification. Assessment of these units should not take place until the skills unit(s) have been completed. Assessment evidence that has been produced for the skills unit(s) cannot also be used for the optional specialist units.

In the Pearson BTEC Level 1/Level 2 First Extended Certificate in Performing Arts, the additional units which build on those included within Pearson BTEC Level 1/Level 2 First Certificate in Performing Arts are:

- *Unit 10: Movement Skills*, which gives learners an understanding of the mechanics of movement, and how this contributes to communication.
- *Unit 12: Exploring Improvisation*, which gives learners an understanding of improvisation techniques, and will challenge their responses to different stimuli.
- *Unit 13: Multimedia Performance*, which will allow learners to explore the many possibilities for integrating different media into live performance.
- *Unit 26: Supporting Performance: Stage Management*, which gives learners a working knowledge of the process of supporting performances backstage, from the initial planning stages to the end of a production run.
- *Unit 27: Supporting Performance: Front of House*, which gives learners a working knowledge of the process of supporting performances front of house, from the initial planning stages to the end of a production run.
- *Unit 29: Wardrobe for Stage Performance*, which gives learners the knowledge and experience to take their first steps toward a possible career in theatre wardrobe.

Optional specialist units build on the skills unit(s) taken within the qualification. Assessment of these units should not take place until the skills unit(s) have been completed. Assessment evidence that has been produced for the skills unit(s) cannot also be used for the optional specialist units.

In the Pearson BTEC Level 1/Level 2 First Diploma in Performing Arts, the additional units offer centres flexibility to tailor the programme to the local area and give learners the opportunity to pursue more specialist interests. These units may be selected to:

- extend knowledge and understanding developed in mandatory units:
  - for example, in *Unit 35: Physical Theatre Performance*, where learners will look at physical theatre that uses dance and/or drama skills.
- deepen and enhance practical application of vocational skills:
  - for example, by directing performance, participating in a variety performance or creating a multimedia production.
- provide synopticity:
  - for example, optional specialist units allow for learners to apply learning that has been gained through mandatory units (*Unit 3–Unit 8*).
- develop general work-related skills:
  - for example, by preparing and using work-related skills in a work placement context in performing arts, or by taking assessments set in a vocational context.

### Pathways leading to endorsed titles

The Pearson BTEC Level 1/Level 2 First Certificate in Performing Arts offers a choice of four endorsed pathways for learners, designed to provide programmes of study to suit individual needs. Endorsement means that the certificate received on passing the course will include the name of the pathway in brackets.

- Pearson BTEC Level 1/Level 2 First Certificate in Performing Arts (Acting)
- Pearson BTEC Level 1/Level 2 First Certificate in Performing Arts (Dance)
- Pearson BTEC Level 1/Level 2 First Certificate in Performing Arts (Musical Theatre)
- Pearson BTEC Level 1/Level 2 First Certificate in Performing Arts (Production).

The Pearson BTEC Level 1/Level 2 First Extended Certificate in Performing Arts offers a choice of three endorsed pathways for learners, designed to provide programmes of study to suit individual needs.

The qualification offers a choice of three endorsed pathways:

- Pearson BTEC Level 1/Level 2 First Extended Certificate in Performing Arts (Acting)
- Pearson BTEC Level 1/Level 2 First Extended Certificate in Performing Arts (Dance)
- Pearson BTEC Level 1/Level 2 First Extended Certificate in Performing Arts (Production).

Additionally in this qualification there is an unendorsed pathway:

- Pearson BTEC Level 1/Level 2 First Extended Certificate in Performing Arts.

The unendorsed performing arts pathway allows learners to achieve a cross-disciplinary qualification using a selection of performance and production units.

The Pearson BTEC Level 1/Level 2 First Diploma in Performing Arts has pathways that lead to the following endorsed titles:

- BTEC Level 1/Level 2 First Diploma in Performing Arts (Acting)
- BTEC Level 1/Level 2 First Diploma in Performing Arts (Dance)
- BTEC Level 1/Level 2 First Diploma in Performing Arts (Production).

These pathways cater for learners who are following a selection of units linked to a more specialist focus within the sector. These pathways have been developed in order to allow learners to follow a more specialist route within acting, dance or production. These pathways will be of interest to those thinking about potential progression into roles working on stage, or in production in the performing arts.

The endorsed pathways ensure that the majority, if not all, of the units offered in the pathway are in a particular discipline or area of study. The endorsed pathway will indicate to the learner, future education establishments, training providers and employers which discipline or area of study is the focus for the course.

Units within each of the qualifications have been grouped together in their respective disciplines, with restrictions as to the number of units that can be taken. This is to ensure that a broad route of study is taken, dependent on the discipline chosen in the pathway.

Note: The Pearson BTEC Level 1/Level 2 First Certificate/Extended Certificate/Diploma in Performing Arts qualifications can be taken as stand-alone qualifications or extend the achievement learners have demonstrated through the Pearson BTEC Level 1/Level 2 First Award in Performing Arts qualification with additional units to make up the requisite number of guided learning hours and to fulfil the rules of combination see Section 4, Qualification structure.

See *Annexe F* for the structure of the Pearson BTEC Level 1/Level 2 First Award in Performing Arts qualification.

## Assessment approach

The Pearson BTEC Level 1/Level 2 First Certificate, Extended Certificate and Diploma in Performing Arts include two externally-assessed units. This will help learners as they progress either into higher levels of vocational learning or to related academic qualifications.

The remaining units are internally assessed. Internal assessment allows learners to develop a wider range of skills and provides evidence towards meeting the unit assessment criteria. Evidence for assessment can be generated through a range of activities, including role play, practical performance and verbal presentations.

Delivery strategies should reflect the nature of work in the Performing Arts sector by encouraging learners to research and carry out assessment in the workplace, or in simulated working conditions, wherever possible. It will be beneficial to learners to use local examples, wherever possible, and for your centre to engage with local employers for support and input. This allows a more realistic and motivating basis for learning and can start to ensure that learning serves the needs of local areas.

Learners should be encouraged to take responsibility for their own learning and achievement, taking account of the industry standards for behaviour and performance.

## Progression opportunities

The BTEC Level 1/Level 2 First Certificate, Extended Certificate and Diploma in Performing Arts provide the knowledge, skills and understanding for Level 2 learners to progress to:

- other Level 2 vocational qualifications and related competence-based qualifications for the Performing Arts sector
- Level 3 vocational qualifications, such as BTEC Nationals, specifically the Pearson BTEC Level 3 National in Performing Arts
- related academic qualifications, such as GCE in Drama or Theatre Studies.

## English and mathematics

English and mathematics are essential for progression to further education and employment.

The BTEC First Certificate, Extended Certificate and Diploma in Performing Arts support the development of English and mathematics knowledge and skills. Opportunities to develop skills are indicated within unit assessment criteria grids. These will give learners the opportunity to enhance and reinforce skills related to these areas in naturally occurring relevant contexts.

## Developing employability skills

One of the main purposes of BTEC qualifications is to help learners to progress, ultimately, to employment. Employers require learners to have certain technical skills, knowledge and understanding, but they also require employees to demonstrate employability skills. These skills enable learners to adapt to the roles needed to survive in the global economy and enhance their effectiveness in the workplace.

Employability skills include: self-management, teamworking, business and customer awareness, problem solving, communication, basic literacy and numeracy, a positive attitude to work, and the use of IT.

Throughout the **BTEC First suite** in Performing Arts, learners should develop a range of employability skills, engage with employers and carry out work-related activities. These opportunities are signposted in the *Suggested assignment* outlines at the end of each unit.

For example, across the units within the BTEC First Certificate learners develop:

- project-/self-management and independent-learning skills, through units such as *Unit 9: Performance in Context*, which requires learners to explore the original context of a play and consider its potential for a contemporary audience
- teamworking, through units such as *Unit 2: Preparation, Performance and Production*, where learners are required to work together as a team to produce a production
- communication skills, through units such as *Unit 15: Performing Scripted Plays*, which requires learners to engage with a play, working with other members of a team
- business awareness and customer awareness skills, as assignments are set in a vocational context.

## Stakeholder support

These qualifications reflect the needs of employers, further and higher education representatives and professional organisations. Key stakeholders were consulted during the development of these qualifications.

## 4 Qualification structures

The BTEC First suite of qualifications includes the:

- Award – 120 GLH
- Certificate – 240 GLH
- Extended Certificate – 360 GLH
- Diploma – 480 GLH.

Some units for the BTEC First suite appear only in certain qualification sizes. The *Summary of units* table (see *Annexe E*) lists each unit in the suite and how it is used in the individual qualifications.

The qualification structures show the permitted combinations for the qualifications.

If a learner has already achieved a BTEC Level 1/Level 2 First Award in the same sector, they may carry forward their unit results for use in the larger qualifications. It is the responsibility of the centre to ensure that the required number of guided learning hours and correct unit combination are adhered to.

The qualification structures for the Certificate, Extended Certificate and Diploma are listed on the following pages.



## Qualification structure for the Pearson BTEC Level 1/Level 2 First Certificate in Performing Arts (Acting)

This qualification is taught over 240 guided learning hours (GLH). It has mandatory and optional specialist units.

Learners must complete the four mandatory units, and a choice of optional specialist units (either three units from Group A, **or** two units from Group A **plus** one unit from Group B) to reach a total of 240 GLH.

If a learner has already achieved a BTEC Level 1/Level 2 First Award qualification, they may carry forward their unit results for use in larger BTEC Level 1/Level 2 First qualifications within the same sector.

The units available in the BTEC Level 1/Level 2 First Award in Performing Arts qualification are Units 1 to 7. Please see *Annexe F* for the structure of the BTEC Level 1/Level 2 First Award in Performing Arts qualification.

This BTEC First Certificate has units that your centre assesses (internal) and units that Pearson sets and marks (external).

Pearson BTEC Level 1/Level 2 First Certificate in Performing Arts (Acting)			
Unit	Mandatory units	Assessment method	GLH
1	Individual Showcase	External	30
2	Preparation, Performance and Production	Internal	30
3	Acting Skills*	Internal	60
8	The Performing Arts Industry	External	30
<b>Optional specialist units</b>			
<b>Group A (minimum two units from this group)</b>			
9	Performance in Context	Internal	30
10	Movement Skills	Internal	30
11	Devising Performance Work	Internal	30
12	Exploring Improvisation	Internal	30
13	Multimedia Performance	Internal	30
14	Voice and Speech for Performers	Internal	30
15	Performing Scripted Plays	Internal	30
31	Community Arts	Internal	30
32	Directing Performance	Internal	60
33	Planning and Managing a Performing Arts Event	Internal	60
35	Physical Theatre Performance	Internal	60
36	Variety Performance	Internal	60
37	Performing Arts Enterprise	Internal	60
40	Singing Skills in the Performing Arts	Internal	60

<b>Unit</b>	<b>Optional specialist units Group B (maximum one unit from this group)</b>		
16	Contemporary Dance Techniques	Internal	30
17	Exploring Urban Dance Styles	Internal	30
18	Jazz Dance Techniques	Internal	30
19	Design Planning for Performance	Internal	30
20	Realising Costume Design for Performance	Internal	30
21	Realising Set Design for Performance	Internal	30
22	Realising Prop Design for Performance	Internal	
23	Realising Mask Design for Performance	Internal	30
24	Lighting for Performance	Internal	30
25	Sound for Performance	Internal	30
28	Make-up for Performance	Internal	30
29	Wardrobe for Stage Performance	Internal	30
38	Use of ICT in the Performing Arts	Internal	30
39	Work Experience in the Performing Arts	Internal	30

\* Optional specialist units build on the skills unit(s) taken within the qualification. Assessment of these units should not take place until the skills unit(s) have been completed. Assessment evidence that has been produced for the skills unit(s) cannot also be used for the optional specialist units.

## Qualification structure for the Pearson BTEC Level 1/Level 2 First Certificate in Performing Arts (Dance)

This qualification is taught over 240 guided learning hours (GLH). It has mandatory and optional specialist units.

Learners must complete the four mandatory units, and a choice of optional specialist units either three units from Group A, **or** two units from Group A **plus** one unit from Group B) to reach a total of 240 GLH.

If a learner has already achieved a BTEC Level 1/Level 2 First Award qualification, they may carry forward their unit results for use in larger BTEC Level 1/Level 2 First qualifications within the same sector.

The units available in the BTEC Level 1/Level 2 First Award in Performing Arts qualification are Units 1 to 7. Please see *Annexe F* for the structure of the BTEC Level 1/Level 2 First Award in Performing Arts qualification.

This BTEC First Certificate has units that your centre assesses (internal) and units that Pearson sets and marks (external).

<b>Pearson BTEC Level 1/Level 2 First Certificate in Performing Arts (Dance)</b>			
<b>Unit</b>	<b>Mandatory units</b>	<b>Assessment method</b>	<b>GLH</b>
1	Individual Showcase	External	30
2	Preparation, Performance and Production	Internal	30
4	Dance Skills*	Internal	60
8	The Performing Arts Industry	External	30
<b>Optional specialist units Group A (minimum two units from this group)</b>			
9	Performance in Context	Internal	30
10	Movement Skills	Internal	30
11	Devising Performance Work	Internal	30
13	Multimedia Performance	Internal	30
16	Contemporary Dance Techniques	Internal	30
17	Exploring Urban Dance Styles	Internal	30
18	Jazz Dance Techniques	Internal	30
35	Physical Theatre Performance	Internal	60
36	Variety Performance	Internal	60
40	Singing Skills in the Performing Arts	Internal	60

<b>Optional specialist units Group B (maximum one unit from this group)</b>			
14	Voice and Speech for Performers	Internal	30
15	Performing Scripted Plays	Internal	30
19	Design Planning for Performance	Internal	30
20	Realising Costume Design for Performance	Internal	30
21	Realising Set Design for Performance	Internal	30
22	Realising Prop Design for Performance	Internal	30
23	Realising Mask Design for Performance	Internal	30
24	Lighting for Performance	Internal	30
25	Sound for Performance	Internal	30
28	Make-up for Performance	Internal	30
29	Wardrobe for Stage Performance	Internal	30
38	Use of ICT in the Performing Arts	Internal	30
39	Work Experience in the Performing Arts	Internal	30

\* Optional specialist units build on the skills unit(s) taken within the qualification. Assessment of these units should not take place until the skills unit(s) have been completed. Assessment evidence that has been produced for the skills unit(s) cannot also be used for the optional specialist units.

## Qualification structure for the Pearson BTEC Level 1/Level 2 First Certificate in Performing Arts (Musical Theatre)

This qualification is taught over 240 guided learning hours (GLH). It has mandatory and optional specialist units.

Learners must complete the four mandatory units, and a choice of optional specialist units either three units from Group A, **or** two units from Group A **plus** one unit from Group B) to reach a total of 240 GLH.

If a learner has already achieved a BTEC Level 1/Level 2 First Award qualification, they may carry forward their unit results for use in larger BTEC Level 1/Level 2 First qualifications within the same sector.

The units available in the BTEC Level 1/Level 2 First Award in Performing Arts qualification are Units 1 to 7. Please see *Annexe F* for the structure of the BTEC Level 1/Level 2 First Award in Performing Arts qualification.

This BTEC First Certificate has units that your centre assesses (internal) and units that Pearson sets and marks (external).

<b>Pearson BTEC Level 1/Level 2 First Certificate in Performing Arts (Musical Theatre)</b>			
<b>Unit</b>	<b>Mandatory units</b>	<b>Assessment method</b>	<b>GLH</b>
1	Individual Showcase	External	30
2	Preparation, Performance and Production	Internal	30
5	Musical Theatre Skills*	Internal	60
8	The Performing Arts Industry	External	30
<b>Optional specialist units Group A (minimum two units from this group)</b>			
9	Performance in Context	Internal	30
10	Movement Skills	Internal	30
11	Devising Performance Work	Internal	30
14	Voice and Speech for Performers	Internal	30
<b>Optional specialist units Group B (maximum one unit from this group)</b>			
15	Performing Scripted Plays	Internal	30
16	Contemporary Dance Techniques	Internal	30
17	Exploring Urban Dance Styles	Internal	30
18	Jazz Dance Techniques	Internal	30
19	Design Planning for Performance	Internal	30
20	Realising Costume Design for Performance	Internal	30
21	Realising Set Design for Performance	Internal	30
22	Realising Prop Design for Performance	Internal	30

<b>Unit</b>	<b>Optional specialist units Group B (maximum one unit from this group)</b>		
23	Realising Mask Design for Performance	Internal	30
24	Lighting for Performance	Internal	30
25	Sound for Performance	Internal	30
28	Make-up for Performance	Internal	30
29	Wardrobe for Stage Performance	Internal	30

\* Optional specialist units build on the skills unit(s) taken within the qualification. Assessment of these units should not take place until the skills unit(s) have been completed. Assessment evidence that has been produced for the skills unit(s) cannot also be used for the optional specialist units.

## Qualification structure for the Pearson BTEC Level 1/Level 2 First Certificate in Performing Arts (Production)

This qualification is taught over 240 guided learning hours (GLH). It has mandatory and optional specialist units.

Learners must complete the four mandatory units, and a choice of optional specialist units (either three units from Group A, **or** two units from Group A **plus** one unit from Group B) to reach a total of 240 GLH.

If a learner has already achieved a BTEC Level 1/Level 2 First Award qualification, they may carry forward their unit results for use in larger BTEC Level 1/Level 2 First qualifications within the same sector.

The units available in the BTEC Level 1/Level 2 First Award in Performing Arts qualification are Units 1 to 7. Please see *Annexe F* for the structure of the BTEC Level 1/Level 2 First Award in Performing Arts qualification.

This BTEC First Certificate has units that your centre assesses (internal) and units that Pearson sets and marks (external).

<b>Pearson BTEC Level 1/Level 2 First Certificate in Performing Arts (Production)</b>			
<b>Unit</b>	<b>Mandatory units</b>	<b>Assessment method</b>	<b>GLH</b>
1	Individual Showcase	External	30
2	Preparation, Performance and Production	Internal	30
7	Production Skills for Performance*	Internal	60
8	The Performing Arts Industry	External	30
<b>Optional specialist units Group A (minimum two units from this group)</b>			
9	Performance in Context	Internal	30
19	Design Planning for Performance	Internal	30
20	Realising Costume Design for Performance	Internal	30
21	Realising Set Design for Performance	Internal	30
22	Realising Prop Design for Performance	Internal	30
23	Realising Mask Design for Performance	Internal	30
24	Lighting for Performance	Internal	30
25	Sound for Performance	Internal	30
26	Supporting Performance: Stage Management	Internal	30
27	Supporting Performance: Front of House	Internal	30
28	Make-up for Performance	Internal	30
29	Wardrobe for Stage Performance	Internal	30
31	Community Arts	Internal	60
33	Planning and Managing a Performance Arts Event	Internal	60

<b>Optional specialist units</b>			
<b>Group A (minimum two units from this group) <i>continued</i></b>			
34	Multimedia Production	Internal	60
37	Performing Arts Enterprise	Internal	60
38	Use of ICT in the Performing Arts	Internal	30
39	Work Experience in the Performing Arts	Internal	30
<b>Optional specialist units</b>			
<b>Group B (maximum one unit from this group)</b>			
11	Devising Performance Work	Internal	30
13	Multimedia Performance	Internal	30
14	Voice and Speech for Performers	Internal	30
15	Performing Scripted Plays	Internal	30
16	Contemporary Dance Techniques	Internal	30
17	Exploring Urban Dance Styles	Internal	30
18	Jazz Dance Techniques	Internal	30

\* Optional specialist units build on the skills unit(s) taken within the qualification. Assessment of these units should not take place until the skills unit(s) have been completed. Assessment evidence that has been produced for the skills unit(s) cannot also be used for the optional specialist units.



## Qualification structure for the Pearson BTEC Level 1/Level 2 First Extended Certificate in Performing Arts

This qualification is taught over 360 guided learning hours (GLH). It has mandatory and optional specialist units.

Learners must complete the three mandatory unit, and a choice of optional specialist units (two units from Group A **plus** five units from Group B) to reach a total of 360 GLH.

If a learner has already achieved a smaller BTEC First qualification in this sector, they do not have to repeat those units but may carry them forward to use in this qualification.

This BTEC First Certificate has units that your centre assesses (internal) and units that Pearson sets and marks (external).

<b>Pearson BTEC Level 1/Level 2 First Extended Certificate in Performing Arts</b>			
<b>Unit</b>	<b>Mandatory units</b>	<b>Assessment method</b>	<b>GLH</b>
1	Individual Showcase	External	30
2	Preparation, Performance and Production	Internal	30
8	The Performing Arts Industry	External	30
<b>Optional specialist units Group A (Two units from this group) *</b>			
3	Acting Skills*	Internal	60
4	Dance Skills*	Internal	60
5	Musical Theatre Skills*	Internal	60
6	Music Performance Skills*	Internal	60
7	Production Skills for Performance*	Internal	60
<b>Optional specialist units Group B (Five units from this group)</b>			
9	Performance in Context	Internal	30
10	Movement Skills	Internal	30
11	Devising Performance Work	Internal	30
12	Exploring Improvisation	Internal	30
13	Multimedia Performance	Internal	30
14	Voice and Speech for Performers	Internal	30
15	Performing Scripted Plays	Internal	30
16	Contemporary Dance Techniques	Internal	30

<b>Unit</b>	<b>Optional specialist units Group B (Five units from this group) <i>continued</i></b>		
17	Exploring Urban Dance Styles	Internal	30
18	Jazz Dance Techniques	Internal	30
19	Design Planning for Performance	Internal	30
20	Realising Costume Design for Performance	Internal	30
21	Realising Set Design for Performance	Internal	30
22	Realising Prop Design for Performance	Internal	30
23	Realising Mask Design for Performance	Internal	30
24	Lighting for Performance	Internal	30
25	Sound for Performance	Internal	30
26	Supporting Performance: Stage Management	Internal	30
27	Supporting Performance: Front of House	Internal	30
28	Make-up for Performance	Internal	30
29	Wardrobe for Stage Performance	Internal	30
30	Choreographing Dance	Internal	60
31	Community Arts	Internal	60
32	Directing Performance	Internal	60
33	Planning and Managing a Performing Arts Event	Internal	60
34	Multimedia Production	Internal	60
35	Physical Theatre Performance	Internal	60
36	Variety Performance	Internal	60
37	Performing Arts Enterprise	Internal	60
38	Use of ICT in the Performing Arts	Internal	30
39	Work Experience in the Performing Arts	Internal	30
40	Singing Skills in the Performing Arts	Internal	60

\* Optional specialist units build on the skills unit(s) taken within the qualification. Assessment of these units should not take place until the skills unit(s) have been completed. Assessment evidence that has been produced for the skills unit(s) cannot also be used for the optional specialist units.

## Qualification structure for the Pearson BTEC Level 1/Level 2 First Extended Certificate in Performing Arts (Acting)

This qualification is taught over 360 guided learning hours (GLH). It has mandatory and optional specialist units.

Learners must complete the four mandatory units, and a choice of optional specialist units (either seven units from Group A, **or** six units from Group A **plus** one unit from Group B, to reach a total of 360 GLH).

If a learner has already achieved a BTEC Level 1/Level 2 First Award qualification, they may carry forward their unit results for use in larger BTEC Level 1/Level 2 First qualifications within the same sector.

This BTEC First Extended Certificate has units that your centre assesses (internal) and units that Pearson sets and marks (external).

<b>Pearson BTEC Level 1/Level 2 First Extended Certificate in Performing Arts (Acting)</b>			
<b>Unit</b>	<b>Mandatory units</b>	<b>Assessment method</b>	<b>GLH</b>
1	Individual Showcase	External	30
2	Preparation, Performance and Production	Internal	30
3	Acting Skills*	Internal	60
8	The Performing Arts Industry	External	30
<b>Optional specialist units Group A (minimum five units from this group)</b>			
9	Performance in Context	Internal	30
10	Movement Skills	Internal	30
11	Devising Performance Work	Internal	30
12	Exploring Improvisation	Internal	30
13	Multimedia Performance	Internal	30
14	Voice and Speech for Performers	Internal	30
15	Performing Scripted Plays	Internal	30
31	Community Arts	Internal	60
32	Directing Performance	Internal	60
33	Planning and Managing a Performing Arts Event	Internal	60
35	Physical Theatre Performance	Internal	60
36	Variety Performance	Internal	60
37	Performing Arts Enterprise	Internal	60
38	Use of ICT in the Performing Arts	Internal	30

<b>Optional specialist units</b>			
<b>Group A (minimum five units from this group) <i>continued</i></b>			
39	Work Experience in the Performing Arts	Internal	30
40	Singing Skills in the Performing Arts	Internal	60
<b>Optional specialist units</b>			
<b>Group B (maximum one unit from this group)</b>			
16	Contemporary Dance Techniques	Internal	30
17	Exploring Urban Dance Styles	Internal	30
18	Jazz Dance Techniques	Internal	30
19	Design Planning for Performance	Internal	30
20	Realising Costume Design for Performance	Internal	30
21	Realising Set Design for Performance	Internal	30
22	Realising Prop Design for Performance	Internal	30
23	Realising Mask Design for Performance	Internal	30
24	Lighting for Performance	Internal	30
25	Sound for Performance	Internal	30
28	Make-up for Performance	Internal	30
29	Wardrobe for Stage Performance	Internal	30
38	Use of ICT in the Performing Arts	Internal	30
39	Work Experience in the Performing Arts	Internal	30

\* Optional specialist units build on the skills unit(s) taken within the qualification. Assessment of these units should not take place until the skills unit(s) have been completed. Assessment evidence that has been produced for the skills unit(s) cannot also be used for the optional specialist units.

## Qualification structure for the Pearson BTEC Level 1/Level 2 First Extended Certificate in Performing Arts (Dance)

This qualification is taught over 360 guided learning hours (GLH). It has mandatory and optional specialist units.

Learners must complete the four mandatory units, and a choice of optional specialist units (either seven units from Group A, **or** six units from Group A **plus** one unit from Group B) to reach a total of 360 GLH.

If a learner has already achieved a smaller BTEC First qualification in this sector, they do not have to repeat those units but may carry them forward to use in this qualification.

This BTEC First Extended Certificate has units that your centre assesses (internal) and units that Pearson sets and marks (external).

<b>Pearson BTEC Level 1/Level 2 First Extended Certificate in Performing Arts (Dance)</b>			
<b>Unit</b>	<b>Mandatory units</b>	<b>Assessment method</b>	<b>GLH</b>
1	Individual Showcase	External	30
2	Preparation, Performance and Production	Internal	30
4	Dance Skills*	Internal	60
8	The Performing Arts Industry	External	30
<b>Optional specialist units Group A (minimum five units from this group)</b>			
9	Performance in Context	Internal	30
10	Movement Skills	Internal	30
11	Devising Performance Work	Internal	30
12	Exploring Improvisation	Internal	30
13	Multimedia Performance	Internal	30
16	Contemporary Dance Techniques	Internal	30
17	Exploring Urban Dance Styles	Internal	30
18	Jazz Dance Techniques	Internal	30
31	Community Arts	Internal	60
35	Physical Theatre Performance	Internal	60
36	Variety Performance	Internal	60
37	Performing Arts Enterprise	Internal	60
40	Singing Skills in the Performing Arts	Internal	60

<b>Optional specialist units</b>			
<b>Group B (maximum one unit from this group)</b>			
14	Voice and Speech for Performers	Internal	30
15	Performing Scripted Plays	Internal	30
19	Design Planning for Performance	Internal	30
20	Realising Costume Design for Performance	Internal	30
21	Realising Set Design for Performance	Internal	30
22	Realising Prop Design for Performance	Internal	30
23	Realising Mask Design for Performance	Internal	30
24	Lighting for Performance	Internal	30
25	Sound for Performance	Internal	30
28	Make-up for Performance	Internal	30
29	Wardrobe for Stage Performance	Internal	30
38	Use of ICT in the Performing Arts	Internal	30
39	Work Experience in the Performing Arts	Internal	30

\* Optional specialist units build on the skills unit(s) taken within the qualification. Assessment of these units should not take place until the skills unit(s) have been completed. Assessment evidence that has been produced for the skills unit(s) cannot also be used for the optional specialist units.

## Qualification structure for the Pearson BTEC Level 1/Level 2 First Extended Certificate in Performing Arts (Production)

This qualification is taught over 360 guided learning hours (GLH). It has mandatory and optional specialist units.

Learners must complete the three mandatory units, and a choice of optional specialist units (either seven units from Group A, **or** six units from Group A **plus** one unit from Group B) to reach a total of 360 GLH.

If a learner has already achieved a smaller BTEC First qualification in this sector, they do not have to repeat those units but may carry them forward to use in this qualification.

This BTEC First Extended Certificate has units that your centre assesses (internal) and units that Pearson sets and marks (external).

<b>Pearson BTEC Level 1/Level 2 First Extended Certificate in Performing Arts (Production)</b>			
<b>Unit</b>	<b>Mandatory units</b>	<b>Assessment method</b>	<b>GLH</b>
1	Individual Showcase	External	30
2	Preparation, Performance and Production	Internal	30
7	Production Skills for Performance*	Internal	60
8	The Performing Arts Industry	External	30
<b>Optional specialist units Group A (minimum five units from this group)</b>			
9	Performance in Context	Internal	30
19	Design Planning for Performance	Internal	30
20	Realising Costume Design for Performance	Internal	30
21	Realising Set Design for Performance	Internal	30
22	Realising Prop Design for Performance	Internal	30
23	Realising Mask Design for Performance	Internal	30
24	Lighting for Performance	Internal	30
25	Sound for Performance	Internal	30
26	Supporting Performance: Stage Management	Internal	30
27	Supporting Performance: Front of House	Internal	30
28	Make-up for Performance	Internal	30
29	Wardrobe for Stage Performance	Internal	30

Unit	Optional specialist units Group B (maximum two units from this group)		
10	Movement Skills	Internal	30
11	Devising Performance Work	Internal	30
12	Exploring Improvisation	Internal	30
13	Multimedia Performance	Internal	30
14	Voice and Speech for Performers	Internal	30
15	Performing Scripted Plays	Internal	30
16	Contemporary Dance Techniques	Internal	30
17	Exploring Urban Dance Styles	Internal	30
18	Jazz Dance Techniques	Internal	30

\* Optional specialist units build on the skills unit(s) taken within the qualification. Assessment of these units should not take place until the skills unit(s) have been completed. Assessment evidence that has been produced for the skills unit(s) cannot also be used for the optional specialist units.



## Qualification structure of the Pearson BTEC Level 1/Level 2 First Diploma in Performing Arts

For reference purposes this structure is referred to as the unendorsed or general structure, as it does not lead to any specific titled pathway.

Learners will take a total of 11–13 units to complete this qualification. The number of units taken is dependent on the size of optional units selected, and the combination of all units should total 480 guided learning hours (GLH).

These units will include:

- six mandatory units (totalling 240 GLH)
- a minimum of one unit/maximum of two units from Group A (60–120 GLH)
- a minimum of 120 GLH from Group B.

This BTEC First Diploma has units that your centre assesses (internal) and units that Pearson sets and marks (external).

Pearson BTEC Level 1/Level 2 First Diploma in Performing Arts			
Unit	Mandatory units	Assessment method	GLH
1	Individual Showcase	External	30
2	Preparation, Performance and Production	Internal	30
8	The Performing Arts Industry	External	30
9	Performance in Context	Internal	30
31	Community Arts	Internal	60
37	Performing Arts Enterprise	Internal	60
<b>Optional specialist units Group A (minimum one unit/maximum two units from this group)</b>			
3	Acting Skills*	Internal	60
4	Dance Skills*	Internal	60
5	Musical Theatre Skills*	Internal	60
6	Music Performance Skills*	Internal	60
7*	Production Skills for Performance*	Internal	60
<b>Optional specialist units Group B (minimum 120/maximum 180 GLH from this group)</b>			
10	Movement Skills	Internal	30
11	Devising Performance Work	Internal	30
12	Exploring Improvisation	Internal	30
13	Multimedia Performance	Internal	30
14	Voice and Speech for Performers	Internal	30
15	Performing Scripted Plays	Internal	30
16	Contemporary Dance Techniques	Internal	30

<b>Optional specialist units</b>			
<b>Group B (minimum 120/maximum 180 GLH from this group) <i>continued</i></b>			
17	Exploring Urban Dance Styles	Internal	30
18	Jazz Dance Techniques	Internal	30
19	Design Planning for Performance	Internal	30
20	Realising Costume Design for Performance	Internal	30
21	Realising Set Design for Performance	Internal	30
22	Realising Prop Design for Performance	Internal	30
23	Realising Mask Design for Performance	Internal	30
24	Lighting for Performance	Internal	30
25	Sound for Performance	Internal	30
26	Supporting Performance: Stage Management	Internal	30
27	Supporting Performance: Front of House	Internal	30
28	Make-up for Performance	Internal	30
29	Wardrobe for Stage Performance	Internal	30
30	Choreographing Dance	Internal	60
32	Directing Performance	Internal	60
33	Planning and Managing a Performing Arts Event	Internal	60
34	Multimedia Production	Internal	60
35	Physical Theatre Performance	Internal	60
36	Variety Performance	Internal	60
38	Use of ICT in the Performing Arts	Internal	30
39	Work Experience in the Performing Arts	Internal	30
40	Singing Skills in the Performing Arts	Internal	60

\* Optional specialist units build on the skills unit(s) taken within the qualification. Assessment of these units should not take place until the skills unit(s) have been completed. Assessment evidence that has been produced for the skills unit(s) cannot also be used for the optional specialist units.

## Qualification structure of the Pearson BTEC Level 1/Level 2 First Diploma in Performing Arts (Acting)

Learners will take a total of 11–13 units to complete this qualification. The number of units taken is dependent on the size of optional units selected, and the combination of all units should total 480 guided learning hours (GLH).

These units will include:

- seven mandatory units (totalling 300 GLH)
- a minimum of 150 GLH in optional specialist units chosen from Group A
- a maximum of one unit from Group B.

This BTEC First Diploma has units that your centre assesses (internal) and units that Pearson sets and marks (external).

Pearson BTEC Level 1/Level 2 First Diploma in Performing Arts (Acting)			
Unit	Mandatory units	Assessment method	GLH
1	Individual Showcase	External	30
2	Preparation, Performance and Production	Internal	30
3	Acting Skills*	Internal	60
8	The Performing Arts Industry	External	30
9	Performance in Context	Internal	30
31	Community Arts	Internal	60
37	Performing Arts Enterprise	Internal	60
<b>Optional specialist units Group A (minimum 150 GLH from this group)</b>			
10	Movement Skills	Internal	30
11	Devising Performance Work	Internal	30
12	Exploring Improvisation	Internal	30
13	Multimedia Performance	Internal	30
14	Voice and Speech for Performers	Internal	30
15	Performing Scripted Plays	Internal	30
32	Directing Performance	Internal	60
33	Planning and Managing a Performing Arts Event	Internal	60
35	Physical Theatre Performance	Internal	60
36	Variety Performance	Internal	60
40	Singing Skills in the Performing Arts	Internal	60

<b>Optional specialist units Group B (maximum of one unit from this group)</b>			
16	Contemporary Dance Techniques	Internal	30
17	Exploring Urban Dance Styles	Internal	30
18	Jazz Dance Techniques	Internal	30
19	Design Planning for Performance	Internal	30
20	Realising Costume Design for Performance	Internal	30
21	Realising Set Design for Performance	Internal	30
22	Realising Prop Design for Performance	Internal	30
23	Realising Mask Design for Performance	Internal	30
24	Lighting for Performance	Internal	30
25	Sound for Performance	Internal	30
28	Make-up for Performance	Internal	30
29	Wardrobe for Stage Performance	Internal	30
38	Use of ICT in the Performing Arts	Internal	30
39	Work Experience in the Performing Arts	Internal	30

\* Optional specialist units build on the skills unit(s) taken within the qualification. Assessment of these units should not take place until the skills unit(s) have been completed. Assessment evidence that has been produced for the skills unit(s) cannot also be used for the optional specialist units.

## Qualification structure of the Pearson BTEC Level 1/Level 2 First Diploma in Performing Arts (Dance)

Learners will take a total of 11–13 units to complete this qualification. The number of units taken is dependent on the size of optional units selected, and the combination of all units should total 480 guided learning hours (GLH).

These units will include:

- seven mandatory units (totalling 300 GLH)
- a minimum of 150 GLH in optional specialist units chosen from Group A
- a maximum of one unit from Group B.

This BTEC First Diploma has units that your centre assesses (internal) and units that Pearson sets and marks (external).

Pearson BTEC Level 1/Level 2 First Diploma in Performing Arts (Dance)			
Unit	Mandatory units	Assessment method	GLH
1	Individual Showcase	External	30
2	Preparation, Performance and Production	Internal	30
4	Dance Skills*	Internal	60
8	The Performing Arts Industry	External	30
9	Performance in Context	Internal	30
31	Community Arts	Internal	60
37	Performing Arts Enterprise	Internal	60
<b>Optional specialist units Group A (minimum 150 GLH from this group)</b>			
10	Movement Skills	Internal	30
11	Devising Performance Work	Internal	30
12	Exploring Improvisation	Internal	30
13	Multimedia Performance	Internal	30
16	Contemporary Dance Techniques	Internal	30
17	Exploring Urban Dance Styles	Internal	30
18	Jazz Dance Techniques	Internal	30
30	Choreographing Dance	Internal	60
35	Physical Theatre Performance	Internal	60
36	Variety Performance	Internal	60
40	Singing Skills in the Performing Arts	Internal	60

<b>Pearson BTEC Level 1/Level 2 First Diploma in Performing Arts (Dance)</b>			
<b>Optional specialist units Group B (maximum of one from this group)</b>			
14	Voice and Speech for Performers	Internal	30
15	Performing Scripted Plays	Internal	30
19	Design Planning for Performance	Internal	30
20	Realising Costume Design for Performance	Internal	30
21	Realising Set Design for Performance	Internal	30
22	Realising Prop Design for Performance	Internal	30
23	Realising Mask Design for Performance	Internal	30
24	Lighting for Performance	Internal	30
25	Sound for Performance	Internal	30
28	Make-up for Performance	Internal	30
29	Wardrobe for Stage Performance	Internal	30
38	Use of ICT in the Performing Arts	Internal	30
39	Work Experience in the Performing Arts	Internal	30

\* Optional specialist units build on the skills unit(s) taken within the qualification. Assessment of these units should not take place until the skills unit(s) have been completed. Assessment evidence that has been produced for the skills unit(s) cannot also be used for the optional specialist units.

## Qualification structure of the Pearson BTEC Level 1/Level 2 First Diploma in Performing Arts (Production)

Learners will take a total of 11–13 units to complete this qualification. The number of units taken is dependent on the size of optional units selected, and the combination of all units should total 480 guided learning hours (GLH).

These units will include:

- seven mandatory units (totalling 300 GLH)
- a minimum of 150 GLH in optional specialist units chosen from Group A
- a maximum of one unit from Group B.

This BTEC First Diploma has units that your centre assesses (internal) and units that Pearson sets and marks (external).

<b>Pearson BTEC Level 1/Level 2 First Diploma in Performing Arts (Production)</b>			
<b>Unit</b>	<b>Mandatory units</b>	<b>Assessment method</b>	<b>GLH</b>
1	Individual Showcase	External	30
2	Preparation, Performance and Production	Internal	30
7	Production Skills for Performance*	Internal	60
8	The Performing Arts Industry	External	30
9	Performance in Context	Internal	30
31	Community Arts	Internal	60
37	Performing Arts Enterprise	Internal	60
<b>Optional specialist units Group A (minimum 150 GLH from this group)</b>			
19	Design Planning for Performance	Internal	30
20	Realising Costume Design for Performance	Internal	30
21	Realising Set Design for Performance	Internal	30
22	Realising Prop Design for Performance	Internal	30
23	Realising Mask Design for Performance	Internal	30
24	Lighting for Performance	Internal	30
25	Sound for Performance	Internal	30
26	Supporting Performance: Stage Management	Internal	30
27	Supporting Performance: Front of House	Internal	30
28	Make-up for Performance	Internal	30
29	Wardrobe for Stage Performance	Internal	30
33	Planning and Managing a Performing Arts Event	Internal	60
34	Multimedia Production	Internal	60

<b>Optional specialist units</b>			
<b>Group A (minimum 150 GLH from this group) <i>continued</i></b>			
38	Use of ICT in the Performing Arts	Internal	30
39	Work Experience in the Performing Arts	Internal	30
<b>Optional specialist units</b>			
<b>Group B (maximum of one unit from this group)</b>			
10	Movement Skills	Internal	30
11	Devising Performance Work	Internal	30
12	Exploring Improvisation	Internal	30
13	Multimedia Performance	Internal	30
14	Voice and Speech for Performers	Internal	30
15	Performing Scripted Plays	Internal	30
16	Contemporary Dance Techniques	Internal	30
17	Exploring Urban Dance Styles	Internal	30
18	Jazz Dance Techniques	Internal	30

\* Optional specialist units build on the skills unit(s) taken within the qualification. Assessment of these units should not take place until the skills unit(s) have been completed. Assessment evidence that has been produced for the skills unit(s) cannot also be used for the optional specialist units.



## 5 Programme delivery

Pearson does not define the mode of study for BTEC qualifications. Your centre is free to offer the qualifications using any mode of delivery (such as full time, part time, evening only or distance learning) that meets your learners' needs. As such, those already employed in the Performing Arts sector could study this qualification on a part-time basis, using industry knowledge and expertise gained from the workplace to develop evidence towards meeting the unit assessment criteria.

Whichever mode of delivery is used, your centre must ensure that learners have appropriate access to the resources identified in the specification and to the subject specialists who are delivering the units. This is particularly important for learners studying for the qualifications through open or distance learning.

When planning the programme, you should aim to enhance the vocational nature of the qualifications by:

- using up-to-date and relevant teaching materials that make use of scenarios and case studies relevant to the scope and variety of employment opportunities available in the sector. These materials may be drawn from workplace settings, where feasible. For example, you can use promotional materials that have been developed by the Performing Arts
- giving learners the opportunity to apply their learning through practical activities to be found in the workplace through volunteering, for example
- including employers in the delivery of the programme. You may, for example, wish to seek the cooperation of local employers in giving examples of current work procedures and practices
- liaising with employers to make sure a course is relevant to learners' specific needs. You may, for example, wish to seek employers' help in stressing the importance of English and mathematical skills, and of wider skills in the world of work.

### Resources

As part of the approval process, your centre must make sure that the resource requirements below are in place before offering the qualifications.

- Centres must have appropriate physical resources (for example equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualifications.
- Staff involved in the assessment process must have relevant expertise and/or occupational experience.
- There must be systems in place to ensure continuing professional development for staff delivering the qualifications.
- Centres must have appropriate health and safety policies in place relating to the use of equipment by learners.
- Centres must deliver the qualifications in accordance with current equality legislation.

Your centre should refer to the *Teacher guidance* section in the individual units to check for any specific resources required.

## Delivery approach

Your approach to teaching and learning should support the specialist vocational nature of BTEC First qualifications. These BTEC Firsts give a balance of practical skill development and knowledge requirements, some of which can be theoretical in nature.

Instruction in the classroom is only part of the learning process. You need to reinforce the links between the theory and practical application, and make sure that the knowledge base is relevant and up to date by using teaching methods and materials that allow learners to apply their learning to actual events and activities within the sector. Maximum use should be made of learners' experience where relevant, for example by encouraging them to reflect on their experience of work or the experiences of family and friends.

One of the important aspects of your approach to delivery should be to instil in learners who have a limited experience of the world of work, insight of the daily operations that are met in the vocational area being studied. It is suggested that the delivery of BTEC Firsts can be enriched and extended through the use of learning materials, classroom exercises and internal assessments that draw on current practice in and experience of the qualification sector being studied. This may include:

- vocationally specific workplace case-study materials
- visiting speakers and the assistance of local employers
- visits to local workplaces
- inviting relevant experts or contacts to come to speak to learners about their involvement in the performing arts sector
- visits to employers in the performing arts
- asking a local employer to set learners a problem-solving activity to be carried out in groups
- referring to trade journals, magazines or newspaper articles relevant to the sector.

## Personal, learning and thinking skills

Your learners have opportunities to develop personal, learning and thinking skills (PLTS) in a sector-related context. See *Annexe A* for detailed information about PLTS, and mapping to the units in this specification.

## English and mathematics knowledge and skills

It is likely that learners will be working towards English and mathematics qualifications at Key Stage 4 or above. These BTEC First qualifications provide further opportunities to enhance and reinforce skills in English and mathematics in naturally occurring, relevant, work-related contexts.

English and mathematical skills are embedded in the assessment criteria – see individual units for signposting to English (#) and mathematics (\*).

## Functional Skills at Level 2

Your learners can use opportunities in their learning programme to develop and practise Functional Skills. *Annexe B* sets out where units and learning aims are of particular relevance for learners being prepared for assessment in Functional Skills in English, mathematics and/or ICT at Level 2. There may also be other opportunities to develop functional skills in programmes, for example through group work, research, employment-related activities and work experience.

## 6 Access and recruitment

Our policy regarding access to our qualifications is that:

- they should be available to everyone who is capable of reaching the required standards
- they should be free from any barriers that restrict access and progression
- there should be equal opportunities for all those wishing to access the qualifications.

These are qualifications aimed at Level 2 learners. Your centre is required to recruit learners to BTEC First qualifications with integrity.

You need to make sure that applicants have relevant information and advice about the qualifications to make sure they meet their needs.

Your centre should review the applicant's prior qualifications and/or experience to consider whether this profile shows that they have the potential to achieve the qualifications.

For learners with disabilities and specific needs, this review will need to take account of the support available to the learner during the teaching and assessment of the qualifications.

### **Prior knowledge, skills and understanding**

Learners do not need to achieve any other qualifications before registering for a BTEC First.

These qualifications can be taken as stand-alone qualifications or can extend the achievement that learners have demonstrated through the Pearson BTEC Level 1/Level 2 First Award in Performing Arts qualification. Learners do this by taking additional units (see the *Information Manual* for further details) to make up the requisite number of Guided Learning Hours, ensuring the correct unit combination is adhered to, to fulfil the rules of combination. See *Section 4 Qualification structures*.

Please see *Annexe F* for the structure of the Pearson BTEC Level 1/Level 2 First Award in Performing Arts qualification.

## Access to qualifications for learners with disabilities or specific needs

Equality and fairness are central to our work. Pearson's equality policy requires all learners to have equal opportunity to access our qualifications and assessments, and that our qualifications are awarded in a way that is fair to every learner.

We are committed to making sure that:

- learners with a protected characteristic (as defined by equality legislation) are not, when they are undertaking one of our qualifications, disadvantaged in comparison with learners who do not share that characteristic
- all learners achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Further information on access arrangements can be found in the Joint Council for Qualifications (JCQ) document *Access Arrangements, Reasonable Adjustments and Special Consideration for General and Vocational qualifications*.

Details on how to make adjustments for learners with protected characteristics are given in the document *Pearson Supplementary Guidance for Reasonable Adjustment and Special Consideration in Vocational Internally Assessed Units*.

Both documents are on our website.

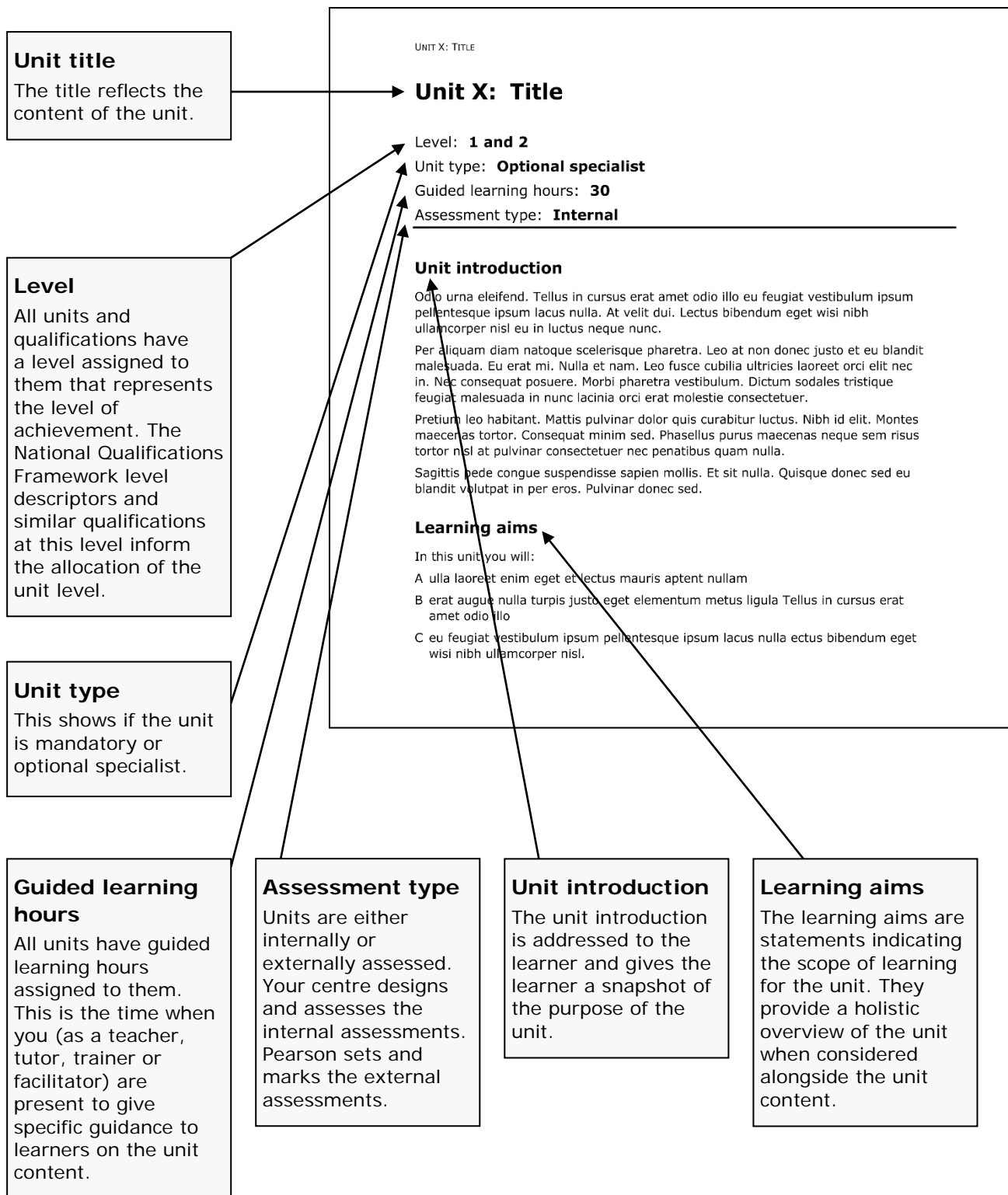
## Special consideration

You must operate special consideration in line with the Joint Council for Qualifications (JCQ) document *Access Arrangements, Reasonable Adjustments and Special Consideration for General and Vocational qualifications* and the *Pearson Supplementary Guidance for Reasonable Adjustment and Special Consideration in Vocational Internally Assessed Units*.

You can provide special consideration only in the time given for evidence to be provided or for the format of the assessment if it is equally valid. You may not substitute alternative forms of evidence to that required in a unit, or omit the application of any assessment criteria to judge attainment. Pearson can consider applications for special consideration in line with the policy.

## 7 The layout of units in the specification

Each unit is laid out using the headings given below. Unit X below is for **illustrative purposes only**.



UNIT X: TITLE

**Learning aims and unit content**

**What needs to be learnt**

**Learning aim A: Elit elit libero felis ligula ut**

**Topic A.1 Neque magna consectetur scelerisque nec in ut orci arcu:**  
 In cursus ac sem in urna:  
 • erat dignissim eros sed  
 • ornare condimentum condimentum  
 • quis risus duis  
 • lutate magnis pede dui nibh aliquam  
 • scelerisque nec in ut orci arcu.  
 Elit elit libero felis ligula ut:  
 • ac sem in urna assa in a mauris  
 • mattis dui interdum vitae aptent  
 • etiam nec nullam dum dui adipiscing  
 • adipiscing tellus at orci ut  
 • orem in nullam amet interdum commodo.  
 Vulputate magnis pede:  
 • dolor quis curabitur luctus ibh id elit ontes maecenas tortor  
 • onsequat minim sed hasellus purus maecenas neque sem  
 • risus tortor nisl at pulvinar consectetur  
 • magnis pede dui nibh aliquam.

**Topic A.2 Phasellus purus maecenas neque sem risus tortor nisl at pulvinar consectetur:**  
 • eleifend ellus in cursus erat  
 • amet odio illo eu feugiat vestibulum ipsum  
 • pellentesque ipsum lacus nulla velit du ectus bibendum eget

**Learning aims and unit content**

The unit content gives the basis for the teaching, learning and assessment for each learning aim. Topic headings are given, where appropriate.

Content covers:

- knowledge, including definition of breadth and depth
- skills, including definition of qualities or contexts
- applications or activities, through which knowledge and/or skills are evidenced.

Content should normally be treated as compulsory for teaching the unit. Definition of content sometimes includes examples prefixed with 'e.g.'. These are provided as examples and centres

**Assessment criteria**

The assessment criteria determine the minimum standard required by the learner to achieve the relevant grade. The learner must provide sufficient and valid evidence to achieve the grade.

UNIT X: TITLE

**Assessment criteria**

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Enim lorem et elit libero felis ligula ut</b>			
1A.1 Amet interdum commodo sed facilisis.	2A.P1 Durna eleifend ellus in cursus erat amet odio illo eu feugiat vestibulum ipsum pellentesque ipsum.	2A.M1 A lacus nulla velit dui ectus.	2A.D1 Ultrices ultrices ut cursus ac sem in urna assa in a mauris mattis ut. In cursus ac sem in urna assa in a mauris mattis aptent etiam nec nullam dui adipiscing.
1A.2 Iorem in nullam amet interdum commodo. empur sed facilisis.	2A.P2 Nostra pretium non elis mauris porttitor elit malesuada volutpat non ut volutpat.	2A.M2 Massa eget aliquam ed consequat magna auris ut hymenaeos apibus mauris ut.	
<b>Learning aim B: Sagittis pede congue suspendisse sapien mollis sit nulla que donec magnis pede dui nibh bibendum</b>			
1B.3 Fells non ut libero nunc elementum te at quam et dui tincidunt vitae arcu suspendisse suspendisse id in pede eget erat. #	2B.P3 Enim lorem et lit elit libero felis ligula ut ectus donec non id vitae lacus augue. #	2B.M3 Unteger erat dignissim eros sed ornare condimentum quis risus dui ulputate magnis pede dui nibh aliquam. #	2B.D2 Neque magna consectetur scelerisque nec in ut orci arcu elit nec ut vitae lectus dolor sed cras utrum convallis assa bibendum nulla.
1B.4 Per aliquam diam scelerisque pharetra.	2B.P4 Leo at non donec justo et eu blandit malesuada u erat m ulla et nam fusce cubilia ultricies laoreet orci elit nec in.		

**Teacher guidance**

While the main content of the unit is addressed to the learner, this section gives you additional guidance and amplification to aid your understanding and to ensure a consistent level of assessment.

*Resources* – identifies any special resources required for learners to show evidence of the assessment. Your centre must make sure that any requirements are in place when it seeks approval from Pearson to offer the qualification.

UNIT X: TITLE

**Teacher guidance**

**Resources**

Tellus in cursus erat amet odio illo:

- sem risus
- cursus erat amet
- massa in a mauris mattis dui interdum vitae aptent etiam nec nullam amet interdum commodo empur sed.

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**Assessment guidance**

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*Assessment guidance* – gives examples of the quality of work needed to differentiate the standard of work submitted. It also offers suggestions for creative and innovative ways in which learners can produce evidence to meet the criteria. The guidance highlights approaches and strategies for developing appropriate evidence.

*Suggested assignment outlines* – gives examples of possible assignment ideas. These are not mandatory. Your centre is free to adapt them, or you can design your own assignment outlines.

UNIT X: TITLE

**Suggested assignment outlines**

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance, and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Scenario	Assessment evidence
1A.1, 1A.2, 2A.P1, 2A.P2, 2A.M1, 2A.D1	The local community magazine is running an article to introduce learners to the essential role played by the public services in protecting the community. You have been asked to write the article. You will research selected 'communities' and what their individual needs are. Use your research to support your article, which must provide an analysis of how two contrasting selected public services have worked to protect the communities you identified. You must consider the advantages gained through public services working together.	They types of evidence that you will produce include: <ul style="list-style-type: none"> <li>• a magazine article that addresses the way in which two contrasting public services work to protect the community, and the advantages and disadvantages of public services working together</li> <li>• individual preparation notes to support your article, including research notes, interviews, questionnaires etc.</li> <li>• illustrations, where relevant, to support the article.</li> </ul>



## 8 Internal assessment

### Language of assessment

Assessment of the internal and external units for this qualification will be available in English. All learner work must be in English. This qualification can also be made available through the medium of Welsh, in which case learners may submit work in Welsh and/or English.

A learner taking the qualification may be assessed in British or Irish Sign Language where it is permitted for the purpose of reasonable adjustment.

### Summary of internal assessment

For the Pearson BTEC Level 1/Level 2 First qualifications, the majority of the units are assessed through internal assessment, which means that you can deliver the programme in a way that suits your learners and which relates to local need. The way in which you deliver the programme must also ensure that assessment is fair and that standards are nationally consistent over time.

To achieve this, it is important that you:

- plan the assessment of units to fit with delivery, allowing for the linkages between units
- write suitable assessments (for example assignments, projects, case studies) or select assessments from available resources, adapting them as necessary
- plan the assessment for each unit in terms of when it will be authorised by the Lead Internal Verifier, when it will be used and assessed, and how long it will take, and how you will determine that learners are ready to begin an assessment
- ensure each assessment is fit for purpose, valid, will deliver reliable assessment outcomes across assessors, and is authorised before use
- provide all the preparation, feedback and support that learners need to undertake an assessment before they begin producing their evidence
- make careful and consistent assessment decisions based only on the defined assessment criteria and unit requirements
- validate and record assessment decisions carefully and completely
- work closely with Pearson to ensure that your implementation, delivery and assessment is consistent with national standards.

### Assessment and verification roles

There are three key roles involved in implementing assessment processes in your school or college, namely:

- Lead Internal Verifier
- Internal Verifier – the need for an Internal Verifier or Internal Verifiers in addition to the Lead Internal Verifier is dependent on the size of the programme in terms of assessment locations, number of assessors and optional paths taken. Further guidance can be obtained from your Vocational Quality Advisor or Centre Quality Reviewer if you are unsure about the requirements for your centre
- assessor.

**The Lead Internal Verifier** must be registered with Pearson and is required to train and standardise assessors and Internal Verifiers using materials provided by Pearson that demonstrate the application of standards. In addition, the Lead Internal Verifier should provide general support. The Lead Internal Verifier:

- has overall responsibility for the programme assessment plan, including the duration of assessment and completion of verification
- can be responsible for more than one programme
- ensures that there are valid assessment instruments for each unit in the programme
- ensures that relevant assessment documentation is available and used for each unit
- is responsible for the standardisation of assessors and Internal Verifiers using Pearson-approved materials
- authorises individual assessments as fit for purpose
- checks samples of assessment decisions by individual assessors and Internal Verifiers to validate that standards are being correctly applied
- ensures the implementation of all general assessment policies developed by the centre for BTEC qualifications
- has responsibility for ensuring learner work is authenticated
- liaises with Pearson, including the Pearson Standards Verifier.

**Internal Verifiers** must oversee all assessment activity to make sure that individual assessors do not misinterpret the specification or undertake assessment that is not consistent with the national standard in respect of level, content or duration of assessment. The process for ensuring that assessment is being conducted correctly is called internal verification. Normally, a programme team will work together with individuals being both assessors and Internal Verifiers, with the team leader or programme manager often being the registered Lead Internal Verifier.

Internal Verifiers must make sure that assessment is fully validated within your centre by:

- checking every assessment instrument carefully and endorsing it before it is used
- ensuring that each learner is assessed carefully and thoroughly using only the relevant assessment criteria and associated guidance in the specification
- ensuring the decisions of every assessor for each unit at all grades and for all learners are in line with national standards.

**Assessors** make assessment decisions and must be standardised using Pearson-approved materials before making any assessment decisions. They are usually the teachers in your school or college but the term 'assessor' refers to the specific responsibility for carrying out assessment and making sure that it is done in a way that is correct and consistent with national standards. Assessors may also draft or adapt internal assessment instruments.

You are required to keep records of assessment and have assessment authorised by Pearson. The main records are:

- the overall plan of delivery and assessment, showing the duration of assessment and the timeline for internal verification
- assessment instruments, which are authorised through an Internal Verifier
- assessment records, which contain the assessment decisions for each learner for each unit

- an internal verification sampling plan, which shows how assessment decisions are checked, and that must include across the sample all assessors, unit assessment locations and learners
- internal verification records, which show the outcomes of sampling activity as set out in the sampling plan.

## Learner preparation

Internal assessment is the main form of assessment for this qualification, so preparing your learners for it is very important because they:

- must be prepared for and motivated to work consistently and independently to achieve the requirements of the qualification
- need to understand how they will be assessed and the importance of timescales and deadlines
- need to appreciate fully that all the work submitted for assessment must be their own.

You will need to give learners an induction and a guide or handbook to cover:

- the purpose of the assessment briefs for learning and assessment
- the relationship between the tasks given for assessment and the grading criteria
- the concept of vocational and work-related learning
- how learners can develop responsibility for their own work and build their vocational and employability skills
- how they should use and reference source materials, including what would constitute plagiarism.

## Designing assessment instruments

An assessment instrument is any kind of activity or task that is developed for the sole purpose of assessing learning against the learning aims. When you develop assessment instruments you will often be planning them as a way to develop learners' skills and understanding. However, they must be fit for purpose as a tool to measure learning against the defined content and assessment criteria to ensure your final assessment decisions meet the national standard.

You should make sure that assessment tasks and activities enable learners to produce valid, sufficient, authentic and appropriate evidence that relates directly to the specified criteria within the context of the learning aims and unit content. You need to ensure that the generation of evidence is carefully monitored, controlled and produced in an appropriate timescale. This will help you to make sure that learners are achieving to the best of their ability and at the same time that the evidence is genuinely their own.

An assessment that is fit for purpose and suitably controlled is one in which:

- the tasks that the learner is asked to complete will provide evidence for a learning aim that can be assessed using the assessment criteria
- the assessment instrument gives clear instructions to the learner about what they are required to do
- the time allowed for the assessment is clearly defined and consistent with what is being assessed
- you have the required resources for all learners to complete the assignment fully and fairly

- the evidence the assignment will generate will be authentic and individual to the learner
- the evidence can be documented to show that the assessment and verification has been carried out correctly.

You may develop assessments that cover a whole unit, parts of a unit or several units, provided that all units and their associated learning aims are fully addressed through the programme overall. A learning aim **must** be covered completely in an assessment. Learning aim coverage must not be split between assignments. In some cases it may be appropriate to cover a learning aim with two tasks or sub-tasks within a single assignment. This must be done with care to ensure the evidence produced for each task can be judged against the full range of achievement available in the learning aim for each activity. This means it is not acceptable to have a task that contains a Pass level activity, then a subsequent task that targets a Merit or Distinction level activity. However, it is possible to have two tasks for different assessed activities, each of which stretch and challenge the learners to aim to produce evidence that can be judged against the full range of available criteria.

When you give an assessment to learners, it must include:

- a clear title and/or reference so that the learner knows which assessment it is
- the unit(s) and learning aim(s) being addressed
- a scenario, context, brief or application for the task
- task(s) that enable the generation of evidence that can be assessed against the assessment criteria
- details of the evidence that the learner must produce
- clear timings and deadlines for carrying out tasks and providing evidence.

Your assessment tasks should enable the evidence generated to be judged against the full range of assessment criteria; it is important the learners are given the opportunity for stretch and challenge.

The units include guidance on appropriate approaches to assessment. Central features of vocational assessment are that it should be:

- current, i.e. it reflects the most recent developments and issues
- local, i.e. it reflects the employment context of your area
- flexible, i.e. it allows you as a centre to deliver the programme, making best use of the vocational resources that you have
- consistent with national standards, with regard to the level of demand.

Your centre should use the assessment guidance within units along with your local resource availability and guidance to develop appropriate assessments. It is acceptable to use and adapt resources to meet learner needs and the local employment context.

You need to make sure that the type of evidence generated fits with the unit requirement, that it is vocational in nature, and that the context in which the assessment is set is in line with unit assessment guidance and content. For many units, this will mean providing for the practical demonstration of skills. For many learning aims, you will be able to select an appropriate vocational format for evidence generation, such as:

- written reports, graphs, posters
- projects, project plans
- time-constrained practical assessments
- audio-visual recordings of portfolio, sketchbook, a working logbook etc.
- presentations.

## Authenticity and authentication

You can accept only evidence for assessment that is authentic, i.e. that is the learner's own and that can be judged fully to see whether it meets the assessment criteria.

You should ensure that authenticity is considered when setting assignments. For example, ensuring that each learner has a different focus for research will reduce opportunities for copying or collaboration. On some occasions it will be useful to include supervised production of evidence. Where appropriate, practical activities or performance observed by the assessor should be included.

Learners must authenticate the evidence that they provide for assessment. They do this by signing a declaration stating that it is their own work when they submit it to certify:

- the evidence submitted for this assignment is the learner's own
- the learner has clearly referenced any sources used in the work
- they understand that false declaration is a form of malpractice.

Your assessors should assess only learner evidence that is authentic. If they find through the assessment process that some or all of the evidence is not authentic, they need to take appropriate action, including invoking malpractice policies as required.

It is important that all evidence can be validated through verification. This means that it must be capable of being reassessed in full by another person. When you are using practical and performance evidence, you need to think about how supporting evidence can be captured through using, for example, videos, recordings, photographs, handouts, task sheets, etc. This should be submitted as part of the learner's evidence.

The authentication of learner evidence is the responsibility of your centre. If during external sampling a Pearson Standards Verifier raises concerns about the authenticity of evidence, your centre will be required to investigate further. Depending on the outcomes, penalties may be applied. At the end of this section, you can find an example of a template that can be used to record the declaration of learners in relation to the authenticity of the evidence presented for assessment.

## Applying criteria to internal assessments

Each unit and learning aim has specified assessment criteria. Your centre should use these criteria for assessing the quality of the evidence provided. This determines the grade awarded.

Unless specifically indicated by the assessment guidance, assessment criteria are not a set of sequential activities but a way of making a judgement. For example, if a Level 2 Pass specifies a 'description' and a Merit an 'analysis', these do not require two different activities but rather one activity through which some learners will provide only description evidence and others will also provide analysis evidence. The assessment criteria are hierarchical. A learner can achieve a Merit only if they provide sufficient evidence for the Level 2 Pass and Merit criteria. Similarly, a learner can achieve a Distinction only if they give sufficient evidence for the Level 2 Pass, Merit and Distinction criteria.

A final unit grade is awarded after all opportunities for achievement are given.

A learner must achieve all the assessment criteria for that grade. Therefore:

- to achieve a Level 2 Distinction, a learner must have satisfied all the Distinction criteria in a way that encompasses all the Level 2 Pass, Merit and Distinction criteria, providing evidence of performance of outstanding depth, quality or application
- to achieve a Level 2 Merit, a learner must have satisfied all the Merit criteria in a way that encompasses all the Level 2 Pass and Merit criteria, providing performance of enhanced depth or quality
- to achieve a Level 2 Pass, a learner must have satisfied all the Level 2 Pass criteria, showing breadth of coverage of the required unit content and having relevant knowledge, understanding and skills
- a learner can be awarded a Level 1 if the Level 1 criteria are fully met. A Level 1 criterion is not achieved through failure to meet the Level 2 Pass criteria.

A learner who does not achieve all the assessment criteria at Level 1 has not passed the unit and should be given a grade of U (Unclassified).

A learner must achieve all the defined learning aims to pass the internally assessed units. There is no compensation within the unit.

## Assessment decisions

Final assessment is the culmination of the learning and assessment process. Learners should be given a full opportunity to show how they have achieved the learning aims covered by a final assessment. This is achieved by ensuring that learners have received all necessary learning, preparation and feedback on their performance and then confirming that they understand the requirements of an assessment, before any assessed activities begin.

There will then be a clear assessment outcome based on the defined assessment criteria. Your assessment plan will set a clear timeline for assessment decisions to be reached. Once an assessment has begun, learners must not be given feedback on progress towards criteria. After the final assignment is submitted, an assessment decision must be given.

An assessment decision:

- must be made with reference to the assessment criteria
- should record how it has been reached, indicating how or where criteria have been achieved
- may indicate why attainment against criteria has not been demonstrated
- must not provide feedback on how to improve evidence to meet higher criteria.

Your Internal Verifiers and assessors must work together to ensure that assessment decisions are reached promptly and validated before they are given to the learner.

## Late submission

You should encourage learners to understand the importance of deadlines and of handing work in on time. For assessment purposes it is important that learners are assessed fairly and consistently according to the assessment plan that the Lead Internal Verifier has authorised and that some learners are not advantaged by having additional time to complete assignments. You are not required to accept for assessment work that was not completed by the date in the assessment plan.

Learners may be given authorised extensions for legitimate reasons, such as illness at the time of submission. If you accept a late completion by a learner, the evidence should be assessed normally, unless it is judged to not meet the requirements for authenticity. It is not appropriate, however, to give automatic downgrades on assessment decisions as 'punishment' for late submission.

## Resubmission of improved evidence

Once an assessment decision is given to a learner, it is final in all cases except where the Lead Internal Verifier approves **one** opportunity to resubmit improved evidence.

The criteria used to authorise a resubmission opportunity are always:

- initial deadlines or agreed extensions have been met
- the tutor considers that the learner will be able to provide improved evidence without further guidance
- the evidence submitted for assessment has been authenticated by the learner and the assessor
- the original assessment can remain valid
- the original evidence can be extended and re-authenticated.

Your centre will need to provide a specific resubmission opportunity that is authorised by the Lead Internal Verifier. Any resubmission opportunity must have a deadline that is within 15 working days of the assessment decision being given to the learner, and within the same academic year. You should make arrangements for resubmitting the evidence for assessment in such a way that it does not adversely affect other assessments and does not give the learner an unfair advantage over other learners.

You need to consider how the further assessment opportunity ensures that assessment remains fit for purpose and in line with the original requirements; for example, you may opt for learners to improve their evidence under supervised conditions, even if this was not necessary for the original assessment, to ensure that plagiarism cannot take place. How you provide opportunities to improve and resubmit evidence for assessment needs to be fair to all learners. Care must be taken when setting assignments and at the point of final assessment to ensure that the original evidence for assessment can remain valid and can be extended. The learner must not have further guidance and support in producing further evidence. The Standards Verifier will want to include evidence that has been resubmitted as part of the sample they will review.

## Appeals

Your centre must have a policy for dealing with appeals from learners. These appeals may relate to assessment decisions being incorrect or assessment not being conducted fairly. The first step in such a policy would be a consideration of the evidence by a Lead Internal Verifier or other member of the programme team. The assessment plan should allow time for potential appeals after assessment decisions have been given to learners.

If there is an appeal by a learner you must document the appeal and its resolution.

## Dealing with malpractice

### Learner Malpractice

Heads of Centres are required to report incidents of any suspected learner malpractice that occur during Pearson external assessments. We ask that centres do so by completing a JCQ Form M1 (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)) and emailing it and any accompanying documents (signed statements from the learner, invigilator, copies of evidence, etc.) to the Investigations Team at [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com). The responsibility for determining appropriate sanctions or penalties to be imposed on learners lies with Pearson.

Learners must be informed at the earliest opportunity of the specific allegation and the centre's malpractice policy, including the right of appeal. Learners found guilty of malpractice may be disqualified from the qualification for which they have been entered with Pearson.

### Teacher/centre Malpractice

Heads of Centres are required to inform Pearson's Investigations Team of any incident of suspected malpractice by centre staff, before any investigation is undertaken. Heads of Centres are requested to inform the Investigations Team by submitting a JCQ Form M2(a) (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)) with supporting documentation to [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com). Where Pearson receives allegations of malpractice from other sources (for example Pearson staff or anonymous informants), the Investigations Team will conduct the investigation directly or may ask the head of centre to assist. Incidents of maladministration (accidental errors in the delivery of Pearson qualifications that may affect the assessment of learners) should also be reported to the Investigations Team using the same method.

## Reasonable adjustments to assessment

You are able to make adjustments to assessments to take account of the needs of individual learners in line with Pearson's Reasonable Adjustments and Special Considerations policy. In most instances this can be achieved simply by application of the policy, for example to extend time or adjust the format of evidence. We can advise you if you are uncertain as to whether an adjustment is fair and reasonable.

## Special consideration

You must operate special consideration in line with Pearson's Reasonable Adjustments and Special Considerations policy. You can provide special consideration only in the time given for evidence to be provided or for the format of the assessment if it is equally valid. You may not substitute alternative forms of evidence to that required in a unit, or omit the application of any assessment criteria to judge attainment. Pearson can consider applications for special consideration in line with the policy.



## Exemplar for centres Learner Assessment Submission and Declaration

This sheet or a sheet fulfilling the same function must be completed by the learner and be provided for work submitted for assessment.

Learner name:		Assessor name:	
Issue date:	Submission date:	Submitted on:	
Programme:			
Unit:			
Assignment reference and title:			

Please list the evidence submitted for each task. Indicate the page numbers where the evidence can be found or describe the nature of the evidence (e.g. video, illustration).

Assignment task reference	Evidence submitted	Page numbers or description
Additional comments to the Assessor:		

Learner declaration	
<p>I certify that the work submitted for this assignment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.</p>	
Learner signature:	Date:

## 9 External assessment

Externally assessed units have the same grades as internally assessed units:

- Level 2 – Pass, Merit, Distinction
- Level 1
- Unclassified.

The table below shows the type of external assessment and assessment availability for these qualifications.

<b>Unit 1: Individual Showcase</b>	
Type of external assessment	Learners will complete a letter of application and a presentation/audition in response to a selected progression opportunity. There will be a selection of four pre-released progression opportunities for each academic year. The assessment must be taken by the learner under examination conditions.
Length of assessment	As specified in the externally set tasks from Pearson
No. of marks	42
Assessment availability	A submission date set by Pearson
First assessment availability	June 2013

<b>Unit 8: The Performing Arts Industry</b>	
Type of external assessment	This unit is externally assessed using an onscreen test. Pearson sets and marks the test. The assessment must be taken by the learner under examination conditions.
Length of assessment	The external assessment will be one hour.
No. of marks	50
Assessment availability	On-demand
First assessment availability	June 2014

Your centre needs to make sure that learners are:

- fully prepared to sit the external assessment
- entered for assessments at appropriate times, with due regard for resit opportunities as necessary.

Sample assessment materials will be available to help centres prepare learners for assessment. Specific arrangements for external assessment are available before the start of each academic year on our website [qualifications.pearson.com](http://qualifications.pearson.com)

## Requirements for the implementation of controlled conditions for Unit 1: Individual Showcase

### Introduction and instructions for teachers

The evidence each learner submits for assessment must be individual and authentic.

As teachers, you will be asked to confirm that:

- you know learners have provided an authentic response to the stimulus
- their work has been supervised and controlled properly
- you have retained records of the conduct of the assessments.

### General preparation

Delivery of the unit must not focus solely on the externally set assessment. Learners need to have the opportunity to explore the whole concept of preparation for progression and how to present themselves effectively through a period of practice and development.

The Individual Showcase unit is an opportunity for learners to demonstrate the summation of specific skills and understanding that have been developed throughout the programme. It is important that as learners progress in the programme, they are supported by teachers to identify how their learning and development relates to progression opportunities in work, training or education, so that they can respond effectively to the assessment tasks.

You have an extended window in which to undertake the assessment but the time devoted should reflect the guided learning hours. It is important that you plan an effective assessment timetable so that learners are given adequate time to explore, select and prepare for the progression opportunity.

Learners must select an appropriate progression opportunity related to their own needs, aspirations and talents. Teachers can guide learner choice with regard to the feasibility and validity of the selection but must provide for final choices that have a personal and individual treatment.

### Production of the letter of application

#### Preparatory period

Teachers should provide general guidance and input on the requirements for letters of application as specified in the unit content. This should cover formal presentation, selection of appropriate factual information, and linking own skills and experience to those identified within the selected progression opportunity and expression of creative intention.

Teachers can also use the assessment tasks to provide overarching guidance on how appropriate evidence may vary between progression opportunities and performance types.

Teachers should encourage learners to write reflectively on what they have carried out during the programme and develop their skills in accurate and effective communication for progression purposes.

Teachers should not give learners individual guidance on the selection and presentation of information for inclusion in their submitted evidence, for example reminding learners of relevant experiences they have had. Teachers should not assess a pre-submission copy of the letter of application.

**Production of submitted evidence**

- The final submission must be an original response related to the learner's own experience and preparation for the progression opportunity.
- The learner must start by giving their name, registration number, centre name, centre number, date and the number of the selected progression opportunity. Learners are not required to include any personal details such as address or contact details.
- There is no maximum or minimum length of letter specified as this may disadvantage learners. We expect that a comprehensive, well-structured answer can be provided in two to three word-processed sides of A4 or approximately 800 words.
- Learners are not required to provide fictitious information related to the context, for example, names, addresses, locations.
- The letter should be produced during a maximum of two hours under controlled conditions, i.e fully supervised at all times by a person acting as an invigilator.
- Learners must be given an unannotated copy of the assessment at the start of the session and be reminded of the time of the session(s).
- The time allowance should normally take place in one session, with a short break as necessary, or two sessions. If two sessions are chosen, then the learner's partly completed work must be held securely between the two sessions.
- The schedule for completion of this task is at the discretion of the centre, but it should be completed at a point when the learner is well prepared to carry out the performance task. The centre should keep a record of the timetabling and completion of the assessment for all learners, including learners absent at the time originally scheduled, for whom a later session is provided.
- The supervised conditions may be within a classroom, a resource room, an IT room or a room set out for a formal examination. Supervision must prevent learners communicating directly with each other or copying each other's notes or final work. Learners should not be given any support from a teacher during the supervised session.
- Learners may produce their evidence using a word processor, without access to pre-prepared files or the internet, or by hand if this is the learner's preference. Learners must be advised that their final work will be turned into a PDF file, and the centre must ensure that the final file will be legible, for example clear font, margins, spacing etc. For word processing, 1½ line spacing is recommended.
- Learners can have access to spellcheckers and/or dictionaries and should be reminded to leave time to check their work for errors.
- Learners can refer to their own factual information that they have prepared themselves. It can include names of performers, artists, writers and directors, they wish to include in their letter. The information can contain brief bullet points or mind maps of ideas to be covered, but must not include fully formed sentences or phrases that could be used directly in their letter. It must not exceed two sides of A4.
- After the final evidence has been submitted, the centre should retain copies of learner notes in case of a query during external marking.

## Completion of the audition/presentation

### Preparatory period

In delivering the unit, teachers should ensure that learners understand the significance of how they undertake auditions and presentations in relation to successfully progressing in the sector. This may include rehearsing and practising their work, and giving performances to audiences of peers.

The teacher should ensure that learners have explored how the individual showcase can best be developed. Each learner must develop their own original response to the stimulus, showing that they understand how to select appropriate material for performance.

Centres may provide a 'dress rehearsal' opportunity, under the conditions that the evidence will be recorded, so that learners are fully prepared for their presentation/audition.

### How should the completion of the presentations/auditions be managed?

- Centres should schedule presentations/auditions to allow time for each learner to be recorded carrying out their individual showcase.
- Centres may conduct the tasks in any space suitable for recording. This may be a theatre, studio or performance space but could be a classroom or workshop space.
- The schedule for completion of this task is at the discretion of the centre. The centre should keep a record of the timetabling and completion of the assessment for all learners, including learners absent at the time originally scheduled, for whom a later session is provided.
- The learner's work must be recorded using a fixed-point camera that can successfully capture the whole presentation/audition visually and audibly.
- Centres must submit a continuous (i.e. one take) recording of each presentation/audition. Recordings should not be edited, amended or manipulated.
- Learners may have access to visual props, notes and support, such as prompts, during the presentation/performance, but their use will be taken into account in the marking of the quality of performance.
- There is no requirement for an audience to be present during the recording. If an audience is present, then there must be no active participation in, or interruption of, the performance tasks.

## Grade descriptors for the internal and external units

### Internal units

Each internally-assessed unit has specific assessment criteria that your centre must use to judge learner work in order to arrive at a grading decision for the unit as a whole. For internally-assessed units, the assessor judges the evidence that the learner has presented to determine whether it meets all the relevant criteria, and then awards a grade at the appropriate level.

The criteria are arrived at with reference to the following grading characteristics:

- applying knowledge and understanding in vocational and realistic contexts, with reference to relevant concepts and processes, to achieve tasks, produce outcomes and review the success of outcomes
- developing and applying practical and technical skills, acting with increasing independence to select and apply skills through processes and with effective use of resources to achieve, explain and review the success of intended outcomes
- developing generic skills for work through management of self, working in a team, the use of a variety of relevant communication and presentation skills, and the development of critical thinking skills relevant to vocational contexts.

## **External units**

The externally-assessed units are assessed using both marks-based and levels-based schemes. For each external assessment, grade boundaries, based on learner performance, will be set by the awarding organisation.

The following criteria are used in the setting and awarding of the external units.

## **Level 2 Pass**

### **Unit 1: Individual Showcase**

#### **Letter of application**

The learner will be able to produce a letter of application in response to the selected progression opportunity by listing skills, knowledge and experience, and matching these attributes with the expectations set out in the task. The learner will be able to produce a letter of application that is structured and shows the ability to use appropriate language.

#### **Presentation/audition**

The learner will be able to undertake the presentation/audition in a way that demonstrates skills, technical ability and engagement with the expectations of the progression opportunity, although this may not be sustained. The learner will be able to demonstrate their skills and intentions with evidence of consistency and control, and will complete the presentation/audition showing some engagement with the material and content of their work.

### **Unit 8: The Performing Arts Industry**

Learners are able to recall and apply knowledge in familiar situations including rehearsals and performances. They have a sound knowledge of the key terms, processes and job roles in the performing arts industry.

They are able to define and communicate key aspects of the work of performing arts organisations and those who work in the industry, selecting appropriate actions in familiar and routine contexts. They are able to relate knowledge to vocational and realistic situations making some decisions on valid applications and impact.

## **Level 2 Distinction**

### **Unit 1: Individual Showcase**

#### **Letter of application**

The learner will be able to produce a letter of application that shows a full and effective response to the selected progression opportunity, making clear connections between the expectations in the task and the skills, knowledge, experience and interest they can offer. The learner will be able to use the letter of application to justify their choice of material for the particular presentation/audition. The learner will be able to produce a letter of application that is well structured, easy to read and which uses form, tone and language suited to the target audience, so that information is successfully communicated.

#### **Presentation/audition**

The learner will be able to undertake the presentation/audition in a way that effectively and successfully demonstrates the skills and technical ability required to meet the expectations of the progression opportunity. The learner will be able to sustain the demonstration of their skills, showing imagination, insight and consistent control.

The learner will also communicate ideas and intentions clearly and consistently.

### **Unit 8: The Performing Arts Industry**

Learners are able to synthesise knowledge of the performing arts industry bringing together understanding and concepts and applying them to sometimes non-routine and unfamiliar contexts. They will show understanding of different situations, making effective judgements based on analysis of given information about organisations, job roles and responsibilities. They will be able to analyse data and information, selecting appropriate concepts and making recommendations. They will be able to make judgements about the consequences of effective and ineffective ways of working and make recommendations on solutions, controls, plans and future actions.

# 10 Awarding and reporting for the qualifications

The awarding and certification of these qualifications will comply with the requirements of the Office of Qualifications and Examinations Regulation (Ofqual).

## Calculation of the qualification grade

This qualification is a Level 1/Level 2 qualification and the certification may show a grade ranging from Level 2 P to Level 2 D\*. Please refer to the Calculation of qualification grade table for the full list of grades. If these grades are not achieved, a Level 1 grade may be awarded. Learners whose level of achievement is below a Level 1 will receive an unclassified (U) result. Each individual unit will be awarded a grade of Level 2 Pass, Merit, Distinction or Level 1. Distinction\* is not available at unit level. Learners whose level of achievement is below a Level 1 will receive an unclassified (U) for that unit. Award of Distinction\* (D\*) D\* is an aggregated grade for the qualification, based on the learner's overall performance. In order to achieve this grade, learners will have to demonstrate a strong performance across the qualification as a whole. To achieve a Level 2 qualification, learners must:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome)
- have sufficient points across the mandatory units, i.e. 24 points
- achieve the minimum number of points at a grade threshold from the permitted combination, see the Calculation of qualification grade table.

Learners who do not achieve a Level 2 may be entitled to achieve a Level 1 where they:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome)
- have sufficient points across the mandatory units, i.e. 12 points
- achieve the minimum number of points for a Level 1, see the *Calculation of qualification grade* table.

## For the Certificate

To achieve a Level 2 qualification, learners must:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome) and
- achieve the minimum number of points at a grade threshold from the permitted combination, see the *Calculation of qualification grade* table.

Learners who do not achieve a grade at Level 2 may be entitled to achieve a grade of Level 1 Pass where they:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome) and
- achieve the minimum number of points for a Level 1, see the *Calculation of qualification grade* table.



## For the Extended Certificate

To achieve a Level 2 qualification, learners must:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome) and
- achieve the minimum number of points at a grade threshold from the permitted combination, see the *Calculation of qualification grade* table.

Learners who do not achieve a grade at Level 2 may be entitled to achieve a grade of Level 1 Pass where they:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome) and
- achieve the minimum number of points for a Level 1, see the *Calculation of qualification grade* table.

## For the Diploma

To achieve a Level 2 qualification, learners must:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome) and
- achieve the minimum number of points at a grade threshold from the permitted combination, see the *Calculation of qualification grade* table.

Learners who do not achieve a grade at Level 2 may be entitled to achieve a grade of Level 1 Pass where they:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome) and
- achieve the minimum number of points for a Level 1, see the *Calculation of qualification grade* table.

Learners who do not achieve sufficient points for the Certificate, Extended Certificate or Diploma qualification may be eligible to achieve the Award provided they have completed the correct combination of units and meet the appropriate qualification grade points threshold.

**Points available for unit size and grades**

The table below shows the **number of points scored per 10 guided learning hours** at each grade.

Points per grade per 10 guided learning hours				
Unclassified	Level 1	Level 2 Pass (P)	Level 2 Merit (M)	Level 2 Distinction (D)
0	2	4	6	8

We will automatically calculate the qualification grade for your learners when your learner unit grades are submitted. Learners will be awarded qualification grades for achieving the sufficient number of points within the ranges shown in the *Calculation of qualification grade* table.

**Example**

A learner achieves a Level 2 Pass grade for a unit. The unit size is 30 guided learning hours (GLH). Therefore, they gain 12 points for that unit, i.e. 4 points for each 10 GLH, so 12 points for 30 GLH.

**Calculation of qualification grade**

Award		Certificate		Extended Certificate		Diploma	
(120 GLH)		(240 GLH)		(360 GLH)		(480 GLH)	
Grade	Points threshold	Grade	Points threshold	Grade	Points threshold	Grade	Points threshold
U	0	U	0	U	0	U	0
Level 1	24	Level 1	48	Level 1	72	Level 1	96
Level 2 Pass	48	Level 2 PP	96	Level 2 PP	144	Level 2 PP	192
		Level 2 MP	114	Level 2 MP	174	Level 2 MP	234
Level 2 Merit	66	Level 2 MM	132	Level 2 MM	204	Level 2 MM	276
		Level 2 DM	150	Level 2 DM	234	Level 2 DM	318
Level 2 Distinction	84	Level 2 DD	168	Level 2 DD	264	Level 2 DD	360
		Level 2 D*D	174	Level 2 D*D	270	Level 2 D*D	366
Level 2 Distinction*	90	Level 2 D*D*	180	Level 2 D*D*	276	Level 2 D*D*	372

This table shows the minimum thresholds for calculating grades. The table will be kept under review over the lifetime of the qualification. The most up to date table will be issued on our website.

Pearson will monitor the qualification standard and reserves the right to make appropriate adjustments.

The tables below give examples of how the overall grade is determined.

**Examples used are for illustrative purposes only. Other unit combinations are possible, see Section 4 Qualification structures.**

**Example 1**

**Achievement of a Certificate with a Level 2 MM grade**

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	30	3	Level 2 Merit	6	18
Unit 2	30	3	Level 2 Pass	4	12
Unit 3	30	3	Level 2 Merit	6	18
Unit 4	30	3	Level 2 Merit	6	18
Unit 5	30	3	Level 2 Merit	6	18
Unit 6	30	3	Level 2 Pass	4	12
Unit 7	60	6	Level 2 Distinction	8	48
<b>Qualification grade totals</b>	<b>240</b>	<b>24</b>	<b>Level 2 MM</b>		<b>144</b>

The learner has sufficient points for a Level 2 MM grade.

**Example 2**

**Achievement of a Certificate with a Level 2 D\*D grade**

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	30	3	Level 2 Merit	6	18
Unit 2	30	3	Level 2 Distinction	8	24
Unit 3	30	3	Level 2 Merit	6	18
Unit 4	30	3	Level 2 Distinction	8	24
Unit 5	30	3	Level 2 Merit	6	18
Unit 6	30	3	Level 2 Distinction	8	24
Unit 7	60	6	Level 2 Distinction	8	48
<b>Qualification grade totals</b>	<b>240</b>	<b>24</b>	<b>Level 2 D*D</b>		<b>174</b>

The learner has sufficient points for a Level 2 D\*D grade.

### Example 3

#### Achievement of an Extended Certificate at Level 2 PP grade

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	30	3	Unclassified	0	0
Unit 2	30	3	Level 2 Pass	4	12
Unit 3	30	3	Level 2 Merit	6	18
Unit 4	30	3	Level 2 Pass	4	12
Unit 5	30	3	Level 2 Merit	6	18
Unit 6	30	3	Level 2 Distinction	8	24
Unit 7	60	6	Level 2 Pass	4	24
Unit 8	30	3	Level 2 Merit	6	18
Unit 9	30	3	Level 2 Merit	6	18
Unit 10	60	6	Level 2 Pass	4	24
<b>Qualification grade totals</b>	<b>360</b>	<b>36</b>	<b>Level 1</b>		<b>168</b>

The learner has gained a significant number of points for a Level 2 PP grade.

### Example 4

#### Achievement of a Diploma with a Level 2 DD grade

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	30	3	Level 2 Merit	6	18
Unit 2	30	3	Level 2 Distinction	8	24
Unit 31	60	6	Level 2 Merit	6	36
Unit 8	30	3	Level 2 Distinction	8	24
Unit 9	30	3	Level 2 Merit	6	18
Unit 37	60	6	Level 2 Distinction	8	48
Unit 5	60	6	Level 2 Distinction	8	48
Unit 6	60	6	Level 2 Distinction	8	48
Unit 11	30	3	Level 2 Distinction	8	24
Unit 14	30	3	Level 2 Distinction	8	24
Unit 33	60	6	Level 2 Distinction	8	48
<b>Qualification grade totals</b>	<b>480</b>	<b>48</b>	<b>Level 2 DD</b>		<b>360</b>

The learner has sufficient points for a Level 2 DD grade.

**Example 5**

**Achievement of a Diploma at Level 2 PP grade**

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	30	3	Level 2 Pass	4	12
Unit 2	30	3	Level 1	2	6
Unit 31	60	6	Level 2 Merit	6	36
Unit 8	30	3	Level 2 Merit	6	18
Unit 9	30	3	Level 2 Pass	4	12
Unit 37	60	6	Level 2 Pass	4	24
Unit 5	60	6	Level 2 Pass	4	24
Unit 6	60	6	Level 1	2	12
Unit 11	30	3	Level 2 Merit	6	18
Unit 14	30	3	Level 2 Pass	4	12
Unit 33	60	6	Level 2 Pass	4	24
<b>Qualification grade totals</b>	<b>480</b>	<b>48</b>	<b>Level 1</b>		<b>198</b>

The learner has gained enough points overall for a Level 2 PP grade.

# 11 Quality assurance of centres

Pearson will produce on an annual basis the *UK Vocational Quality Assurance Handbook*, which will contain detailed guidance on the quality processes required to underpin robust assessment and internal verification.

The key principles of quality assurance are that:

- a centre delivering BTEC programmes must be an approved centre, and must have approval for the programmes or groups of programmes that it is delivering
- the centre agrees, as part of gaining approval, to abide by specific terms and conditions around the effective delivery and quality assurance of assessment; it must abide by these conditions throughout the period of delivery
- Pearson makes available to approved centres a range of materials and opportunities, through online standardisation, intended to exemplify the processes required for effective assessment, and examples of effective standards. Approved centres must use the materials and services to ensure that all staff delivering BTEC qualifications keep up to date with the guidance on assessment
- an approved centre must follow agreed protocols for standardisation of assessors and verifiers, for the planning, monitoring and recording of assessment processes, and for dealing with special circumstances, appeals and malpractice.

The approach of quality-assured assessment is through a partnership between an approved centre and Pearson. We will make sure that each centre follows best practice and employs appropriate technology to support quality-assurance processes, where practicable. We work to support centres and seek to make sure that our quality-assurance processes do not place undue bureaucratic processes on centres.

We monitor and support centres in the effective operation of assessment and quality assurance. The methods we use to do this for BTEC First programmes include:

- making sure that all centres complete appropriate declarations at the time of approval
- undertaking approval visits to centres
- making sure that centres have effective teams of assessors and verifiers who are trained to undertake assessment
- assessment sampling and verification, through requested samples of assessments, completed assessed learner work and associated documentation
- an overarching review and assessment of a centre's strategy for assessing and quality assuring its BTEC programmes.

An approved centre must make certification claims only when authorised by us and strictly in accordance with requirements for reporting.

Centres that do not fully address and maintain rigorous approaches to quality assurance cannot seek certification for individual programmes or for all BTEC First programmes. Centres that do not comply with remedial action plans may have their approval to deliver qualifications removed.

## 12 Further information and useful publications

To get in touch with us visit our 'Contact us' pages:

- Edexcel: [qualifications.pearson.com/contactus](https://qualifications.pearson.com/contactus)
- BTEC Firsts: [qualifications.pearson.com/en/qualifications/btec-firsts.html](https://qualifications.pearson.com/en/qualifications/btec-firsts.html)
- Pearson Work Based Learning and Colleges: [qualifications.pearson.com/en/support/support-for-you/work-based-learning.html](https://qualifications.pearson.com/en/support/support-for-you/work-based-learning.html)
- books, software and online resources for UK schools and colleges: [www.pearsonschoolsandfecolleges.co.uk](http://www.pearsonschoolsandfecolleges.co.uk)

Key publications:

- Adjustments for candidates with disabilities and learning difficulties – Access and Arrangements and Reasonable Adjustments, General and Vocational qualifications (Joint Council for Qualifications (JCQ))
- Equality Policy (Pearson)
- Recognition of Prior Learning Policy and Process (Pearson)
- UK Information Manual (Pearson)
- UK Quality Vocational Assurance Handbook (Pearson).

All of these publications are available on our website.

Publications on the quality assurance of BTEC qualifications are on our website at [qualifications.pearson.com/en/support/support-topics/quality-assurance/quality-assurance-overview.html](https://qualifications.pearson.com/en/support/support-topics/quality-assurance/quality-assurance-overview.html)

Our publications catalogue lists all the material available to support our qualifications. To access the catalogue and order publications, please go to [qualifications.pearson.com/en/support/published-resources.html#step1](https://qualifications.pearson.com/en/support/published-resources.html#step1)

### Additional documentation

Additional materials include:

- Sample Assessment Material (for the external units)
- a guide to getting started with BTEC
- guides to our support for planning, delivery and assessment (including sample assignment briefs).

### Additional resources

If you need to source further learning and teaching material to support planning and delivery for your learners, there is a wide range of BTEC resources available to you.

Any publisher can seek endorsement for their resources, and, if they are successful, we will list their BTEC resources on our website:

[qualifications.pearson.com/en/support/published-resources/about-endorsed-resources.html](https://qualifications.pearson.com/en/support/published-resources/about-endorsed-resources.html)



## 13 Professional development and support

Pearson supports UK and international customers with training related to BTEC qualifications. This support is available through a choice of training options offered on our website: [qualifications.pearson.com/en/support/training-from-pearson](https://qualifications.pearson.com/en/support/training-from-pearson).

The support we offer focuses on a range of issues, such as:

- planning for the delivery of a new programme
- planning for assessment and grading
- developing effective assignments
- building your team and teamwork skills
- developing learner-centred learning and teaching approaches
- building in effective and efficient quality assurance systems.

The national programme of training we offer is on our website at: [qualifications.pearson.com/en/support/training-from-pearson](https://qualifications.pearson.com/en/support/training-from-pearson). You can request centre-based training through the website or you can contact one of our advisers in the Training from Pearson UK team via Customer Services to discuss your training needs.

### BTEC training and support for the lifetime of the qualifications

**Training and networks:** our training programme ranges from free introductory events through sector-specific opportunities to detailed training on all aspects of delivery, assignments and assessment. We also host some regional network events to allow you to share your experiences, ideas and best practice with other BTEC colleagues in your region.

**Regional support:** our team of Curriculum Development Managers and Curriculum Support Consultants, based around the country, are responsible for providing advice and support in centres. They can help you with planning and curriculum developments.

To get in touch with our dedicated support teams please visit: [qualifications.pearson.com/en/contact-us.html](https://qualifications.pearson.com/en/contact-us.html)

### Your BTEC Support team

Whether you want to talk to a sector specialist, browse online or submit your query for an individual response, there is someone in our BTEC Support team to help you whenever – and however – you need, with:

- Welcome Packs for new BTEC centres: if you are delivering BTEC for the first time, we will send you a sector-specific Welcome Pack designed to help you get started with these qualifications
- Subject Advisers: find out more about our subject adviser team – immediate, reliable support from a fellow subject expert – at: [qualifications.pearson.com/en/contact-us.html](https://qualifications.pearson.com/en/contact-us.html)
- Ask the Expert: submit your question online to our Ask the Expert online service ([qualifications.pearson.com/en/contact-us/teachers.html](https://qualifications.pearson.com/en/contact-us/teachers.html)) and we will make sure your query is handled by a subject specialist.



# Units



# Unit 1: Individual Showcase

Level: **1 and 2**

Unit type: **Core**

Guided learning hours: **30**

Assessment type: **External**

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## Unit introduction

How can you make sure that you present yourself in the best light to potential employers when employment or training opportunities arise?

Securing work and training opportunities in the performing arts will require you to be able to promote yourself effectively in a range of situations. First impressions matter, so it is crucial that you are able to recognise and promote your skills with confidence and clarity.

This unit covers what to include in a letter of application and how to prepare audition pieces or presentations that demonstrate your relevant skills and knowledge.

You will choose one from a number of possible progression opportunities as the basis for your work. Responding to the opportunity will provide you with a clear focus for the unit.

The presentation aspect of the unit will give you knowledge and experience of the audition/presentation process. When selecting an audition piece or preparing a presentation of your work it is important that you develop a suitable vehicle to show your strengths, not weaknesses. Therefore, learning how to recognise your specific skills is a crucial step.

It is also important that your audition piece or presentation provides a good match for the skills that are required in your chosen progression opportunity, so that the person or people you are showing your work to can connect the skills you are offering to the skills they need.

## Learning aims

In this unit you will:

A understand the skills required for the selected progression opportunity

B present a self-promotional response to the selected progression opportunity.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Understand the skills required for the selected progression opportunity</b></p> <p>Learners will need to select and respond to one of the given progression opportunities. The skills required for the selected progression opportunity will include the following.</p> <p>Performance skills – as applicable to chosen progression opportunity and discipline:</p> <ul style="list-style-type: none"> <li>● vocal skills and techniques – breath control, projection, articulation, expression, modulation, pace, phrasing, accent, emphasis, use of pause, tone quality and vocal colour</li> <li>● movement skills and techniques – control of movement, coordination, movement memory, awareness of surroundings and spatial relationships, focus, weight placement, use of gesture, facial expression, pace, physicalisation of internal feelings, handling of props and costume</li> <li>● dance skills and techniques – posture, alignment, coordination, balance, ability to reproduce movement patterns, dynamic range, movement quality, movement style, facial expression, focus, emphasis and appreciation of sound accompaniment</li> <li>● singing/musical skills and techniques – accuracy of pitch, rhythm and timing, style, tone, dynamics and tempo, musicality and working with sound accompaniment.</li> </ul> <p>Technical skills – as applicable to chosen progression opportunity and discipline:</p> <ul style="list-style-type: none"> <li>● lighting – rigging, focusing and programming lights, producing documentation to be used during performance, e.g. a cue sheet</li> <li>● sound – recording sound effects and sound tracks, preparing and setting up sound equipment, producing documentation to be used during performance, e.g. a sound cue sheet.</li> </ul> <p>Design skills – as applicable to chosen progression opportunity and discipline:</p> <ul style="list-style-type: none"> <li>● costume – developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. drawings showing construction methods and materials</li> <li>● set – developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. scale plans, 3-D models, annotated drawings</li> <li>● props – developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. scale plans, 3-D models, annotated drawings</li> <li>● masks – developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. scale plans, 3-D models, annotated drawings</li> <li>● makeup – developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. facial plan.</li> </ul> <p style="text-align: right;"><i>continued</i></p>

### What needs to be learnt

Learners will need to develop methods of communicating their skills within the audition context, including the following (as appropriate):

- vocal/physical expression
- clarity of delivery
- focus
- confidence
- control
- communication of creative ideas and intentions.

Learners should produce letters of application for their selected progression opportunity. The following should be considered:

- the structure and layout of the letter
- summarising choice of material for presentation/audition
- linking personal knowledge, skills and experience gained to the skills required in the selected progression opportunity by including information about –
- involvement in performance projects
- specific knowledge and technical abilities
- education, i.e. this qualification and/or other qualifications taken
- training, e.g. circus skills, language skills or music lessons
- relevant work/performance experience, e.g. youth theatre productions, retail work and volunteering
- relevant hobbies and interests
- placing skills within a clear context that is applicable to the selected progression opportunity
  - teamwork eg relating to the work of an actor, i.e. respecting the opinions of others, supporting colleagues, showing trust and cooperation
  - concentration skills eg relating to the work of a technician i.e. adhering to safe working practices at all times
  - physical stamina eg relating to the work of a dancer
  - organisational and personal management skills eg in relation to front of house work, i.e. punctuality, being prepared to work, bringing correct equipment
- summarising relevant skills
- expression of interest/motivation for selected progression opportunities.

**What needs to be learnt****Learning aim B: Present a self-promotional response to the selected progression opportunity**

Learners will need to understand the practical demands of the selected progression opportunity. They should consider the following.

- What is an audition? Selecting relevant performance material and performance skills depending on the chosen discipline, style and genre.
- What is a presentation? Selecting relevant presentation format and content.

Learners' preparation for their presentation will include one or more of the following:

- selecting and rejecting material and responding to feedback
- practice, repetition and development of selected material
- handling of extraneous aids, e.g. PowerPoint®, audio-visual materials and artefacts
- using communication techniques, e.g. vocal clarity and expression, body language and use of vocational technical language.

Learners' preparation for their audition will include one or more of the following:

- selection and rejection of material and responding to feedback
- practice, repetition and development of selected material
- thinking about performance techniques, i.e. communication of creative intentions, spatial awareness and vocal and/or physical expression
- adhering to audition protocols, including attire, equipment and behaviour.

Learners will be required to demonstrate skills relating to the selected progression opportunity; these could include:

Performance skills – as applicable to chosen progression opportunity and discipline:

- vocal skills and techniques – breath control, projection, articulation, expression, modulation, pace, phrasing, accent, emphasis, use of pause, tone quality and vocal colour
- movement skills and techniques – control of movement, coordination, movement memory, awareness of surroundings and spatial relationships, focus, weight placement, use of gesture, facial expression, pace, physicalisation of internal feelings, handling of props and costume
- dance skills and techniques – posture, alignment, coordination, balance, ability to reproduce movement patterns, dynamic range, movement quality, movement style, facial expression, focus, emphasis and appreciation of sound accompaniment
- singing/musical skills and techniques – accuracy of pitch, rhythm and timing, style, tone, dynamics and tempo, musicality and working with sound accompaniment.

Technical skills – as applicable to chosen progression opportunity and discipline:

- lighting – rigging, focusing and programming lights, documentation to be used during performance, e.g. a cue sheet
- sound – recording sound effects and sound tracks, preparing and setting up sound equipment, documentation to be used during performance, e.g. a sound cue sheet.

*continued*



### What needs to be learnt

Design skills – as applicable to chosen progression opportunity and discipline:

- costume – evidence of developing and shaping ideas, e.g. mood boards, draft sketches, pitched ideas, refined ideas and final designs, e.g. drawings showing construction methods and materials
- set – evidence of developing and shaping ideas, e.g. mood boards, draft sketches, pitched ideas, refined ideas and final designs, e.g. scale plans, 3-D models, annotated drawings
- props – evidence of developing and shaping ideas, e.g. mood boards, draft sketches, pitched ideas, refined ideas and final designs, e.g. scale plans, 3-D models, annotated drawings
- masks – evidence of developing and shaping ideas, e.g. mood boards, draft sketches, pitched ideas, refined ideas and final designs, e.g. scale plans, 3-D models, annotated drawings
- makeup – evidence of developing and shaping ideas, e.g. mood boards, draft sketches, pitched ideas, refined ideas and final designs, e.g. facial plan.

Communication skills to be demonstrated in the presentation/audition will include (as appropriate):

- vocal/physical expression
- clarity of delivery
- focus
- confidence
- control
- communication of creative ideas and intentions.

## Teacher guidance

### Resources

The special resources required for this unit are: the given progression opportunities (provided by Pearson); a suitable space for the simulated presentation/audition to facilitate the assessment; video recording equipment for the recording of the assessment and access to ICT and support/research materials for learners to prepare their application documents.

### Assessment guidance

This unit is externally assessed using a task set and marked by Pearson. The assessment will be awarded from a total of 42 marks.

Please read this guidance in conjunction with *Section 9 External assessment*.

There are 30 guided learning hours (GLH) allocated to this unit. No more than two hours should be spent completing the letter of application; the final recorded progression opportunity will take between five and ten minutes, depending on which is selected. The remaining time of the 30 GLH should be used for the teaching of the unit, and preparation of the tasks.

Learners will complete a letter of application and a presentation/audition in response to a progression opportunity provided by Pearson. Learners will select from four pre-released progression opportunities in each academic year.

The progression opportunities provide a selection of realistic employment, training and education scenarios.

The details of the progression opportunity scenarios and required assessment evidence are as follows.

- Production: a letter of application and a ten-minute presentation, including a demonstration of technical/design work in a particular area of production.
- Performance: a letter of application and a demonstration of two pieces of performance, each lasting two minutes.
- Community: a letter of application, the performance of a two-minute extract and a five-minute presentation on workshop activities or design/production elements.
- Further training/education: a letter of application and a demonstration of two pieces of performance, each lasting two minutes, or a letter of application and a ten-minute presentation, including a demonstration of technical/design work in a particular area of production.

The response to the progression opportunity task will take place under controlled conditions. The guidance on the controls for the assessment will be provided with the pre-released task.

# Unit 2: Preparation, Performance and Production

Level: **1 and 2**

Unit type: **Core**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Have you ever thought about all of the things that need to happen before a performance is seen by an audience?

In this unit you will learn how to develop a performance piece as a member of a fictional performance company. You will take on a specific performing or production role and will prepare for, and produce, a performance by carrying out tasks that are appropriate to your role. No matter what role you undertake, you will also need to explore the performance piece you are working on.

Your performance company can include both performers and a production team. The performers could be actors, dancers or musicians and the production team can include some, or all, of the following roles: sound or lighting technicians, costume, set, makeup, prop or mask designers and those who construct theatrical materials for the performance.

The performers and production team will need to work together to explore, develop and shape ideas for the performance. You will need to take part in preparations for the performance that are appropriate to your role to ensure everything is ready for the opening night. This might include attending rehearsals, production meetings, making sessions and get-ins and fit-ups.

All of your hard work will come to fruition when you present your performance to an audience. You will need to make sure that you understand your responsibilities and that you are personally prepared for the performance, whether that means learning your lines or moves, knowing your cues or making sure that costumes, props and other materials are ready and useable. You should also understand how important you are to the success of the overall production.

This unit focuses on the work of a company, not just the individual. It will therefore give you the chance to experience the highs and lows of working as a member of a performance company.

## Learning aims

In this unit you will:

A take part in the preparations for a live performance

B demonstrate performance or production skills and techniques in a performance.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Take part in the preparations for a live performance</b></p> <p>Learners are required to develop a performance piece from any of the following:</p> <ul style="list-style-type: none"> <li>● an existing work, e.g. a script, choreographic instruction or a musical score</li> <li>● a piece of repertoire from an existing theatre or dance company</li> <li>● a stimulus or stimuli, e.g. textual, visual, aural or abstract.</li> </ul> <p>Learners will take part in activities to research, explore and develop performance material. Learners will need to:</p> <ul style="list-style-type: none"> <li>● explore and research the performance piece, e.g. its themes and issues, historical and/or social background and the nature and features of the performance genre or form</li> <li>● take part in practical activities to explore and develop ideas for the piece</li> <li>● make decisions about roles and responsibilities</li> <li>● consider how the piece will be staged</li> <li>● consider how production elements, e.g. the set, costume, lighting and sound will be used.</li> </ul> <p>Learners will take part in preparations in a defined performance or production role. Learners may undertake one or more of the following roles:</p> <ul style="list-style-type: none"> <li>● performance, e.g. a dancer, actor, singer, musician</li> <li>● production – design, e.g. lighting, sound, costume, props, makeup, masks, set</li> <li>● production – technical, e.g. lighting, sound</li> <li>● production – construction, e.g. costume, props, makeup, masks, set.</li> </ul> <p>To carry out preparatory work, all learners will:</p> <ul style="list-style-type: none"> <li>● attend and contribute to scheduled sessions, e.g. rehearsals and production meetings</li> <li>● develop material, e.g. by rehearsing, practising, designing or constructing</li> <li>● carry out research or development work in response to ideas that arise out of the production process</li> <li>● listen and respond to direction and instructions, e.g. from the production manager, director or choreographer</li> <li>● demonstrate teamworking skills, e.g. by respecting the opinions of others, supporting colleagues, showing trust and cooperation and showing sensitivity towards others and the requirements of the production</li> <li>● demonstrate personal management skills, e.g. punctuality, being prepared to work, bringing correct equipment</li> <li>● adhere to safe working practices at all times</li> <li>● be willing to try things out</li> <li>● demonstrate rehearsal discipline</li> <li>● give constructive and positive feedback.</li> </ul> <p style="text-align: right;"><i>continued</i></p>

## What needs to be learnt

### Learners undertaking a performance role

Learners should develop, practise and rehearse skills and techniques appropriate to their performance role, as follows:

- vocal skills and techniques, e.g. breath control, projection, articulation, expression, modulation, pace, phrasing, accent, dialect, emphasis, use of pause, tone quality and vocal colour
- movement skills and techniques, e.g. control of movement, coordination, movement memory, awareness of surroundings and other performers, focus, weight placement, use of gesture, facial expression, pace, physicalisation of internal feelings, handling of props, costume and spatial relationships
- dance skills and techniques, e.g. posture, alignment, coordination, balance, ability to reproduce movement patterns, dynamic range, movement quality, movement style, facial expression, focus, emphasis and appreciation of sound accompaniment
- singing/musical skills and techniques, e.g. sense of pitch, rhythm and timing, accuracy of pitch, rhythm and timing, style, tone, dynamics and tempo, musicality and working with sound accompaniment.

### Learners undertaking a production role

Learners should develop and apply skills and techniques appropriate to their role, as follows:

#### Technical skills

- lighting, e.g. rigging, focusing and programming lights and producing documentation to be used during the performance, e.g. a cue sheet
- sound, e.g. recording sound effects and sound tracks, preparing and setting up sound equipment and producing documentation to be used during the performance, e.g. a sound cue sheet.

#### Construction skills

- costume, e.g. selecting appropriate materials, creating patterns, cutting, measuring, sewing, gluing, using fastenings, using an iron, reinforcement, fitting and applying decorative finishes, e.g. paint, spraying, ageing, embroidery and appliqué
- set, e.g. selection of materials and equipment, use of hand and/or power tools, use of construction skills, e.g. building, painting and applying decorative finishes
- props, e.g. selection of materials and equipment, use of hand and/or power tools, use of construction skills, e.g. measuring, sawing, cutting, joining, drilling, painting, gluing and applying decorative finishes
- masks, e.g. selection of materials and equipment, use of construction skills and materials, e.g. brown paper tape, papier mâché, card, paper, mould making, plaster casting, latex, modroc, painting, gluing, applying decorative finishes and fitting
- makeup, e.g. selection of materials and equipment and use of materials and equipment when applying makeup, e.g. aquacolour, liquid, pancake, grease-based makeup, cream-based makeup, liners, powders, glues, crepe hair, prosthetics, tooth enamels and theatrical blood and scars.

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### What needs to be learnt

#### Design skills

- costume – developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. drawings showing construction methods and materials
- set – developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. scale plans, 3-D models and annotated drawings
- props – developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. scale plans, 3-D models and annotated drawings
- masks – developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. scale plans, 3-D models and annotated drawings
- makeup – developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. facial plans.

**What needs to be learnt****Learning aim B: Demonstrate performance or production skills and techniques in a performance**

Throughout the performance process, all learners will:

- listen and respond to direction and instructions, e.g. from stage management, the director and the choreographer
- demonstrate teamworking skills, e.g. respecting the opinions of others and supporting colleagues
- adhere to safe working practices at all times.

**Learners undertaking a performance role**

Learners should demonstrate skills and techniques appropriate to their performance role, as follows:

- vocal skills and techniques, e.g. breath control, projection, articulation, expression, modulation, pace, phrasing, accent, dialect, emphasis, use of pause, tone quality and vocal colour
- movement skills and techniques, e.g. control of movement, coordination, movement memory, awareness of surroundings and other performers, focus, weight placement, use of gesture, facial expression, pace, physicalisation of internal feelings, handling of props, costume and spatial relationships
- dance skills and techniques, e.g. posture, alignment, coordination, balance, ability to reproduce movement patterns, dynamic range, movement quality, movement style, facial expression, focus, emphasis and appreciation of sound accompaniment
- singing/musical skills and techniques, e.g. sense of pitch, rhythm and timing, accuracy of pitch, rhythm and timing, style, tone, dynamics and tempo, musicality and working with sound accompaniment.

**Learners undertaking a production role**

Learners should demonstrate skills and techniques appropriate to their role, as follows:

Technical skills

- lighting, e.g. rigging, focusing and programming lights and producing documentation to be used during the performance, e.g. a cue sheet
- sound, e.g. recording sound effects and sound tracks, preparing and setting up sound equipment and producing documentation to be used during the performance, e.g. a sound cue sheet.

*continued*

### What needs to be learnt

#### Construction skills

- costume, e.g. selecting appropriate materials, creating patterns, cutting, measuring, sewing, gluing, using fastenings, using an iron, reinforcement, fitting and applying decorative finishes, e.g. paint, spraying, ageing, embroidery and appliqué
- set, e.g. selection of materials and equipment, use of hand and/or power tools, use of construction skills, e.g. building, painting and applying decorative finishes
- props, e.g. selection of materials and equipment, use of hand and/or power tools, use of construction skills, e.g. measuring, sawing, cutting, joining, drilling, painting, gluing and applying decorative finishes
- masks, e.g. selection of materials and equipment, use of construction skills and materials, e.g. brown paper tape, papier mâché, card, paper, mould making, plaster casting, latex, modroc, painting, gluing, applying decorative finishes and fitting
- makeup, e.g. selection of materials and equipment and use of materials and equipment when applying makeup, e.g. aquacolour, liquid, pancake, grease-based makeup, cream-based makeup, liners, powders, glues, crepe hair, prosthetics, tooth enamels and theatrical blood and scars.

#### Design skills

- costume – developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. drawings showing construction methods and materials
- set – developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. scale plans, 3-D models and annotated drawings
- props – developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. scale plans, 3-D models and annotated drawings
- masks – developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. scale plans, 3-D models and annotated drawings
- makeup – developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. facial plans.



## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Take part in the preparations for a live performance</b>			
<p>1A.1 Explore and develop performance material by carrying out directed tasks.</p> <p>1A.2 Carry out preparatory work in a performance or production role for a live performance by completing directed tasks.</p>	<p>2A.P1 Use exploration and research in order to develop performance material in relation to the demands of the work.</p> <p>2A.P2 Carry out preparatory work in a performance or production role for a live performance with competent application of relevant skills, making a positive contribution to the process.</p>	<p>2A.M1 Explore, develop and shape performance material using activities and research findings, making considered decisions in relation to the demands of the work.</p> <p>2A.M2 Carry out preparatory work in a performance or production role for a live performance with responsive, competent and consistent application of relevant skills, making positive contributions to the process.</p>	<p>2A.D1 Explore, develop and shape performance material with focus, insight and imagination, using activities and research findings effectively.</p> <p>2A.D2 Carry out preparatory work in a performance or production role for a live performance with competent, confident and effective application of relevant skills, demonstrating a high level of commitment and input to the process.</p>

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Demonstrate performance or production skills and techniques in a performance</b>			
<i>Learners undertaking a performance role</i>			
1B.3 Take part in a performance, demonstrating the use of performance skills.	2B.P3 Take part in a performance, demonstrating competent use and control of performance skills, making a positive contribution to the overall piece.	2B.M3 Take part in a performance, demonstrating competent use and control of performance skills, making a confident and consistent contribution that is integral to the success of the piece.	2B.D3 Take part in a performance, demonstrating sustained and effective use and control of performance skills, making a significant contribution to the success of the piece.
<i>Learners undertaking a production role</i>			
1B.4 Contribute to a performance in a production role demonstrating the use of skills. *	2B.P4 Contribute to a performance in a production role, demonstrating competent use and control of skills, making a positive contribution to the overall piece. *	2B.M4 Contribute to a performance in a production role, demonstrating competent use and control of skills, making an assured and consistent contribution that is integral to the success of the piece. *	2B.D4 Contribute to a performance in a production role, demonstrating sustained and effective use and control of skills, making a significant contribution to the success of the piece. *

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe E* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are materials and equipment appropriate to the defined performance or production role being undertaken. Other resources for this unit will relate to the material that is being prepared for the live performance.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

This unit will involve learners in a wide range of activities, many of which will be practical.

For learning aim A, evidence of exploration and the development of ideas may include a log of annotated research notes, mind maps and notes from discussions activities. Teacher observations and recordings of discussions and other practical activities will also be useful.

Learners undertaking a performance role should produce a performance log, which may include notes on practical activities, rehearsal diaries, character sketches, choreographic notes and annotated photographs. Milestone rehearsals should be recorded and can be used to inform formative assessment feedback. Teacher observation reports will be important in capturing evidence of practical work and individual contribution.

Evidence for those undertaking a production role will be generated through a production log that may include exploratory plans/sketches and finished designs appropriate to the defined role. Evidence of participation in planning activities/discussions should also be included through diary entries and minutes of production meetings. Teacher observation reports will be important in capturing evidence of practical work and individual contribution.

For learning aim B, learners working in a performance role will be assessed on their contribution to the performance piece through their use of acting, dance and/or music performance skills. This will be evidenced through a recording of the live performance(s).

Learners working in a production role will be assessed on their ability to undertake the responsibilities associated with their role. Evidence may include the production of final performance-ready artefacts, teacher observations, annotated photographs and recordings of practical activities.

### Assessment – Level 2

#### 2A.P1

Learners will explore and develop work through research and exploratory tasks but they will lack any real creativity when doing so. They will be able to make simple decisions in response to research and other activities. Decisions made regarding interpretation and development will need to relate to the performance material.

#### 2A.P2

Learners will play an active part in rehearsals and other preparations, contributing to the development of performance material. They will use skills and techniques that are relevant and appropriate to the role undertaken in a safe manner.

#### 2B.P3/4

Learners will make a solid contribution to the work of the company. They will produce work that 'fits the bill'. Skills and techniques will be used in a mainly secure manner. Any inaccuracies or errors will not detract from the overall performance.

#### 2A.M1

Learners will use research and practical activities to explore the demands of the performance material, selecting and rejecting ideas as they do so. Through ongoing discussion or reflection, learners should be able to articulate their rationale for the decisions made and the intended effect on the material they are producing.

#### 2A.M2

The learner will contribute in a consistently positive manner when developing the work for performance. The response to direction and instruction demonstrates that the learner is engaging with the work. Skills and techniques are selected and applied in an assured manner.

#### 2B.M3/4

Learners will make a contribution to the company that will underpin the quality of the work presented. They will demonstrate a secure and assured use of technical skills in performance or production roles and will undertake their work in a confident manner.

#### 2A.D1

Learners will approach the work with concentration and energy. They will demonstrate that they have given considerable thought to their work, showing a degree of perception in their ideas and the choices made. Learners will show an ability to experiment with a variety of creative ideas with imagination, applying research findings appropriately.

#### 2A.D2

The learner will show maturity and success in the selection, use and manipulation of skills and techniques, e.g. the learner may go beyond the obvious when considering ideas, or they may apply skills and understanding in innovative or remarkable ways. They will show a sustained and high degree of commitment to the process of shaping and developing the work.

#### 2B.D3/4

Performance skills and techniques will be secure at all times, resulting in a seamless, coherent, fluent and successful performance. Production team members will produce work that is successful as well as inspired and inventive; the work will demonstrate a concrete understanding of the medium and the process (based on their research and/or developed skills).

### **Assessment – Level 1**

#### 1A.1

Learners will take part in teacher-led activities and will work in a generally cooperative manner, taking some responsibility for completing the tasks that are set.

#### 1A.2

Learners will take part in rehearsals and/or other preparations. Their contribution is likely to be of a basic standard and they may lack commitment to the process.

#### 1B.3/1B.4

Performers will show some application of the relevant performance skills and they will be able to get through the performance without any major hitches. Those undertaking a production role will apply appropriate skills with some success, however, the use of technical skills will be rudimentary.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1.A1, 2A.P1, 2A.M1, 2A.D1 1A.2, 2A.P2, 2A.M2, 2A.D2 1B.3, 2B.P3, 2B.M3 2B.D3 1B.4, 2B.P4, 2B.M4 2B.D4	Urban Fairy Tales	<p>Your company has been commissioned to create a humorous performance piece aimed at a teenage audience.</p> <p>The theme of the piece is 'urban fairy tales' and you are encouraged to use ZooNation's <i>Into the Hoods</i> as a starting point.</p> <p>You will work as members of a company in an assigned production or performance role.</p> <p>There will be two performances of the work to invited audiences.</p>	<ul style="list-style-type: none"> <li>• Annotated performance or production log.</li> <li>• Teacher observations.</li> <li>• Recordings of practical activities.</li> <li>• Recording(s) of the final performance(s).</li> </ul>



# Unit 3: Acting Skills

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Do you know what kind of training every actor needs in order to develop the skills necessary to be an effective performer on stage and on screen?

This unit is about starting you on your journey to becoming a professional actor. You will be introduced to important acting skills and will learn about the specific demands that acting makes on the body and mind. In particular, you will undertake a programme of regular exercises to help you master the techniques that will enable you to control and use your voice and body to communicate a character or role. As well as physical skills, you will need to use your imagination to create characters or roles. This unit will, therefore, also help you to hone your mental skills.

An actor who works with a text is an interpreter, whereas an actor who acts without a text is an improviser. This unit will help you to apply your physical and mental skills to both roles. The demands placed upon an actor's body, in terms of vocal and movement skills, extend beyond those used every day so you will need to be physically fit and flexible. An actor uses a number of skills, including observation, when adopting the physical and vocal actions of others and this requires conscious control of the voice and body. An actor also has to pretend to be in unfamiliar situations, times and places and to behave in ways that they are not used to and this requires an actor to use their imagination creatively. Actors interact with other actors/characters and with the audience and therefore they must be excellent communicators.

This unit is about building your foundations as an actor; it is not just about performance. As well as undertaking a programme of practical classes to develop your physical and mental acting skills, you will be required to demonstrate progress throughout the unit.

## Learning aims

In this unit you will:

A explore and develop your acting skills and review your own practice

B use your acting skills within rehearsal and performance.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Explore and develop your acting skills and review your own practice</b></p> <p>Learners should take part in regular workshop activities designed to develop their acting skills.</p> <p>The technical acting skills that learners should develop are as follows.</p> <p>Their use and control of voice, including:</p> <ul style="list-style-type: none"> <li>● articulation</li> <li>● projection</li> <li>● breath control</li> <li>● learning lines</li> <li>● pitch, inflection and modulation</li> <li>● tone and vocal colour</li> <li>● phrasing</li> <li>● pace</li> <li>● use of pause.</li> </ul> <p>Their use and control of movement, including:</p> <ul style="list-style-type: none"> <li>● balance</li> <li>● coordination</li> <li>● movement memory</li> <li>● spatial awareness</li> <li>● weight placement</li> <li>● focus and control</li> <li>● relaxation</li> <li>● pace, energy and dynamics</li> <li>● gesture</li> <li>● facial expression</li> <li>● trust.</li> </ul> <p>Learners should develop their interpretive skills through:</p> <ul style="list-style-type: none"> <li>● the use of dramatic techniques in class, e.g. freeze-frame or tableau, role-on-the-wall, role play, hot-seating, thought-tracking, conscience alley, improvising off-stage moments, exploring 'what if' situations</li> <li>● their interpretation of characters, e.g. analysing physical characteristics, examining relationship(s) with other characters/roles, considering the given circumstances, considering sub-text, applying research findings to the role/character, coherence with directorial concept.</li> </ul> <p style="text-align: right;"><i>continued</i></p>



**What needs to be learnt**

To review their own practice, learners should:

- identify their strengths and areas for development, e.g. by carrying out a skills audit, using and responding to teacher feedback, using and responding to feedback from peers, and reviewing their own work on video
- set targets, e.g. SMART targets, long-term and short-term goals and identifying and using specific exercises to improve skills
- track their progress, e.g. by keeping an actor's log, measuring 'distance' travelled towards goals and updating targets.

**What needs to be learnt****Learning aim B: Use your acting skills within rehearsal and performance**

Learners should use acting and rehearsal skills in the preparation for the performance of a published work to an audience.

Acting rehearsal skills should include:

- learning dialogue
- learning blocking and stage directions
- interpreting and developing a character appropriate to the context of the extract
- receiving and giving constructive and positive feedback
- using exploratory dramatic techniques.

Personal management skills should include:

- attendance
- time management (adhering to rehearsal schedules)
- readiness to work (including bringing correct clothing and equipment if necessary)
- listening to instruction/direction
- observing safe working practices
- willingness to try things out
- concentration and focus within the tasks
- appropriate interaction with others – trust and cooperation
- rehearsal discipline
- showing sensitivity towards others and the requirements of the production.

Learners should demonstrate their skills in the rehearsal and performance of a role.

They may use the following technical acting skills.

Use of voice

- clarity and articulation
- projection
- breath control
- remembering lines
- pitch, inflection and modulation
- tone and vocal colour
- phrasing
- pace
- use of pause.

Use of movement

- balance
- coordination
- remembering moves
- spatial awareness
- weight placement
- focus and control
- relaxation

*continued*

**What needs to be learnt**

- pace, energy and dynamics
- gesture
- facial expression.

Learners should be assessed on their use of the following interpretive and general acting skills in rehearsal and performance, as appropriate:

- awareness of the performance space and audience
- expressive use of voice and/or movement to communicate meaning
- realisation of the role/character
- playing the appropriate style
- interaction with, and response to, other performers
- focus, energy and commitment
- handling and use of props, the set, costume, makeup and masks.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Explore and develop your acting skills and review your own practice</b>			
1A.1 Demonstrate limited use and control of technical and interpretive acting skills in practice and development.	2A.P1 Demonstrate competent use and control of technical and interpretive acting skills in practice and development.	2A.M1 Demonstrate competent use and control of technical and interpretive acting skills, showing consistency in focus, response and effort in practice and development.	2A.D1 Demonstrate competent use and control of technical and interpretive acting skills, showing imagination and insight and a high level of focus, response and effort in practice and development.
1A.2 Identify, with guidance, strengths and areas to develop in own technique. #	2A.P2 Present an ongoing review of acting skills, describing strengths and areas to develop. #	2A.M2 Present a detailed and ongoing review of acting skills, describing strengths and areas to develop, setting achievable targets for improvement and reviewing progress. #	2A.D2 Present a detailed and ongoing review of acting skills, making qualitative judgements about strengths and areas to develop, setting and justifying achievable targets for improvement and evaluating progress. #

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Use your acting skills within rehearsal and performance</b>			
1B.3 Demonstrate limited acting and personal management skills in rehearsal.	2B.P3 Demonstrate personal management skills and competent application of acting skills in rehearsal.	2B.M3 Demonstrate consistent personal management skills with competent and confident application of acting skills in rehearsal.	2B.D3 Demonstrate a high level of personal management skills and competent, confident, insightful and imaginative application of acting skills in rehearsal.
1B.4 Participate in a performance using limited technical acting skills.	2B.P4 Perform a role using relevant technical and interpretive acting skills competently.	2B.M4 Perform a role with confidence and consistency using relevant technical and interpretive acting skills competently, to communicate the creative intentions of the piece.	2B.D4 Perform a role with confidence, consistency and ease; use relevant technical and interpretive acting skills competently and fluently; and fully communicate the creative intentions of the piece.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe E* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are a suitable space to carry out practical drama activities and a camera to record practical work.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

The focus of this unit is the exploration and development of the learner's acting skills and the application of these in performance. Learning aim A focuses on the exploration and development of skills during practical activities. This will be evidenced through recordings of milestone practical sessions. A unit log can be used by learners on an ongoing basis to identify their strengths and areas for development and to note targets and progress. Although the log can be presented in written form, a blog or video diary is also acceptable.

Learning aim B is assessed through the application of the skills learners have developed to an acting role. Learners could work in pairs or small groups on an extract from a published text or on a short devised piece. Evidence should be in the form of video recordings of milestone rehearsals and the final performance, which could be a classroom demonstration for peers and teachers or a performance to an external audience.

### Assessment – Level 2

#### 2A.P1/2A.P2

Learners will play an active role in activities and will generally take on board, to the point where they can demonstrate, skills and techniques taught. There may, however, be a lack of consistency across the range of skills being explored and developed, e.g. their vocal skills may be noticeably better than their use of movement. Learners will be able to provide descriptions of their strengths and areas for development and will engage in an ongoing review of their progress across the unit. The review should start from a baseline skills audit and chart personal development.

#### 2B.P3

Learners will demonstrate a positive approach to the rehearsal process, showing good time-management skills and appropriate behaviour in the rehearsal room. Learners will be secure in their application of acting skills in rehearsal.

#### 2B.P4

Learners will produce a performance that is generally solid. Any errors will be minor and the learner will not let these detract from the overall performance. Technical and interpretive acting skills will, in the main, be secure, and learners will use these to create a performance that generally 'fits the bill'.

#### 2A.M1/2A.M2

Learners will approach sessions with enthusiasm and will demonstrate development and improvement of technical and interpretive skills. Learners will review progress on a regular basis and will be able to set targets that are in line with the areas for development they have identified, e.g. developing new skills or honing existing ones. The review should start from a baseline skills audit and chart development, using SMART target setting with long-term and short-term goals and reference to specific exercises to improve skills. Learners will approach the work with positivity and discipline.

**2B.M3**

Learners will engage in rehearsals with purpose and energy. Under direction, learners will show that they can apply the skills needed to give a coherent performance of the piece.

**2B.M4**

Learners will perform in an assured manner using technical and interpretive acting skills to clearly demonstrate the main creative intentions of the piece being presented, e.g. the learner's performance will encapsulate the key theme(s) of the writer or aesthetic design of the artistic director. There will be consistent application of the skills used throughout the piece.

**2A.D1/2A.D2**

Learners will approach practical work with total commitment and concentration. Learners will use their skills in such a way that the mechanics of performing are internalised. They will respond positively to feedback and direction, showing an eagerness to continually improve in timetabled sessions and, when applicable, through personal practice. This willingness to improve will result in a detailed ongoing progress review in which the learner will set considered, achievable targets.

**2B.D3**

Learners will use the rehearsal process as a framework to explore and develop their work. They will experiment imaginatively with a variety of creative ideas, taking on and using direction to improve their work. Decisions made will be informed and perceptive, based on an understanding of the text and the creative intentions of the piece.

**2B.D4**

Learners will apply technical and interpretive acting skills, performing with energy and commitment. They will communicate the creative intentions of the piece with flair and attention to detail to produce a fluent, coherent and successful performance.

**Assessment – Level 1****1A.1/1A.2**

Learners will take part in teacher-led activities and will work in a generally cooperative manner, taking some responsibility for completing the tasks that are set. Although they may not always contribute in a wholly positive manner, neither will they disrupt the work being undertaken. Learners will be able to identify their strengths and areas for development, however, this will be presented at a basic level. They may present identification of their strengths and areas for improvement; however, this will not be elaborated and may not be completed on an ongoing basis.

**1B.3**

Learners will take part in rehearsals and, although they may not always contribute in a wholly positive manner, they will not disrupt the work being undertaken. They will show some personal management skills but these will not be consistent (e.g. a learner may work cooperatively when in class but have issues with timekeeping).

In addition, learners will demonstrate acting skills appropriate to the work being rehearsed, however, their skill levels will be inconsistent.

**1B.4**

Learners will take part in a performance and will demonstrate use of acting skills and reproduce direction with some accuracy. Learners will be able to get through the performance without any major hitches.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 1A.2 2A.P1, 2A.P2 2A.M1, 2A.M2 2A.D1, 2A.D2 1B.3, 1B.4 2B.P3, 2B.P4 2B.M3, 2B.M4 2B.D3, 2B.D4	The Theatre Company Welcomes You	<p>As a member of a new youth theatre company you are required to attend a series of acting workshops led by the director of the company.</p> <p>These classes will explore the techniques of naturalistic acting and will be designed to improve your practice as a performer.</p> <p>You should keep a record of your progress during the sessions, which identifies your strengths and areas for development, sets targets and tracks your improvements.</p> <p>Once you have completed the training you will rehearse an extract from a play to be performed a small invited audience.</p>	<ul style="list-style-type: none"> <li>• Recordings of milestone practical sessions and rehearsals.</li> <li>• Recording of performance.</li> <li>• Ongoing unit log to include skills audit, action plan and training diary</li> </ul>



# Unit 4: Dance Skills

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Did you know that versatile dancers are more likely to be employed within the industry than dancers who are able to perform in only one style?

This unit is all about developing your versatility as a dancer. As part of this development you will be encouraged to develop your physical skills to help you become a stronger and more flexible dancer.

You will explore and develop your dance skills in workshops and/or lessons where you will perform exercises and short sequences, before building up to a longer dance sequence. The unit will then culminate in a final performance where you will showcase your newly acquired skills. You will be assessed on your ability to master new skills and how you apply them in the final performance.

Not only will this unit focus on physical skills to support your technical development, you will also be encouraged to develop your interpretive skills, focusing in particular on how your selected dance style is performed and communicated to an audience. The aim of this is to hone your ability to interpret and convey a variety of styles and choreography to an audience.

In order to improve your dance skills it is important to regularly review your progress. You will therefore be encouraged to understand your own strengths, identify areas for your development and as a result set targets for your improvement.

## Learning aims

In this unit you will:

- A explore and develop your dance skills and review your own practice
- B use your dance skills within rehearsal and performance.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Explore and develop your dance skills and review your own practice</b></p> <p>Learners should study at least two dance styles, e.g. contemporary, jazz, musical theatre, street dance, ballet, tap, hip hop, breaking etc.</p> <p>Learners are required to attend workshops/lessons to learn technical physical skills. These may include:</p> <ul style="list-style-type: none"> <li>● actions – jumps, turns, rolls, travelling steps, gestures and stillness</li> <li>● posture</li> <li>● alignment</li> <li>● balance</li> <li>● coordination</li> <li>● flexibility</li> <li>● strength</li> <li>● stamina</li> <li>● extension</li> <li>● spatial awareness</li> <li>● contraction</li> <li>● the ability to reproduce movement accurately</li> <li>● whole body participation and/or isolation</li> <li>● application of dynamic range</li> <li>● movement memory</li> <li>● the ability to reproduce action/dynamic/rhythmic/spatial content</li> <li>● accuracy and quality of movement</li> <li>● awareness of, and relationship to, other dancers in performance.</li> </ul> <p>Learners should be aware of their interpretive skills. They should be introduced to the notion of interpretive skills and stylistic qualities, relevant to the dance material, so that they can use them to improve their technique.</p> <p>Learners should demonstrate at least two of the following interpretive skills in their performance:</p> <ul style="list-style-type: none"> <li>● emphasis</li> <li>● projection</li> <li>● focus</li> <li>● accurate interpretation and reproduction of style, steps and movements</li> <li>● use of space</li> <li>● awareness and appreciation of sound accompaniment</li> <li>● musicality</li> <li>● facial expression</li> <li>● quality</li> <li>● timing.</li> </ul> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt**

To review their own practice, learners should:

- identify their strengths and areas for development, e.g. by carrying out a skills audit, using and responding to teacher feedback, using and responding to feedback from peers and reviewing their own work on video
- set targets, e.g. SMART targets, long-term and short-term goals and identifying and using specific exercises to improve skills
- track their progress, e.g. by keeping a log, measuring 'distance' travelled towards goals and updating targets.

**What needs to be learnt****Learning aim B: Use your dance skills within rehearsal and performance**

Learners should use dance, personal management and rehearsal skills in the preparation for the performance of dance work to an audience.

Dance rehearsal skills should include:

- warming up
- wearing the correct attire
- learning choreography
- responding to correction and absorbing taught material
- receiving and giving constructive and positive feedback.

Personal management skills should include:

- attendance
- time management (adhering to rehearsal schedules)
- readiness to work (including bringing correct clothing and equipment if necessary)
- listening to instruction/direction
- observing safe working practices
- willingness to try things out
- concentration and focus within the tasks
- appropriate interaction with others – trust and cooperation
- rehearsal discipline
- showing sensitivity towards others and the requirements of the production.

Learners should demonstrate relevant physical skills in rehearsal and performance.

These skills may include:

- actions – jumps, turns, rolls, travelling steps, gestures and stillness
- posture
- alignment
- balance
- coordination
- flexibility
- strength
- stamina
- extension
- spatial awareness
- contraction
- the ability to reproduce movement accurately
- whole body participation and/or isolation
- application of dynamic range
- movement memory
- the ability to reproduce action/dynamic/rhythmic/spatial content
- accuracy and quality of movement
- awareness of, and relationship to, other dancers in performance.

*continued*

**What needs to be learnt**

Learners should demonstrate interpretive skills and stylistic qualities relevant to the dance material in rehearsal and performance:

- emphasis
- projection
- focus
- accurate interpretation and reproduction of style, steps and movements
- use of space
- awareness and appreciation of sound accompaniment
- musicality
- facial expression
- quality
- timing.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Explore and develop your dance skills and review your own practice</b>			
1A.1 Demonstrate limited use and control of technical and interpretive dance skills in practice and development.	2A.P1 Demonstrate competent use and control of technical and interpretive dance skills in practice and development.	2A.M1 Demonstrate competent use and control of technical and interpretive dance skills, showing consistency in focus, response and effort in practice and development.	2A.D1 Demonstrate competent use and control of technical and interpretive dance skills, incorporating stylistic qualities and a high level of focus, response and effort in practice and development.
1A.2 Identify, with guidance, strengths and areas to develop in own technique. #	2A.P2 Present an ongoing review of dance skills, describing strengths and areas to develop in own technique. #	2A.M2 Present a detailed and ongoing review of dance skills, describing strengths and areas to develop, setting achievable targets for improvement and reviewing progress. #	2A.D2 Present a detailed and ongoing review of dance skills, making qualitative judgements about own strengths and areas to develop, setting and justifying achievable targets for improvement and evaluating progress. #

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Use your dance skills within rehearsal and performance</b>			
1B.3 Demonstrate limited dance and personal management skills in rehearsal.	2B.P3 Demonstrate personal management skills and competent application of dance skills in rehearsal.	2B.M3 Demonstrate consistent personal management skills with competent and confident application of dance skills in rehearsal.	2B.D3 Demonstrate a high level of personal management skills with competent, confident, fluent and sustained application of dance skills in rehearsal.
1B.4 Participate in a performance using limited technical dance skills.	2B.P4 Perform dance using relevant technical and interpretive dance skills competently.	2B.M4 Perform dance with confidence and consistency, using relevant technical and interpretive dance skills competently to demonstrate stylistic qualities of the choreography.	2B.D4 Perform dance with confidence, consistency and ease; use relevant technical and interpretive dance skills competently and fluently; and fully demonstrate stylistic qualities of the choreography.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe E* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are a practical dance space, preferably with sprung floors and mirrors, access to sound equipment and a video/DVD recording and playback facility. It is advisable that learners have access to DVD resources, theatre visits and workshops with professional artists and performers.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

The nature of this unit is developmental. Evidence for this unit will be generated through practical sessions, rehearsals and a workshop performance of physical skills, interpretive skills and stylistic qualities. Achievement of learning aim A should be evidenced through recordings of practical work and technical exercises. A unit log can be used by learners on an ongoing basis to identify their strengths and areas for development and to note targets and progress. Although the log can be presented in written form, a blog or video diary is also acceptable. Learning aim B should be evidenced through video recordings of rehearsals and the final performance.

### Assessment – Level 2

#### 2A.P1/2A.P2

Learners will play an active role in class and activities and will generally take on board, to the point where they can demonstrate, skills and techniques taught. There may, however, be a lack of consistency across the range of skills being explored and developed, e.g. their movement memory may be noticeably better than their posture and alignment. Learners will be able to provide descriptions of their strengths and areas for development and will engage in an ongoing review of their progress across the unit. The review should start from a baseline skills audit and chart personal development.

#### 2B.P3

Learners will demonstrate a positive approach to the rehearsal process, showing good time-management skills and appropriate behaviour in the rehearsal room. Learners will be secure in their application of dance skills in rehearsal.

#### 2B.P4

Learners will produce a performance that is generally solid. Any errors will be minor and the learner will not let these detract from the overall performance. Technical and interpretive dance skills will, in the main, be secure and learners will use these to create a performance that generally 'fits the bill'.

#### 2A.M1/2A.M2

Learners will approach sessions with enthusiasm and will demonstrate development and improvement of technical and interpretive skills. Learners will review progress on a regular basis and will be able to set targets that are in line with the areas for development they have identified, e.g. developing new skills or honing existing ones. The review should start from a baseline skills audit and chart development, using SMART target setting with long-term and short-term goals and reference to specific exercises to improve skills. Learners will approach the work with positivity and discipline.



**2B.M3**

Learners will engage in rehearsals with purpose and energy. Under instruction and direction, learners will show that they can apply the skills needed to give a coherent performance of the piece.

**2B.M4**

Learners will perform in an assured manner using technical and interpretive dance skills to clearly demonstrate the stylistic and dynamic qualities of the dance work, e.g. the learner's performance will encapsulate the choreographer's intentions or aesthetic of the work. There will be consistent application of the skills used throughout the piece.

**2A.D1/2A.D2**

Learners will approach practical work with total commitment and concentration. Learners will use their skills in such a way that the mechanics of performing are internalised. They will respond positively to feedback and correction, showing an eagerness to continually improve in timetabled sessions and, when applicable, through personal practice. This willingness to improve will result in a detailed ongoing progress review in which the learner will set considered, achievable targets.

**2B.D3**

Learners will use the rehearsal process as a framework to explore and develop their work. Their development of stylistic qualities will be effective and confident. They will take on and use instruction and direction to improve their work.

**2B.D4**

Learners will apply technical and interpretive dance skills in performance with energy and commitment. Their use of interpretive skills will make a considerable difference in the performance of their dance sequence and will facilitate effective communication of the dance style to an audience. They will communicate the choreography with flair and attention to detail to produce a fluent and successful performance.

**Assessment – Level 1****1A.1/1A.2**

Learners will take part in teacher-led activities and will work in a generally cooperative manner, taking some responsibility for completing the tasks that are set. Although they may not always contribute in a wholly positive manner, neither will they disrupt the work being undertaken. Learners will be able to identify their strengths and areas for development, however, this will be presented at a basic level. They may present identification of their strengths and areas for improvement, however, this will not be elaborated and may not be completed on an ongoing basis.

**1B.3**

Learners will take part in rehearsals and although they may not always contribute in a wholly positive manner, they will not disrupt the work being undertaken. They will show some personal management skills but these will not be consistent (e.g. a learner may work cooperatively when in class but have issues with timekeeping).

In addition, learners will demonstrate dance skills appropriate to the work being rehearsed; however, their skill levels will be inconsistent.

**1B.4**

Learners will take part in a dance sequence and will demonstrate use of physical and interpretive skills. Learners will be able to get through the performance without any major hitches.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 1A.2 2A.P1, 2A.P2 2A.M1, 2A.M2 2A.D1, 2A.D2 1B.3, 1B.4 2B.P3, 2B.P4 2B.M3, 2B.M4 2B.D3, 2B.D4	Dancer in Training	<p>You have recently joined a youth dance company and as part of your training you are required to attend a series of practical classes led by the company director.</p> <p>These classes will help you to develop physical and interpretive skills in the following two dance styles:</p> <ul style="list-style-type: none"> <li>• Contemporary</li> <li>• Jazz</li> </ul> <p>A dancer in training you will be required to set targets for your own improvement and regularly review your progress.</p> <p>Once you have completed the training classes you will rehearse a piece of choreography in one of the dance styles and perform the piece to a small invited audience.</p>	<ul style="list-style-type: none"> <li>• Unit log –to include skills audit, action plan and training diary.</li> <li>• Recordings of practical classes, rehearsals and performances.</li> </ul>

# Unit 5: Musical Theatre Skills

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

The musical *42<sup>nd</sup> Street* tells the story of Peggy Sawyer, a young performer who rises from the chorus to take on the leading role in a Broadway show. This story encapsulates the ambitions of many young performers in the field of musical theatre.

Musical theatre is a tough performance genre to master as it requires acting, singing and dancing skills. This highly practical unit will give you a taste of the world of the musical. You will take part in activities designed to improve your technical and interpretive skills in each discipline. You will then bring these skills together to work on an extract from a musical that you will rehearse and perform in a workshop situation.

This unit may help you to appreciate and develop skills in a performance style that is different from your main discipline and is, therefore, useful in expanding your repertoire of skills. You will need to demonstrate your technical ability in each discipline and will have opportunities to perform each skill equally.

In order to improve your musical theatre skills it is important to regularly review your progress. You will therefore be encouraged to understand your own strengths, identify areas for your development and as a result set targets for your improvement.

## Learning aims

In this unit you will:

- A explore and develop your musical theatre skills and review your own practice
- B rehearse and perform musical theatre work combining singing, acting and dancing skills.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Explore and develop your musical theatre skills and review your own practice</b></p> <p>Learners will take part in a series of practical workshop sessions designed to enable them to develop skills in the three areas required for the performance of musical theatre work. The three areas are:</p> <ul style="list-style-type: none"> <li>● acting</li> <li>● singing</li> <li>● dancing.</li> </ul> <p>Acting – work undertaken in these sessions should include:</p> <ul style="list-style-type: none"> <li>● movement skills – use of movement, gesture and facial expression to communicate meaning</li> <li>● vocal skills – clarity of delivery, communicating meaning through words</li> <li>● learning lines</li> <li>● developing a character</li> <li>● exploring relationships with other characters.</li> </ul> <p>Singing – work undertaken in these sessions should include:</p> <ul style="list-style-type: none"> <li>● tuning, rhythm and timing</li> <li>● following an accompaniment</li> <li>● communicating the meaning of a song</li> <li>● learning songs (music and lyrics)</li> <li>● projection and placing of the voice</li> <li>● interpreting lyrics</li> <li>● phrasing</li> <li>● musicality</li> <li>● characterisation</li> <li>● expression.</li> </ul> <p>Dance – work undertaken in these sessions should include:</p> <ul style="list-style-type: none"> <li>● posture and alignment</li> <li>● coordination and balance</li> <li>● spatial awareness</li> <li>● rhythm and timing</li> <li>● learning choreography</li> <li>● projection</li> <li>● phrasing</li> <li>● musicality</li> <li>● characterisation.</li> </ul> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt**

To review their own practice, learners should:

- identify their strengths and areas for development, e.g. by carrying out a skills audit, using and responding to teacher feedback, using and responding to feedback from peers and reviewing their own work on video
- set targets, e.g. SMART targets, long-term and short-term goals and identifying and using specific exercises to improve skills
- track their progress, e.g. by keeping an actor's log, measuring 'distance' travelled towards goals and updating targets.

**What needs to be learnt****Learning aim B: Rehearse and perform musical theatre work combining singing, acting and dancing skills**

Learners should combine acting, singing and dancing skills in the preparation of musical theatre work.

The piece(s) should include dialogue, song and dance and should be developed and rehearsed for performance.

Musical theatre rehearsal skills should include:

- learning song(s) – i.e. note-bashing sessions
- learning choreography
- combining the separate elements of the piece – score, choreography and libretto
- combining skills (acting, singing and dancing) coherently
- developing a character appropriate to the context of the extract
- developing the relationship between musical, lyrical and spoken elements of the extract
- receiving and giving constructive and positive feedback.

Personal management skills should include:

- attendance
- time management (adhering to rehearsal schedules)
- readiness to work (including bringing correct clothing and equipment if necessary)
- listening to instruction/direction
- observing safe working practices
- willingness to try things out
- concentration and focus within the tasks
- appropriate interaction with others – trust and cooperation
- rehearsal discipline
- showing sensitivity towards others and the requirements of the production.

Performance skills should include:

- singing – tuning, rhythm and timing, following the accompaniment, communicating style and meaning
- dance – posture, alignment, coordination, balance, spatial awareness, rhythm and timing, dynamic range, communication of style and meaning
- acting – use of movement, gesture and facial expression to communicate meaning
- coherent interpretation of a character/role
- security in the combined skills of acting, dancing and singing
- commitment, focus and energy
- stage presence.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Explore and develop your musical theatre skills and review your own practice</b>			
<p>1A.1 Demonstrate limited use and control of technical and interpretive skills for acting, dance and singing in practice and development.</p> <p>1A.2 Identify, with guidance, strengths and areas to develop in own technique. #</p>	<p>2A.P1 Demonstrate competent use and control of technical and interpretive skills for acting, dance and singing in practice and development.</p> <p>2A.P2 Present an ongoing review of musical theatre skills, describing strengths and areas to develop. #</p>	<p>2A.M1 Demonstrate competent use and control of technical and interpretive skills for acting, dance and singing, showing consistency in focus, response and effort in practice and development.</p> <p>2A.M2 Present a detailed and ongoing review of musical theatre skills, describing strengths and areas to develop, setting achievable targets for improvement and reviewing progress. #</p>	<p>2A.D1 Demonstrate competent use and control of technical and interpretive skills for acting, dance and singing, showing imagination and insight and a high level of focus, response and effort in practice and development.</p> <p>2A.D2 Present a detailed and ongoing review of musical theatre skills, making qualitative judgements about own strengths and areas to develop, setting and justifying achievable targets for improvement and evaluating progress. #</p>

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Rehearse and perform musical theatre work combining singing, acting and dancing skills</b>			
1B.3 Demonstrate limited acting, singing, dance and personal management skills in rehearsal.	2B.P3 Rehearse musical theatre work, demonstrating personal management skills and the competent application of relevant performance skills.	2B.M3 Rehearse musical theatre work, demonstrating consistent personal management skills with competent and confident application of relevant performance skills.	2B.D3 Rehearse musical theatre work, demonstrating a high level of personal management skills and competent, confident, insightful and imaginative application of relevant performance skills.
1B.4 Participate in a performance using limited acting, singing and dance skills.	2B.P4 Perform musical theatre work combining relevant acting, singing and dance skills competently.	2B.M4 Perform musical theatre work combining relevant acting, singing and dance skills competently, confidently and consistently to communicate the creative intentions of the piece.	2B.D4 Perform musical theatre work combining relevant acting, singing and dance skills competently and fluently, with musicality and energy to fully communicate the creative intentions of the piece.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe E* for definitions of terms used in the assessment criteria grid.



## Teacher guidance

### Resources

The resources required for this unit are a suitable rehearsal/performance space along with scores and libretti as appropriate. Access to an accompanist (or backing tracks) will also be necessary. Additionally, centres will need access to video recording equipment for evidence gathering purposes.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

The focus of this unit is the acquisition of acting, singing and dance skills and the application of these skills to musical theatre work. Evidence for this unit will be generated through practical sessions, rehearsals and a workshop performance of an extract from a musical. Achievement should be evidenced through recordings of practical work. A unit log can be used by learners on an ongoing basis to identify their strengths and areas for development and to note targets and progress. Although the log can be presented in written form, a blog or video diary is also acceptable.

Learning aim A requires learners to develop their technical control and command of acting, singing and dance skills. They are also required to review their own practice in order to improve their musical theatre skills.

To achieve learning aim B, learners will need to demonstrate their ability to apply and combine acting, singing and dance skills in musical theatre work.

### Assessment – Level 2

#### 2A.P1

Learners will play an active part in sessions and will develop the fundamental technical skills associated with the specific performance discipline. For example, in singing, intonation, timing and rhythmic elements will be secure although the use of expression, phrasing and musicality will be less evident.

#### 2A.P2

Learners will be able to provide descriptions of their strengths and areas for development and will engage in an ongoing review of their progress across the unit. The review should start from a baseline skills audit and chart personal development.

#### 2B.P3

Learners will demonstrate a positive approach to the rehearsal process, showing good time-management skills and appropriate behaviour in the rehearsal room. Learners will be secure in their application of singing, dance and acting skills and will be able to combine these skills within the elements of the piece (score, libretto and choreography) in rehearsal.

#### 2B.P4

Performance work will be consistently secure across all three disciplines. Any errors will be minor and will not detract from the overall performance.

2A.M1

Learners will approach sessions with enthusiasm and will demonstrate a more consistent level of technical skill. Whether developing new skills or honing existing skills, learners will approach their work with creativity and a real 'feel' for the material.

2A.M2

Learners will review their progress on a regular basis and will be able to set targets that are in line with the areas for development they have identified, e.g. developing new skills or honing existing ones. The review should start from a baseline skills audit and chart development, using SMART target setting with long-term and short-term goals and reference to specific exercises to improve skills. Learners will approach the work with positivity and discipline.

2B.M3

Learners will engage in rehearsals with purpose and energy. Under direction, learners will show that they can apply the skills needed to give a coherent performance of the piece.

2B.M4

Learners will perform in an assured manner, communicating the intentions of the piece. Singing, dance and acting skills will be used expressively throughout the performance.

2A.D1

Learners will approach practical work with total commitment and concentration. Learners will use their skills in such a way that the mechanics of performing are internalised.

2A.D2

Learners will respond positively to feedback and direction, showing an eagerness to continually improve in timetabled sessions and, when applicable, through personal practice. This willingness to improve will result in a detailed ongoing progress review in which the learner will set considered, achievable targets.

2B.D3

Learners will use the rehearsal process as a framework to explore and develop their work. They will experiment imaginatively with a variety of creative ideas taking on and using direction to improve their work.

2B.D4

Learners will perform with energy and commitment, communicating the intentions of the piece with flair and attention to detail to produce a fluent, coherent and successful performance.

## Assessment – Level 1

1A.1

Learners will work cooperatively for the majority of the time. However, their use of technical skills will be inconsistent. For example, a learner may have a good sense of rhythm and timing when singing, but their tuning may be less secure.

1A.2

Learners will be able to identify their strengths and areas for development. They may present identification of their strengths and areas for improvement; however, this will not be elaborated and may not be completed on an ongoing basis.

**1B.3**

Learners will take part in rehearsals and, although they may not always contribute in a wholly positive manner, they will not disrupt the work being undertaken. They will show some personal management skills but these will not be consistent (e.g. a learner may work cooperatively when in class but have issues with timekeeping).

In addition, learners will demonstrate dance, singing and acting skills appropriate to the extract being rehearsed; however, their skill levels will be inconsistent.

**1B.4**

Learners will produce performance work that is generally appropriate and they should be able to complete their performance without any major hitches. However, they may struggle to master all three disciplines (dance, singing and acting). For example, a learner may produce a secure performance in terms of singing but their dance skills may be noticeably weak.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 1A.2 2A.P1, 2A.P2 2A.M1, 2A.M2 2A.D1, 2A.D2 1B.3, 1B.4 2B.P3, 2B.P4 2B.M3, 2B.M4 2B.D3, 2B.D4	Musical Theatre Boot Camp	<p>You have won a place at a musical theatre boot camp.</p> <p>During your time at the camp you will take part in a series of practical sessions to develop your acting, singing and dance skills.</p> <p>You should keep a record of your progress during the sessions, which identifies your strengths and areas for development, sets targets and tracks your improvements.</p> <p>Once you have completed the training you will rehearse an extract from a musical to be performed a small invited audience.</p>	<ul style="list-style-type: none"> <li>• Ongoing unit log to include skills audit, action plan and training diary.</li> <li>• Recordings of practical skills sessions and rehearsals.</li> <li>• Recording of performance.</li> </ul>

# Unit 6: Music Performance Skills

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

When does a musician reach the point where they no longer need to practise and improve? Never – musicians continue to practise and hone their skills for as long as they are working as musicians. Most professional musicians will tell you that they continue to learn throughout their careers.

Every musician needs to focus on developing their performance skills to become better, more capable players, who are able to interpret and convey the essence of the music they play.

In this unit you will explore and develop your music performance skills to help you adapt to each style of music you may perform and improve as players/singers. You will begin by exploring and developing the essential vocal/instrumental techniques you should use regardless of the style of music through teacher-led practical sessions. You will be required to play an active part in your own development by reflecting on your progress on a regular basis and you will be encouraged to do this by identifying your strengths and areas that are in need of development. The unit culminates with a performance where you will apply the performance skills you have developed.

## Learning aims

In this unit you will:

- A explore and develop your music performance skills and review your own practice
- B use your music performance skills within rehearsal and performance.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Explore and develop your music performance skills and review your own practice</b></p> <p>Learners should take part in regular workshop activities designed to develop their technical music performance techniques in relation to their singing voice or chosen musical instrument.</p> <p>The techniques learners might focus on include:</p> <ul style="list-style-type: none"> <li>● rhythm and timing</li> <li>● intonation</li> <li>● technical exercises to improve their technique relevant to the voice type or instrument in question, e.g. scales and arpeggios, lip slurs and paradiddles</li> <li>● expression and dynamics</li> <li>● phrasing</li> <li>● range</li> <li>● sight reading/singing</li> <li>● improvisation</li> <li>● breath control</li> <li>● vibrato</li> <li>● accuracy of pitch</li> <li>● confidence</li> <li>● tuning</li> <li>● following an accompaniment</li> <li>● learning songs (music and/or lyrics)</li> <li>● musical interaction</li> <li>● stage presence/effective use of performance space.</li> </ul> <p>Learners should be introduced to the notion of interpretive skills and stylistic qualities, relevant to the music material, so that they can use them to improve their technique. Learners should be aware of the following interpretive skills:</p> <ul style="list-style-type: none"> <li>● emphasis</li> <li>● accurate interpretation and reproduction of style</li> <li>● awareness and appreciation of accompaniment</li> <li>● physical expression</li> <li>● communication in performance – with other musicians and the audience</li> <li>● quality</li> <li>● use of timing and rhythm</li> <li>● intonation</li> <li>● phrasing</li> <li>● expression and use of dynamics</li> <li>● projection</li> </ul> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt**

- focus
- musicality/sensitivity
- stage presence.

To review their own practice, learners should:

- identify their strengths and areas for development, e.g. by carrying out a skills audit, using and responding to teacher feedback, using and responding to feedback from peers and reviewing their own work on video
- set targets, e.g. SMART targets, long-term and short-term goals and identifying and using specific exercises to improve skills
- track their progress, e.g. by keeping a log, measuring 'distance' travelled towards goals and updating targets.

**What needs to be learnt****Learning aim B: Use your music performance skills within rehearsal and performance**

Learners should demonstrate their skills in the rehearsal and performance of an appropriate piece (or pieces) of music.

Music rehearsal skills should include:

- warm-ups
- physical preparation, e.g. relaxation and breathing techniques and technical exercises (as appropriate)
- learning song(s)
- rehearsing with accompanist/band (as appropriate)
- musical interaction with other performers (as appropriate)
- receiving and giving constructive and positive feedback.

Personal management skills should include:

- attendance
- time management (adhering to rehearsal schedules)
- readiness to work (including bringing correct equipment, if necessary)
- listening to instruction/direction
- observing safe working practices
- willingness to try things out
- concentration and focus within the tasks
- appropriate interaction with others – trust and cooperation
- rehearsal discipline
- showing sensitivity towards others.

Learners should demonstrate relevant music skills in rehearsal and performance.

These skills may include:

- rhythm and timing
- intonation
- expression and dynamics
- phrasing
- range
- sight reading/singing
- improvisation
- breath control
- vibrato
- accuracy of pitch
- confidence
- tuning
- following an accompaniment
- learning songs (music and/or lyrics)
- musical interaction
- stage presence
- effective use of performance space.

*continued*



**What needs to be learnt**

Learners should demonstrate interpretive skills and stylistic qualities, relevant to the music material, in rehearsal and performance. These skills may include:

- emphasis
- accurate interpretation and reproduction of style
- awareness and appreciation of accompaniment
- physical expression
- communication in performance – with other musicians and the audience
- quality
- use of timing and rhythm
- intonation
- phrasing
- expression and use of dynamics
- projection
- focus
- confidence
- stage presence.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Explore and develop your music performance skills and review your own practice</b>			
1A.1 Demonstrate limited use and control of technical and interpretive music performance skills in practice and development.	2A.P1 Demonstrate competent use and control of technical and interpretive music performance skills in practice and development.	2A.M1 Demonstrate competent use and control of technical and interpretive music performance skills, showing consistency in focus, response and effort in practice and development.	2A.D1 Demonstrate competent use and control of technical and interpretive music performance skills, incorporating stylistic qualities and a high level of focus, response and effort in practice and development.
1A.2 Identify, with guidance, strengths and areas to develop in own technique. #	2A.P2 Present an ongoing review of music performance skills, describing strengths and areas to develop. #	2A.M2 Present a detailed and ongoing review of music performance skills, describing strengths and areas to develop, setting achievable targets for improvement and reviewing progress. #	2A.D2 Present a detailed and ongoing review of music performance skills, making qualitative judgements about own strengths and areas to develop, setting and justifying achievable targets for improvement and evaluating progress. #

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Use your music performance skills within rehearsal and performance</b>			
1B.3 Demonstrate limited personal management and music performance skills in rehearsal.	2B.P3 Demonstrate personal management skills and competent application of music performance skills in rehearsal.	2B.M3 Demonstrate consistent personal management skills with competent and confident application of music performance skills in rehearsal.	2B.D3 Demonstrate a high level of personal management skills with competent, confident, fluent and sustained application of music performance skills in rehearsal.
1B.4 Participate in a performance using limited technical music performance skills.	2B.P4 Perform music using relevant technical and interpretive music performance skills competently.	2B.M4 Perform music with confidence and consistency, using relevant technical and interpretive music performance skills competently to demonstrate stylistic qualities.	2B.D4 Perform music with confidence, consistency and ease; use relevant technical and interpretive music performance skills competently and fluently; and fully demonstrate stylistic qualities.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe E* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are a suitable rehearsal and performance space and access to video recording equipment.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

Learning aim A covers the learner's exploration and development of their own technique in relation to their singing voice or chosen instrument. This will be evidenced through recordings of milestone sessions. The learner is also required to track their own progress, and identify strengths and areas for development through a unit log. This log can be in written form but could take the form of a blog or video/audio diary.

Learning aim B requires learners to apply the skills they have explored and developed to a performance of a specific piece or pieces of music. Learners could work together to produce an ensemble performance or present a solo. All performances should be recorded.

### Assessment – Level 2

#### 2A.P1/2A.P2

Learners will play an active role in activities and will generally take on board, to the point where they can demonstrate, skills and techniques taught. There may, however, be a lack of consistency across the range of skills being explored and developed, e.g. their rhythm and timing may be noticeably better than their expression and emphasis. Learners will be able to provide descriptions of their strengths and areas for development and will engage in an ongoing review of their progress across the unit. The review should start from a baseline skills audit and chart personal development.

#### 2B.P3

Learners will demonstrate a positive approach to the rehearsal process, showing good time-management skills and appropriate behaviour in the rehearsal room. Learners will be secure in their application of music skills in rehearsal.

#### 2B.P4

Learners will produce a performance that is generally solid. Any errors will be minor and the learner will not let these detract from the overall performance. Technical and interpretive music skills will, in the main, be secure, and learners will use these to create a performance that generally 'fits the bill'.

#### 2A.M1/2A.M2

Learners will approach sessions with enthusiasm and will demonstrate development and improvement of technical and interpretive skills. Learners will review progress on a regular basis and will be able to set targets that are in line with the areas for development they have identified, e.g. developing new skills or honing existing ones. The review should start from a baseline skills audit and chart development, using SMART target setting with long-term and short-term goals and reference to specific exercises to improve skills. Learners will approach the work with positivity and discipline.

**2B.M3**

Learners will engage in rehearsals with purpose and energy. Under direction, learners will show that they can apply the skills needed to give a coherent performance of the piece.

**2B.M4**

Learners will use technical and interpretive music performance skills to create a confident and assured performance. There will be consistent application of the skills used throughout the piece(s).

**2A.D1/2A.D2**

Learners will approach practical work with total commitment and concentration. Learners will use their skills in such a way that the mechanics of performing are internalised. They will respond positively to feedback and direction, showing an eagerness to continually improve in timetabled sessions and, when applicable, through personal practice. This willingness to improve will result in a detailed ongoing progress review in which the learner will set considered, achievable targets.

**2B.D3**

Learners will use the rehearsal process as a framework to explore and develop their work. They will experiment imaginatively with a variety of creative ideas, taking on and using guidance and direction to improve their work.

**2B.D4**

Learners will apply technical and interpretive music skills, performing with energy and commitment. They will perform the piece(s) with flair and attention to detail to produce a fluent, coherent and successful performance.

**Assessment – Level 1****1A.1/1A.2**

Learners will take part in teacher-led activities and will work in a generally cooperative manner, taking some responsibility for completing the tasks that are set. Although they may not always contribute in a wholly positive manner, neither will they disrupt the work being undertaken. Learners will be able to identify their strengths and areas for development, however, this will be presented at a basic level. They may present identification of their strengths and areas for improvement, however, this will not be elaborated and may not be completed on an ongoing basis.

**1B.3**

Learners will take part in rehearsals and although they may not always contribute in a wholly positive manner, they will not disrupt the work being undertaken. They will show some personal management skills but these will not be consistent (e.g. a learner may work cooperatively when in class but have issues with timekeeping).

In addition, learners will demonstrate music performance skills appropriate to the work being rehearsed; however, their skill levels will be inconsistent.

**1B.4**

Learners will take part in a performance and will demonstrate use of music skills and should be able to get through the performance without any major hitches.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 1A.2 2A.P1, 2A.P2, 2A.M1, 2A.M2, 2A.D1, 2A.D2 1B.3, 2B.4 2B.P3, 2B.P4, 2B.M3, 2B.M4, 2B.D3, 2B.D4	Getting Better	<p>You are planning to apply for a music course at a local Sixth Form College.</p> <p>To ensure you have the best possible chance of success you should develop your music performance skills during teacher-led sessions.</p> <p>You are required to take with you to the audition a practice log that shows you have been able to track your progress during the sessions. This should include strengths and weaknesses in your vocal or instrumental technique.</p> <p>As the audition approaches you must prepare a piece that shows off your technical and interpretive skills and perform it to an audience of peers and teachers.</p>	<ul style="list-style-type: none"> <li>• Ongoing unit log to include skills audit, action plan and training diary.</li> <li>• Recordings of milestone sessions.</li> <li>• Video recording of performance.</li> </ul>

# Unit 7: Production Skills for Performance

Level: **1 and 2**

Unit type: **Optional Specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

When we talk about the people who ‘work behind the scenes’ in theatre, is it really a fair or appropriate description?

Although an audience may not see them, the production team is essential to the success of the show. The team may include designers, managers, makers, technicians and administrators. Quite literally, the production team makes the show happen. The team’s work is highly visible, e.g. in the quality of lighting, sound, costumes and makeup. A weak link in any of these areas could undermine the overall effect of the whole performance and spoil the spectator’s experience.

In this unit you will learn about, develop and then apply the skills and techniques required in carrying out a specific production role.

These skills may include: responding to the director’s instructions and helping to communicate the style, appearance and theme of a show; developing design skills and techniques and communicating your designs to a construction team; how to interpret a design (this could be for lighting, sound, makeup, costume, scenery, props or a mask) and turn this into a creation to be used in the performance; and how to use some of the tools of the trade of set builders, mask makers, costumiers, makeup artists and technicians.

You will also learn about and develop the important personal and teamworking skills that a successful production team needs.

Finally, your skills and techniques will be put into practice when you take on a production role for a live performance that will be staged for a real audience. This could be as a designer, a maker or a technician carrying out technical operations during the show.

## Learning aims

In this unit you will:

- A explore and develop your technical, design or construction skills and review your own practice
- B demonstrate technical, design or construction skills and techniques during a production process.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Explore and develop your technical, design or construction skills and review your own practice</b></p> <p>Learners should take part in regular workshop activities, design and technical classes to develop their design, technical or construction skills.</p> <p>Exploration and development of skills should be in relation to one of the following production roles:</p> <ul style="list-style-type: none"> <li>● design, e.g. lighting, sound, costume, props, makeup, masks, set</li> <li>● technical, e.g. lighting, sound</li> <li>● construction, e.g. costume, props, makeup, masks, set.</li> </ul> <p>Please note that for the purposes of this unit, stage management roles (e.g. stage manager, deputy stage manager, assistant stage manager, crew), front of house roles (e.g. house manager, usher, box office assistant) and production administration roles are not within scope.</p> <p>Learners should develop skills and techniques appropriate to their role as follows:</p> <p>Design skills</p> <ul style="list-style-type: none"> <li>● costume – responding to a brief, researching, developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. annotated drawings and showing construction methods and materials</li> <li>● set – responding to a brief, researching, developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. scale plans, 3-D models, annotated drawings</li> <li>● props – responding to a brief, researching, developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. scale plans, 3-D models and annotated drawings</li> <li>● masks – responding to a brief, researching, developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. scale plans, 3-D models, annotated drawings</li> <li>● makeup – responding to a brief, researching, developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. facial plans</li> <li>● lighting – responding to a brief, researching, developing and shaping ideas, e.g. producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. scale lighting plans, CAD models and annotated drawings</li> <li>● sound – responding to a brief, researching, developing and shaping ideas, e.g. pitching ideas, sourcing soundtracks, recording effects, trialling sound elements, making changes, refining ideas and creating and communicating final designs.</li> </ul> <p style="text-align: right;"><i>continued</i></p>



## What needs to be learnt

### Technical skills

- lighting – rigging, focusing and programming lights and producing documentation to be used during the performance, e.g. cue sheets
- sound – recording sound effects and sound tracks, preparing and setting up sound equipment and producing documentation to be used during the performance, e.g. sound cue sheets.

### Construction skills

- costume – selecting appropriate materials, creating patterns, cutting, measuring, sewing, gluing, using fastenings, using an iron, reinforcement, fitting and applying decorative finishes, e.g. paint, spraying, ageing, embroidery and appliqué
- set – selection of materials and equipment, use of hand and/or power tools, use of construction skills, e.g. building, painting and applying decorative finishes
- props – selection of materials and equipment, use of hand and/or power tools, use of construction skills, e.g. measuring, sawing, cutting, joining, drilling, painting, gluing and applying decorative finishes
- masks – selection of materials and equipment, use of construction skills and materials, e.g. brown paper tape, papier mâché, card and paper, mould making, plaster casting, latex, modroc, painting, gluing, applying decorative finishes and fitting
- makeup – selection of materials and equipment and use of materials and equipment when applying makeup, e.g. aquacolour, liquid, pancake, grease-based makeup, cream-based makeup, liners, powders, glues, crepe hair, prosthetics, tooth enamels, theatrical blood and scars.

While developing their skills learners should ensure that they follow safe working practices. This may include:

- following safe procedures for handling and lifting heavy objects
- locating fire exits
- being aware of evacuation procedures
- safely using hand and power tools
- handling hazardous substances
- skin testing for allergies
- identifying potential hazards and assessing and reducing the risk of potential hazards.

To review their own practice, learners should:

- identify their strengths and areas for development, e.g. by carrying out a skills audit of design and making skills, using and responding to teacher feedback, using and responding to feedback from peers and reviewing their own work
- set targets, e.g. SMART targets; long-term and short-term goals; identifying and using research and practising techniques to improve skills
- track their progress, e.g. by keeping an ongoing production or designer's journal, measuring 'distance' travelled towards goals and updating targets.

**What needs to be learnt****Learning aim B: Demonstrate technical, design or construction skills and techniques during a production process**

Learners should use design, technical or construction skills during the pre-production, production and performance processes of a work presented to an audience.

Skills and techniques demonstrated will be appropriate to their role, as follows:

**Design skills**

- costume – interpreting the director’s brief, researching, developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. annotated drawings showing construction methods and materials
- set – interpreting the director’s brief, researching, developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. scale plans, 3-D models and annotated drawings
- props – interpreting the director’s brief, researching, developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. scale plans, 3-D models and annotated drawings
- masks – interpreting the director’s brief, researching, developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. scale plans, 3-D models and annotated drawings
- makeup – interpreting the director’s brief, researching, developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. facial plan
- lighting – interpreting the director’s brief, researching, developing and shaping ideas, e.g. producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. scale lighting plans, CAD models and annotated drawings
- sound – interpreting the director’s brief, research, developing and shaping ideas, e.g. pitching ideas, sourcing soundtracks, recording effects, trialling sound elements, making changes, refining ideas and creating and communicating final designs.

**Technical skills**

- lighting – rigging, focusing and programming lights, recording and editing states, producing documentation to be used during the performance, e.g. cue sheets and operations during performance, e.g. running cues
- sound – recording sound effects and sound tracks, preparing and setting up sound equipment, producing documentation to be used during the performance, e.g. sound cue sheets and sound operations during performance, e.g. responding to cues, correct levels and timings etc.

**Construction skills**

- costume – selecting appropriate materials, creating patterns, cutting, measuring, sewing, gluing, using fastenings, using an iron, reinforcement, fitting and applying decorative finishes, e.g. paint, spraying, ageing, embroidery and appliqué

*continued*

### What needs to be learnt

- set – selection of materials and equipment, use of hand and/or power tools, use of construction skills, e.g. building, painting and applying decorative finishes
- props – selection of materials and equipment, use of hand and/or power tools, use of construction skills, e.g. measuring, sawing, cutting, joining, drilling, painting, gluing and applying decorative finishes
- masks – selection of materials and equipment, use of construction skills and materials, e.g. brown paper tape, papier mâché, card, paper, mould making, plaster casting, latex, modroc, painting, gluing, applying decorative finishes and fitting
- makeup – selection of materials and equipment and use of materials and equipment when applying makeup, e.g. aquacolour, liquid, pancake, grease-based makeup, cream-based makeup, liners, powders, glues, crepe hair, prosthetics, tooth enamels, theatrical blood and scars.

Throughout the production and performance process learners should ensure that they follow safe working practices. This may include:

- following safe procedures for handling and lifting heavy objects
- locating fire exits
- being aware of evacuation procedures
- safely using hand and power tools
- handling hazardous substances
- skin testing for allergies
- identifying potential hazards and assessing and reducing the risk of potential hazards
- observing and adhering to risk controls identified during risk assessments.

Learners should demonstrate the following personal management skills regardless of the role they are undertaking:

- attendance, e.g. at meetings, making sessions, get-in, fit-up, strike, technical rehearsals etc
- time management (adhering to production schedules and deadlines)
- readiness to work, including bringing correct clothing and equipment if necessary
- listening and responding to instruction/direction
- giving and receiving constructive feedback.

Learners should demonstrate the following personal management skills regardless of the role they are undertaking:

- keeping records
- verbal and written communication
- observing safe working practices at all times
- willingness to try things out
- concentration and focus within the tasks
- appropriate interaction with others – trust and cooperation
- self-discipline
- showing sensitivity towards others and the requirements of the production.

*continued*

### **What needs to be learnt**

Learners carrying out production roles during a performance should be assessed on their use of the following skills during the performance, as appropriate:

- awareness of other personnel, the performance space and the audience
- clear communication of instructions to others
- response to instruction and communication from others
- focus, concentration and commitment
- safe handling and storage of equipment.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Explore and develop your technical, design or construction skills and review your own practice</b>			
<p>1A.1 Demonstrate limited use and control of technical, design or construction skills in practice and development.</p> <p>1A.2 Identify, with guidance, strengths and areas to develop in own technical, design or construction skills and techniques. #</p>	<p>2A.P1 Demonstrate competent use and control of technical, design or construction skills in practice and development.</p> <p>2A.P2 Present an ongoing review of own technical, design or construction skills and techniques, describing strengths and areas to develop. #</p>	<p>2A.M1 Demonstrate competent use and control of technical, design or construction skills, showing consistency in focus, response and effort in practice and development.</p> <p>2A.M2 Present a detailed and ongoing review of own technical, design or construction skills and techniques, describing strengths and areas to develop, setting targets for improvement and reviewing progress. #</p>	<p>2A.D1 Demonstrate competent use and control of technical, design or construction skills, incorporating stylistic qualities and a high level of focus, response and effort in practice and development.</p> <p>2A.D2 Present a detailed and ongoing review of own technical, design or construction skills and techniques, making qualitative judgements about strengths and areas to develop, setting and justifying achievable targets for improvement and evaluating progress. #</p>

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Demonstrate technical, design or construction skills and techniques during a production process</b>			
1B.3 Demonstrate limited personal management skills and limited application of technical, design or construction skills in the production process.	2B.P3 Demonstrate personal management skills and the competent application of technical, design or construction skills in the production process.	2B.M3 Demonstrate consistent personal management skills with competent and confident application of technical, design or construction skills in the production process.	2B.D3 Demonstrate a high level of personal management skills and competent, confident and insightful application of technical, design or construction skills in the production process.
1B.4 Participate in the production process using limited technical, design or construction skills. *	2B.P4 Undertake a specific technical, design or construction role using relevant skills and techniques competently. *	2B.M4 Undertake a specific technical, design or construction role using relevant skills confidently, consistently and competently to communicate the creative intentions of the production. *	2B.D4 Undertake a specific technical, design or construction role using relevant skills with confidence, competency, consistency and ease to successfully communicate the creative intentions of the production. *

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe E* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

Learners will require suitable equipment to support their choices depending on their specific roles undertaken in learning aim B. They will also require space(s) to carry out their roles effectively.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

The focus of this unit is on the acquisition of skills and techniques relevant to specific production roles, such as design, making and technical operations. It also focuses on the necessary personal management skills to function successfully as part of a production team. Learners will then apply these skills to the preparation and realisation of performance work to an audience. Evidence for the unit will be generated through practical sessions and workshops where learners will develop skills necessary to their production role. This will be complemented by learners reviewing their development of technical and personal skills.

Evidence of a learner's contribution to the production process will be in the form of completed designs and artefacts, production documentation and production logs. Evidence may include notes on meetings, research materials, designs, diaries, blogs, teacher observation of practical work and DVD/video evidence of practical work and performances.

### Assessment – Level 2

#### 2A.P1

Learners will play an active part in classes, workshops and sessions to develop skills and techniques. They will develop the fundamental technical skills associated with their specific production role. For example, a lighting technician will securely acquire the key processes of rigging to plans, including access, safe installation, connections, panning, tilting, focusing etc.

#### 2A.P2

Learners will be able to provide descriptions of their strengths and areas for development and will engage in an ongoing review of their progress across the unit. The review should start from a baseline skills audit, perhaps in relation to areas of design and technology where they lack knowledge and experience. They will also be able to chart personal development.

#### 2B.P3

Learners will demonstrate a positive approach to the production process, showing good time-management skills and appropriate behaviour in the production environment. Learners will be secure in their application of technical, design or construction skills and will be able to apply these to the demands of the planned production.

#### 2B.P4

Production work carried out will be consistently secure. Any errors will be minor and will not detract from the overall performance. For example, a flaw in mask construction may relate to the choice of colour or a misinterpretation of design. It will not, however, impact on the performer's ability to use the mask and will not impede their performance or the communication of the play's creative intention.

## 2A.M1

Learners will approach classes, skill-development sessions and workshops with enthusiasm and will demonstrate a more consistent level of technical skill in their production role. Learners will tackle the role and associated tasks with keenness, creativity and/or a willingness to develop technical proficiency.

## 2A.M2

Learners will review progress on a regular basis and will be able to set targets that are in line with the areas for development they have identified, for example, developing new skills or refining existing ones. The review should start from a baseline skills audit and chart development. Learners will use SMART targets, setting long-term and short-term goals and refer to specific exercises to improve skills. Learners will approach the work with positivity and discipline.

## 2B.M3

Learners will engage in the production process with purpose and commitment. Under direction, learners will show that they can demonstrate the relevant technical, design or construction skills consistently during the process.

## 2B.M4

In the production process (and for those working in technical operations during a performance), learners will carry out their role in an assured and confident manner. The result of their contribution will cohere with the creative intention of the performance, for example, realisation of the learner's design, an artefact such as a prop or decorated rostra produced by the learner or the learner's operation of the sound plot.

## 2A.D1

Learners will approach skills-development sessions, classes and workshops with total commitment and concentration.

Distinction level learners will respond positively to teaching and direction, showing an eagerness to improve their technical, design or construction skills and willingly trying out and experimenting with techniques and processes in class and possibly in their own time.

## 2A.D2

Learners' willingness to improve will result in detailed and ongoing progress reviews in which they will set considered and achievable targets. Where a learner's skill and technical proficiency are high in relation to available resources and production demands, they may still be able to set long-term goals for future professional development in relation to their production area.

## 2B.D3

Learners will use the production process to explore and develop their work. As designers, they will experiment imaginatively with a variety of creative ideas. Learners will take on and use feedback to improve their work and produce an effective response to the director's brief. Technicians will work with accuracy to effectively realise design and production plans. All learners working in the production team will show a consistently high level of personal management and teamworking skills.

## 2B.D4

The learner's contribution to the performance will be successful in communicating the creative intention of the performance. This could be through their designs realised by others, their interpretation of designs to construct scenic elements, makeup or costumes, or their handling of technical elements such as sound operations. Their work will show attention to detail and will be carried out in an informed and confident manner.



## Assessment – Level 1

### 1A.1

Learners will work cooperatively for the majority of the time, however, their use of technical, design or construction skills will be inconsistent.

### 1A.2

Learners will be able to identify and present their strengths and areas for development, however, this will not be elaborated and may not be completed on an ongoing basis.

### 1B.3

Learners will take part in the production and (according to role) the performance process. Although they may not always contribute in a wholly positive manner, they will not disrupt the work being undertaken. The learner will demonstrate some personal management skills but these will not be consistent, e.g. a learner may work cooperatively when in class but have issues with timekeeping. In addition, learners will demonstrate technical, design or construction skills appropriate to the performance being produced, however, their skill levels will be inconsistent.

### 1B.4

Learners will produce technical, design or construction work that is generally appropriate and should be able to complete this without any major problems. Their completed work may, however, lack consistency or may not be fully fit for purpose. For example, the painting of a scenic element may not have been completed accurately and may require some further work by another team member.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 1A.2 2A.P1, 2A.P2 2A.M1, 2A.M2 2A.D1, 2A.D2 1B.3, 1B.4 2B.P3, 2B.P4 2B.M3, 2B.M4 2B.D3, 2B.D4	Production Workshops and Making the Show Happen	<p>You have been employed in an arts organisation as part of the production team.</p> <p>As part of your induction, you are required to take part in a series of workshops to learn and develop skills relevant to a particular technical, design or construction role.</p> <p>You are required to review your development throughout the induction process and set targets for yourself.</p> <p>At the end of your training you are chosen to undertake a design, technical or construction role for the forthcoming production of Annie Get Your Gun.</p> <p>Working with the director and choreographer, you will need to carry out work appropriate to your role, such as planning, designing or making.</p> <p>Depending on your role, you may be required to operate equipment or carry out duties during and after the performance. The performance cannot take place without your contribution!</p>	<ul style="list-style-type: none"> <li>Recordings of practical skills sessions and workshops.</li> <li>Teacher Observation records if necessary.</li> <li>Ongoing unit log including target setting and action plans.</li> <li>Production log.</li> <li>Recordings of dress/technical rehearsals and performance.</li> <li>Completed designs and artefacts.</li> </ul>

# Unit 8: The Performing Arts Industry

Level: **1 and 2**

Unit type: **Mandatory**

Guided learning hours: **30**

Assessment type: **External**

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## Unit introduction

How many people does it take to put on a show? More than you would think, perhaps.

The performing arts industry is made up of a wide range of organisations employing people with a huge variety of skills. It includes different types of performance venue, organisations that create performance work, companies whose work involves arts administration (such as funding bodies) and businesses providing services such as transport and equipment hire.

This unit will allow you to investigate a range of performing arts organisations to find out about the work they do and how they relate to one another. You will also be given the opportunity to find out about the people who work in these organisations, from performers to people who work in technical, production and administrative roles.

If you wish to work in the performing arts sector or intend to progress to higher qualification levels, you will need to understand the various business practices within the performing arts industry and the range of job opportunities that exist. This unit aims to help you gain awareness and underpinning knowledge of the structure of the performing arts industry.

## Learning aims

In this unit you will:

- A understand different types of organisations in the performing arts industry
- B understand job roles in the performing arts industry.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Understand different types of organisations in the performing arts industry</b></p> <p>Learners should know different types of organisations in the performing arts industry and the type of work each undertakes.</p> <p><b>Venues:</b> places where work is performed:</p> <ul style="list-style-type: none"> <li>● receiving theatres: performance venues that host the work of production companies, e.g. regional receiving theatres, West End theatres: <ul style="list-style-type: none"> <li>○ host work produced by touring companies which may include drama, musical theatre, pantomime, dance, theatre for children, opera, variety, circus, concerts</li> </ul> </li> <li>● arts centres: spaces in which a wider range of creative arts activities and events take place, e.g. performing arts, visual arts, film: <ul style="list-style-type: none"> <li>○ host a wide range of work from touring companies and individual artists including drama, dance and musical theatre. Education and training may be offered through workshops and classes</li> </ul> </li> <li>● multi-use spaces: spaces not just used for performance, e.g. arenas, sports venues, outdoor spaces: <ul style="list-style-type: none"> <li>○ host large touring productions linked to TV programmes, stand-up comedy, site-specific theatre, circus, festivals.</li> </ul> </li> </ul> <p><b>Production companies:</b> companies that create performing arts work:</p> <ul style="list-style-type: none"> <li>● producing theatres: i.e. theatres with a resident ensemble/production company: <ul style="list-style-type: none"> <li>○ work produced might include drama, physical theatre, musical theatre, dance, opera, circus. Some performance ensembles based in producing theatres also tour their work. Some producing theatres also receive work from touring companies</li> </ul> </li> <li>● touring performance companies: production companies without a permanent base in which to perform. These companies perform their work in venues such as receiving theatres, arts centres and other multi-use spaces: <ul style="list-style-type: none"> <li>○ work produced might include drama, dance, physical theatre, musical theatre, dance, opera, theatre for children, theatre in education, street theatre, specialist work such as mask, puppetry and circus.</li> </ul> </li> </ul> <p><b>Service companies:</b> companies that provide services to venues and production companies:</p> <ul style="list-style-type: none"> <li>● hire companies: hire of costumes, scenery, props, lighting and sound equipment</li> <li>● transport companies: to transport equipment and materials for touring companies</li> <li>● sellers and installers of technical equipment: supply and install sound, lighting and other specialist equipment.</li> </ul> <p style="text-align: right;"><i>continued</i></p>

### What needs to be learnt

**Funding organisations:** organisations that work with venues and production companies to provide funding through grants or sponsorship:

- public sector funding bodies, e.g. from national and regional funding bodies: distribution of funding through grants and contracts, monitoring the implementation of the funding
- private sector sponsors and investors: funding from individuals, benefactors and/or businesses
- third sector funding, e.g. funding from trusts and charities: distribution of funding and contracts, monitoring the implementation of the funding.

**Unions:** Organisations that provide support and guidance to those working in the performing arts industry:

- Equity: union for actors, dancers, other performers and stage management
- the Musicians' Union (MU): union for musicians
- Broadcast Entertainment Cinematograph Theatre Union (BECTU): union for those working in production (including box office and front of house) and/or technical roles
- work of unions: support and guidance for artists and production workers.

Learners should understand how unions support those in the performing arts industry.

- Wages and employment conditions: reasons for requiring the services of a union, the range of potential issues and problems unions may provide support in relation to.
- Negotiation of minimum rates of pay and working conditions, handling of disputes between employees and employers, advice for freelancers on tax and National Insurance.
- Other services: networking opportunities, information about insurance and pensions, information and updates about changes to relevant legislation.

Learners should understand how the work of organisations interrelates and why these relationships are important.

- Relationship between production companies and venues:
  - how production companies match productions to venue, e.g. location and type of venue, size and scale of performance area, facilities, technical equipment/support available, audience capacity, type and intention of performance, timing and availability, financial considerations
  - the importance of effective communication between venue staff and production company personnel
  - advantages and disadvantages of ensembles based in producing theatres touring their work to other venues
  - advantages and disadvantages of producing theatres sometimes acting as receiving theatres.
- Relationship between production companies and service companies:
  - how production companies evaluate the advantages and disadvantages of hiring/buying/making equipment and materials
  - how production companies find and select suppliers and installers of equipment
  - how production companies find and select transport companies for touring
  - the importance of effective communication between production company staff and personnel from service companies.

*continued*

### What needs to be learnt

Learners should understand how performing arts organisations are funded.

- **Sponsorship from business:**

- reasons for requiring business sponsorship
- the benefits for business of sponsoring performing arts ventures
- how performing arts organisations attract business sponsors
- types of sponsorship (cash, benefits in kind).

- **Grants and sponsorship from public and third sector funding bodies:**

- how performing arts organisations access grants and sponsorship
- the range and types of organisations that give grants to performing arts venues and productions
- why they give grants to specific companies and productions
- how and why funded projects are monitored.

**What needs to be learnt****Learning aim B: Understand job roles in the performing arts industry**

Learners should know job roles from different areas of the performing arts industry and the responsibilities of each role.

Learners should understand the responsibilities of each role in relation to the key stages of the production timeline.

**Performance/creative roles**

- performer: common responsibilities – auditioning, attending rehearsals (including technical and dress rehearsals), taking part in performances and workshops.

Specific responsibilities:

- actor/physical theatre performer: learning lines and moves, responding to direction, undertaking research and character development work, attending costume fittings
- dancer/circus performer: learning movement and dance sequences, responding to choreography, attending costume fittings
- musical theatre performer: learning lines, songs, movement and dance sequences, responding to direction, choreography and musical direction, attending costume fittings
- musician (e.g. within a musical theatre production): attending band calls, responding to musical direction
- director: coming up with artistic ideas for the production, providing a design brief and liaising with designers, liaising with production and technical staff, attending production meetings, auditioning performers, leading rehearsals, giving direction to performers during rehearsals and feedback after preview performances
- musical director: hiring musicians, running band calls, running music rehearsals with performers/singers, attending final rehearsals, giving direction to musicians and singers during rehearsals and feedback after preview performances, conducting the show
- choreographer: auditioning dancers, choreographing dance routines, leading dance rehearsals, giving instruction to dancers during rehearsals and feedback after preview performances, liaising with production and technical staff.

*continued*

### What needs to be learnt

#### Production and technical roles

- stage manager/company stage manager: organising the rehearsal schedule, sourcing props, furniture and set dressings, liaising with production, technical staff and the creative team, attending production meetings, supervising the get-in/fit-up and get-out/strike, supervising the technical rehearsal, managing the back stage and on stage areas during performances, producing a report after each show, liaising with venue and front of house staff, arranging the return of hires when a production has finished, ensuring a safe working environment for performers and other staff, leading and coordinating the work of the stage crew
- deputy stage manager: attending rehearsals and compiling the prompt copy (which lists actors' moves and the requirements for props, lighting and sound), being 'on the book' during the show and calling sound cues, lighting cues and calling the actors during performances, leading and coordinating the work of the assistant stage manager
- assistant stage manager: marking up the rehearsal space, sourcing props and making simple props, assisting with the get-in/fit-up and get-out/strike, managing the props table, making changes to the set between scene changes
- stage crew: assisting with the get-in/fit-up and get-out/strike, conducting scene changes and making changes to the set between scenes
- lighting technician: establishing lighting requirements from the lighting design, ensuring all equipment is in working order, conducting risk assessments for health and safety purposes, rigging, focusing and plotting, programming moving lights, operating lights during technical/dress rehearsals and performances, de-rigging all equipment at the end of a run
- sound technician: establishing sound requirements from the sound design, ensuring all equipment is in working order, conducting risk assessments for health and safety purposes, rigging, undertaking sound checks, operating sound equipment during technical/dress rehearsals and performances, de-rigging all equipment at the end of a run
- wardrobe supervisor: liaising with the costume designer to decide which costumes will be bought, hired and made, sourcing costumes, fabric and accessories, arranging costume fittings, ensuring costumes are maintained throughout the run, managing dressing rooms, supervising quick changes, managing other wardrobe staff, arranging the return of hires and proper storage of costumes when a production has finished
- make-up artist: liaising with the make-up designer to decide which make-up and materials to use, setting up and managing equipment and work area, keeping equipment clean, undertaking skin tests, applying and removing make-up
- master carpenter/construction manager: establishing set requirements from the set design, ordering materials, supervising the construction of scenery and managing the construction team, conducting risk assessments for health and safety purposes, ensuring scenery is maintained throughout the run.



## What needs to be learnt

### Design roles

- common responsibilities: meeting director to discuss design ideas and production requirements, responding to the design brief, producing design ideas.

Specific responsibilities:

- set designer: creating scale drawings and model boxes, liaising with set construction teams
- costume designer: creating drawings and guidance on construction methods, liaising with wardrobe staff and costume construction teams
- lighting designer: creating lighting plans, liaising with technical staff
- sound designer: creating cue sheets, recording music and sound effects, liaising with technical staff
- make-up designer: creating facial plans, liaising with make-up team.

### Front of house roles

- front of house manager: managing all front of house personnel including ushers, security, cleaning, bar and box office staff, reporting on box office receipts and attendance, ensuring the health and safety of staff and customers
- programme seller/usher: looking after customers and showing them to their seats, selling programmes and other merchandise
- box office staff: selling tickets over the phone and face to face, providing information about the venue and current and future productions.

Learners should understand how and why workers are employed in the industry.

- The use of full-time/part-time/freelance contracts when employing performance, production and front of house staff.
- The use of permanent and casual staff for specific projects or performances.
- The use of volunteers.

Learners should understand the importance of individual roles and responsibilities within the production process.

- The importance of undertaking specific roles and responsibilities before, during and after a performance run.
- The importance of effective undertaking of duties and impact on the production process of decisions made.
- How and why task/responsibilities should be prioritised.

Learners should understand how individual roles and responsibilities interrelate and why these relationships are important.

- The importance of effective communication between individual roles, e.g. roles within the same area of an organisation, within the same organisation, from different organisations.
- How and why specific roles are interdependent.

## Teacher guidance

### Resources

There are no special resources needed for this unit.

### Assessment guidance

Please read this guidance in conjunction with *Section 9 External assessment*.

Centres are advised to ensure that learners are prepared for assessment through the delivery of the full unit content. Teachers will note that for the purposes of this unit the content in terms of types of organisations and job roles is based on the most typical examples and practice within the performing arts industry. This should be taken into account when delivering the unit content.

This unit is externally assessed using an onscreen test. Pearson sets and marks the test. The test lasts for one hour and has 50 marks. The assessment is available on demand.

Learners will complete an onscreen test that has different types of questions including objective and short-answer questions. Where appropriate, questions contain graphics, photos, animations or videos. An onscreen calculator is available for questions requiring calculations. An onscreen notepad is available for making notes. Each item will have an accessibility panel that allows a learner to zoom in and out, and apply a colour filter.

# Unit 9: Performance in Context

Level: **1 and 2**

Unit type: **Mandatory**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

How is the work of a playwright, choreographer, film-maker, composer or lyricist affected by the world in which they live? Why do some examples of performance work created centuries ago still appear fresh and relevant today?

Performance work is not created in a vacuum. Plays, dance pieces, films and musicals all have a context, and their content and presentation style are influenced by a range of external factors linked to the time, place and conditions in which they were created. For example, work may be created in direct response to social conditions or major events, such as war or famine. It may be influenced by religious values and beliefs, or it may have been affected by political factors such as censorship.

In this unit, you will consider how performance work comes to be created within a particular context. Focusing on a specific performance piece from a period of your choice, you will have the opportunity to explore its original context and consider its potential for a contemporary audience.

An understanding of the context of performance material will give you a foundation for your own creative ideas. Although the main focus of this unit is essentially a theoretic examination of a performance piece, there are also opportunities for practical exploration of the work. This could link to related performance work being undertaken in other units.

## Learning aims

In this unit you will:

- A explore the historical context of a chosen piece of performance material
- B consider why a chosen piece of performance material might still be relevant today.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Explore the historical context of a chosen piece of performance material</b></p> <p>One performance piece should be studied in relation to this learning aim. This could be:</p> <ul style="list-style-type: none"> <li>● a play</li> <li>● a musical</li> <li>● a piece of dance</li> <li>● a film.</li> </ul> <p>Discussion and practical activities should be used to explore the form and content of the piece and its genre.</p> <p>Learners should find out about the historical context in which the piece was created. In doing so, they should answer the following questions:</p> <ul style="list-style-type: none"> <li>● What is the piece about?</li> <li>● Who created it?</li> <li>● Where was it created?</li> <li>● When was it created?</li> <li>● Why was it created?</li> </ul> <p>Learners should consider the factors that may have influenced the creation of their chosen performance piece. These factors may include:</p> <ul style="list-style-type: none"> <li>● current events (e.g. What was happening when the piece was created? Was its creation influenced by any specific historical events?)</li> <li>● social circumstances (e.g. How did people live at the time the piece was created? Who was the target audience for the piece? What were the needs, values and beliefs of the target audience? How did this influence the themes and characters of the piece? How did the needs of the audience influence staging and design elements?)</li> <li>● cultural factors (e.g. What were the performance conventions of the time? What were the trends or fashions within the performing arts?)</li> <li>● political factors (e.g. Was the creation and/or presentation of the piece affected by censorship or other legislation?)</li> <li>● economic factors (e.g. Did wealth (or the lack of it) influence the creation, design and/or presentation of the piece?)</li> <li>● technological advances (e.g. How did developing technology influence the design and/or staging of the piece?).</li> </ul> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt****Learning aim B: Consider why a chosen piece of performance material might still be relevant today**

Learners should consider why their chosen performance piece is still performed and watched by audiences today. Learners should answer the following questions:

- Why is the piece still relevant to the world today?
- How might modern directors and/or performance companies adapt the work to make it more suitable or relevant for a modern audience?

Learners should present ideas for a modern adaptation of the piece. They should consider how the features of the piece, e.g. its themes, issues, plot, setting and characters, might be significant to modern society.

Ideas and suggestions for a modern adaptation of the chosen performance piece may relate to:

- the setting of the piece
- the plot and characters
- the staging
- design elements of the piece.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Explore the historical context of a chosen piece of performance material</b>			
1A.1 Outline the historical context of a chosen performance piece.	2A.P1 Describe the historical context of a chosen performance piece with reference to factors that influenced its creation and presentation.	2A.M1 Explain the historical context of a chosen performance piece with reference to factors that influenced its creation and presentation.	2A.D1 Explain the historical context of a chosen performance piece, analysing factors that influenced its creation and presentation.
<b>Learning aim B: Consider why a chosen piece of performance material might still be relevant today</b>			
1B.2 Outline why a chosen piece of performance material is still relevant today.	2B.P2 Describe why a chosen piece of performance material is still relevant to contemporary audiences.	2B.M2 Explain why a chosen piece of performance material is still relevant to contemporary audiences.	2B.D2 Explain why a chosen piece of performance material is still relevant to contemporary audiences, citing well-chosen examples to support conclusions.
1B.3 Outline how a chosen piece of performance material might be adapted for a modern audience.	2B.P3 Describe how a chosen piece of performance material could be adapted for a modern audience, putting forward relevant ideas.	2B.M3 Explain how a chosen piece of performance material could be adapted for a modern audience, putting forward relevant and inventive ideas.	2B.D3 Explain how a chosen piece of performance material could be adapted for a modern audience, proposing and justifying relevant, considered and imaginative ideas.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are the chosen performance piece, either in a live context or on DVD, and access to the text of the original piece (if relevant).

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

The focus of this unit is teacher-led research into the historical context of a chosen performance piece. This will be followed by an exploration of ideas for a modern adaptation of the piece. Teacher-led discussions and 'show and tell' activities that allow learners to share their research findings will also be important in this unit.

For learning aim A, learners could create a scrapbook to collate their research materials. The scrapbook could include mind maps, discussion notes, articles and printouts. Material gathered from secondary sources should be referenced clearly and annotated to show the learner's understanding of the content. Learners should then summarise their findings in written form or in an oral presentation.

Learners' work towards learning aim B could be evidenced through teacher observations of discussions. Each learner should also produce a written or oral proposal which describes features of the chosen performance piece that are still relevant to a modern audience and gives ideas for a modern adaptation of the piece.

### Assessment – Level 2

#### 2A.P1

Learners will produce a response that considers the original context of the performance piece and describes how the factors listed in the unit content might have influenced the chosen performance piece.

#### 2B.P2/2B.P3

Learners will describe ways in which the chosen piece is still relevant to modern audiences. Their descriptions will tend to be rather general and will not refer in any detail to specific aspects of the piece. Learners will suggest ideas for a modern adaptation of the chosen piece that are appropriate but lacking in detail.

#### 2A.M1

Learners will explain why the factors identified in the unit content might have influenced the content and original performance conditions of the piece.

#### 2B.M2/2B.M3

Learners will be able to explain why they think the chosen piece still has relevance to modern audiences; learners will make some reference to specific features of the piece to support their arguments. Ideas presented will be detailed and will show consideration of how either the content or the presentation of the piece might be adapted.

#### 2A.D1

Learners will examine in detail the influence of specific factors on the content and original performance conditions of the piece. They will support their arguments with reference to specific aspects of the chosen piece.

### 2B.D2/2B.D3

Learners will provide clear and considered explanations that refer closely to specific features of the chosen piece. Arguments will be well supported with detailed references to specific features of the piece. Ideas for a modern adaptation of the piece will be imaginative and well thought out. Learners will consider how aspects of both the content and the presentation of the piece could be adapted.

## **Assessment – Level 1**

### 1A.1

Learners will provide a basic description of the context of the chosen piece by offering simple responses to the 5 'w's from the unit content (what, who, why, where, when).

### 2B.2/2B.3

Learners will list reasons why they think the chosen piece still appeals to audiences today. They will identify some aspects of the chosen piece, such as the setting, which might be changed to make the piece more relevant to modern audiences. However, ideas presented for a modern adaptation will not be viable or relevant.



## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1B.2, 2B.P2, 2B.M2, 2B.D2 1B.3, 2B.P3, 2B.M3, 2B.D3	Then and Now	<p>You are a member of a small theatre company, preparing work for a cultural festival that will celebrate the history of a local market town.</p> <p>The company is planning to perform a modern adaptation of a play which was written in the 17th century.</p> <p>In preparation for the event, you should investigate the original context of the play examining the influence of specific factors on the content and original performance conditions of the piece. You should also consider the features of the play and explain why the piece is still relevant in the 21st century.</p> <p>You should use your research to develop ideas for a modern adaptation of the play.</p>	<ul style="list-style-type: none"> <li>● Research materials.</li> <li>● Recordings of discussions and teacher observations.</li> <li>● Historical context report: 'Then and Now'.</li> <li>● Presentation of ideas for a modern adaptation (recorded on video).</li> </ul>



# Unit 10: Movement Skills

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

What is movement? Although pedestrian movement is an important part of your everyday life, you probably take it for granted most of the time. When trying to catch the bus or bending down to tie your shoelaces, you do not think about 'how' or 'why' you are moving – you simply do it out of necessity.

This unit looks at the mechanics of movement. In order to appreciate fully how and why our bodies move, you will study the basic components of movement, with the emphasis on exploration and discovery.

As well as being an essential part of everyday life, movement is important in areas such as sport, dance and acting. An improved understanding of the mechanics of movement will allow you to put knowledge into practice, whether as a street dancer, a physical theatre performer or a screen actor.

Movement is essential in allowing you as a performer to communicate with your audience. Your everyday actions, gestures and facial expressions help you to express yourself and the understanding and demonstration of these skills on stage will add meaning to your performance. For example, in films, close-up shots of body parts moving can help to create tension or clarify the plotline. Dance for camera may focus on specific body parts to show certain movements in detail. In the theatre, posture alone can demonstrate the age or status of a character, and pure movement such as mime or dance can communicate relationships, mood, location and meaning.

In this unit, the emphasis is on experimenting with movement. You will acquire, apply and demonstrate an understanding of the main components of movement. With the focus on exploration, performance is not a key factor within the unit although demonstration will be important in allowing you to evidence your learning.

## Learning aims

In this unit you will:

- A explore the main components of movement
- B demonstrate and apply the main components of movement using physical and interpretive skills.

You must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. You cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

## Learning aims and unit content

### What needs to be learnt

#### Learning aim A: Explore the main components of movement

In order to appreciate movement fully, learners must explore the four main components: Relationships, Actions, Dynamics, Space (RADS) through teacher-led practical activities.

- Relationships – work may include:
  - mirror, unison, canon
  - back-to-back, one behind the other, side-by-side, waiting
  - interaction (with a partner, for example): trust work, weight bearing
  - meet and part, lead and follow, complement, passing, contrast
  - question and answer, action and reaction
  - lifting, carrying.
- Actions – work may include:
  - travel: walking, running, sliding, stepping, rolling, with a partner, in a group
  - turns: rolling, spinning, twisting, pivoting
  - elevation: hop, leap, jump, preparation, take-off, landing
  - gesture: functional (e.g. beckon, nod, salute) or non-functional (abstract)
  - stillness and falling: pause, shape, tableaux, use of centre to aid balance, on and off balance
  - travel: as a transition, stylistic differences, technical, pedestrian
  - turns: pirouetting, isolated body parts, whole body turns
  - elevation: two feet to one (e.g. a sissone), one foot to two (e.g. an assemblé)
  - gesture: conversational (gesticulate), social (hug), emotional (wring hands)
  - stillness and falling: suspension, fall and recovery.
- Dynamics – work may include:
  - time: sudden, sustained
  - weight: firm, light
  - space: direct, flexible
  - flow: bound, free
  - effort: punch, slash, wring, press, float, glide, dab, flick.
- Space – work may include:
  - personal and general space, body shape, group shape
  - pathways (on the floor and in the air), direction (including stage directions), dimensions (height, width, depth), levels (low, middle, high)
  - spatial boundaries in relation to audience, peripheral vision, lines in space (curved, straight, circular, freeform, shape, group formation)
  - planes (vertical, horizontal, sagittal).

### What needs to be learnt

#### **Learning aim B: Demonstrate and apply the main components of movement using physical and interpretive skills**

Learners should show acquired knowledge and practical exploration of movement skills in the practical demonstration of a movement piece or pieces.

The piece(s) could be:

- a dance in any style
- a physical theatre piece or a physical comedy piece (e.g. slapstick)
- a piece of dialogue incorporating movement
- a mime
- clowning, mask work, commedia dell'arte
- improvisation or contact improvisation.

The piece(s) could be teacher taught, learner devised or a combination of the two.

Learners should demonstrate the use of physical skills including:

- posture, balance, coordination, flexibility
- strength, stamina
- alignment and placement of legs/base
- use of legs/supporting base, position and carriage of the arms, awareness and use of centre
- the ability to reproduce movement
- whole body participation
- isolation.

Interpretive skills should also be shown and may include:

- projection, focus, timing, dynamics, facial expression
- phrasing, emphasis, musicality.

Learners should use movement skills to communicate themes and/or meaning to the audience. Work might include:

- the layering of meaning to clarify what a character is thinking
- the creation of mood to convey what a character is feeling
- the creation of place/atmosphere to reveal the world in which a character lives and the physical aspects of the setting.

In addition, the Laban effort range (explored in learning aim A in Dynamics) could be included, with emphasis on the expression of quality and meaning:

- punch, slash, push, wring, dab, flick, glide, float.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Explore the main components of movement</b>			
1A.1 Explore and develop the main components of movement by carrying out directed tasks.	2A.P1 Explore and develop relationships, actions, dynamics and space in movement work.	2A.M1 Explore and develop relationships, actions, dynamics and space in movement work with confidence, commitment and control.	2A.D1 Explore and develop relationships, actions, dynamics and space in movement work showing confidence, commitment, imagination, initiative and ease.
<b>Learning aim B: Demonstrate and apply the main components of movement using physical and interpretive skills</b>			
1B.2 Perform movement work using limited physical and interpretive skills.	2B.P2 Demonstrate physical and interpretive skills competently in the performance of movement work.	2B.M2 Demonstrate physical and interpretive skills in the performance of movement work, showing competence, confidence and consistency.	2B.D2 Demonstrate physical and interpretive skills in the performance of movement work, showing competence, confidence, consistency, accuracy and clarity.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit. The same stimulus materials may be used to generate assessment evidence for this unit, but the way it is approached through the assignments must be different.

## Resources

The special resource required for this unit is a suitable rehearsal and performance space, preferably with a sprung floor. A flip or video camera and video playback facilities will be needed to provide evidence for practical criteria; sound equipment may also be needed. Props may be required for certain tasks. Learners would benefit from theatre visits to see movement in action.

## Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

Assessment for this unit will focus on the practical demonstration of the components of movement. Although some of the concepts (such as Rudolf Laban's dynamic principles) are theoretical, the emphasis should remain on practical exploration, demonstration and application.

Learners will initially experiment with movement in teacher-led practical workshops. Using the skills gained in these workshops, learners will demonstrate their practical knowledge via methods suggested in the unit content, such as dance, mime or physical theatre. The best way to capture evidence of experimentation is to record 'milestone' classes, so that achievement is captured at different points during the process. In addition, any performance work for learning aim B must be captured on camera.

## Assessment – Level 2

### 2A.P1

Learners will willingly engage in activities during practical sessions. They will be prepared to try out the various elements of movement in a positive manner to develop relevant skills and techniques.

### 2B.P2

In performance, learners will demonstrate the main components of movement using physical and interpretive skills with proficiency. For example, learners may execute a piece of slapstick comedy with a good attempt to reproduce facial expressions effectively.

### 2A.M1

Learners will approach sessions with enthusiasm and will demonstrate a more consistent level of control over the elements of movement being explored and developed.

### 2B.M2

In performance, learners will be able to demonstrate and apply physical skills consistently and in a more assured manner. When interpreting the piece, learners at this level will communicate meaning to an audience with greater clarity (for example, clearly communicating themes and intentions in a mime).

2A.D1

Learners will be focused at all times during practical sessions, showing initiative and commitment. They will take more risks when exploring, for example, pushing their movement boundaries. Learners will think 'outside the box' and exercise their imagination.

2B.D2

In performance, learners will work at a consistently high level, for example, engaging in a piece of contact improvisation effectively and maintaining their technique throughout. Demonstration of interpretive skills will be self-assured and learners will create a credible sense of reality in the piece(s) they perform.

## **Assessment – Level 1**

1A.1

Learners will participate in workshops, responding to instructions in a generally appropriate manner.

2B.2

Learners will take part in performance work, using physical and interpretive skills to some extent. For example, the learner will use physical skills to communicate the general mood of a character in an excerpt of physical theatre.



## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1B.2, 2B.P2, 2B.M2, 2B.D2	Explore, Develop and Perform	<p>You are a member of a new physical theatre company and the artistic director is keen for the company to explore and develop movement skills. To that end you will take part in a series of workshops to explore and develop actions, dynamics and space in movement work.</p> <p>The company will then showcase their work in a short performance to the company's creative team. You will work in small groups to develop a short piece of movement work based on the ideas and skills developed in the previous workshop sessions.</p>	<ul style="list-style-type: none"> <li>• Recordings of milestone practical workshop sessions.</li> <li>• Recordings of performance work.</li> </ul>



# Unit 11: Devising Performance Work

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Have you ever wanted to create your own performance piece to communicate your thoughts and ideas to an audience?

In this unit, you will develop your ideas for performance material and perform your own work to an audience.

It is important that you develop skills and techniques that will help you to shape your performance material in order to communicate themes and issues to an audience. This unit will allow you to express individual and group ideas.

Your tutor/teacher will present you with a stimulus – for example, a picture, a text, a theme or a piece of music. You will explore this stimulus, build a structure and create the content for a devised performance. You will then rehearse your work before showing your performance to an audience.

You will have opportunities to consider your target audience and the resources that will be needed to create and perform your work.

Your performance will probably last between 5 and 15 minutes and will be performed in a group of two to six learners. (Performance duration and group size will depend to a certain extent on the style of performance.) The performance may take place in a classroom, studio or other space as best suits the work. The target audience should be considered but you may perform to your peers or to other groups if this is most appropriate or practical.

Your performance work may or may not be supported with production elements such as lighting, sound, costumes or props. This will depend on the style and content of the work.

It is assumed that the tutor/teacher will take on the role of director, choreographer or other person in charge of the performance as required.

This unit will enable you to explore performance in an original way, to improve your understanding of target audiences and to create a unique performance from a stimulus.

## Learning aims

In this unit you will:

A explore, develop and shape material for a devised performance

B rehearse and perform devised material.

You must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. You cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: explore, develop and shape material for a devised performance</b></p> <p>Learners will take part in practical activities to explore a given stimulus. This stimulus could be:</p> <ul style="list-style-type: none"> <li>● textual, e.g. a poem, story, letter or piece of dance notation</li> <li>● visual, e.g. a painting, photograph, film or artefact</li> <li>● aural, e.g. a piece of music, a soundscape or a recording</li> <li>● abstract, e.g. a word, a theme or a mood.</li> </ul> <p>Learners may explore this stimulus through:</p> <ul style="list-style-type: none"> <li>● discussions</li> <li>● improvisation</li> <li>● mind mapping</li> <li>● research activities that explore the wider possibilities of a given stimulus.</li> </ul> <p>Learners' research could include an investigation of:</p> <ul style="list-style-type: none"> <li>● historical and/or social context</li> <li>● current themes and trends</li> <li>● issues and controversies.</li> </ul> <p>Research should consider the validity and reliability of sources used in relation to the intentions of the work; for example, is something a fact or an opinion?</p> <p>All research sources should be referenced appropriately.</p> <p>Learners must take part in practical activities to develop the structure of a devised performance.</p> <p>When developing the structure of their work, learners may:</p> <ul style="list-style-type: none"> <li>● create storyboards or flow charts</li> <li>● identify the sequence of events</li> <li>● develop characters and/or roles</li> <li>● recognise relevant stylistic elements.</li> </ul> <p>Learners will also need to explore key factors and considerations, such as:</p> <ul style="list-style-type: none"> <li>● target audience</li> <li>● available resources, e.g. time, space, financial, physical.</li> </ul> <p>Learners should explain their selection or rejection of different ideas.</p>

**What needs to be learnt****Learning aim B: Rehearse and perform devised material**

During rehearsals, learners should:

- attend and actively participate
- respond to direction as required
- select and apply relevant skills and techniques
- practise and refine skills and techniques
- respond to feedback in order to develop individual skills and techniques
- respond to direction in order to further develop individual and/or group performance.

During rehearsal and performance, learners may use some of the following skills:

- use of body
- use of voice
- use of a musical instrument (or instruments).

During their performance, learners must:

- communicate key themes, ideas and issues to an audience
- communicate with performance and production teams as appropriate.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Explore, develop and shape material for a devised performance</b>			
1A.1 Explore and develop devised work by carrying out directed tasks.	2A.P1 Explore, develop and shape work for a devised performance, taking into consideration key factors and contributing relevant ideas.	2A.M1 Explore, develop, shape and refine work for a devised performance, taking into consideration key factors and contributing relevant ideas and consistently making a positive contribution.	2A.D1 Explore, develop, shape and refine work for a devised performance, taking into consideration key factors and contributing relevant, imaginative and perceptive ideas with a high level of commitment and input to the process.
1A.2 Demonstrate limited skills and techniques in rehearsal	2A.P2 Apply relevant skills and techniques in rehearsal, responding to direction and feedback to develop work.	2A.M2 Apply relevant skills and techniques in rehearsal, responding to direction and feedback to develop work, and making a positive contribution to the development of the work.	2A.D2 Select and apply relevant skills and techniques in rehearsal; respond to direction and feedback to develop work; make positive, effective and imaginative contributions to the development of the work.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Rehearse and perform devised material</b>			
1B.3 Participate in a performance of devised material with limited application of skills. #	2B.P3 Perform devised material, communicating intentions to an audience. #	2B.M3 Perform devised material that clearly and confidently communicates intentions to an audience. #	2B.D3 Perform devised material that clearly, confidently and effectively communicates intentions to an audience in a controlled and engaging manner. #

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit. The same stimulus materials may be used to generate assessment evidence for this unit, but the way it is approached through the assignments must be different.

## Resources

There are no special resources needed for this unit.

The given stimulus could be taken from any source but should be clearly identified and referenced.

Learners will need a practical space in which to work and recording equipment will be needed on some occasions so that assessment evidence can be collected.

## Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

Learners' work for this unit may include any of the performing arts disciplines (music, dance or acting). The performance stimulus may be provided by the teacher or chosen during exploratory workshops or classes where learners bring in a range of stimuli and then select their preferred stimulus. The whole class can respond to the same stimulus or each group can base their work on a different stimulus.

Learners should be able to try a variety of performance techniques in order to develop the content for their performance piece. When devising their performance work, learners must consider their target audience in mind and the performance environment in which they are to present their work.

Teachers may need to provide relevant sources for research activities. In addition, the reliability of sources identified by learners themselves should be challenged so that learners can develop and explain the selection and rejection of ideas.

Learners may need support in identifying a target audience – both practically and in understanding the terms used to describe an audience. The running time of the performance should be specified by the teacher, depending on style of the work and the size of the group.

Assessment evidence for this unit will be generated largely in practical classes, in workshops, in rehearsals and during the performance itself. Evidence should be in the form of video recordings of milestone devising sessions and rehearsals. Learners could also produce a scrapbook or journal, describing the development of their performance piece. The teacher may provide rehearsal notes which can be added to the learners' journal or scrapbook or presented for assessment alongside recordings of practical work. The final performance should be recorded and all learners should clearly identify themselves to the camera.



## Assessment – Level 2

### 2A.P1/2A.P2

Learners will respond to the given stimulus in an appropriate manner. They may for example produce mind maps, take part in discussions and use improvisation to translate ideas into performance. They will undertake research but may not always link findings to their ideas for performance.

### 2B.P3

Learners will demonstrate a generally positive approach to the rehearsal process and will be generally secure in their application of skills. In performance they will be able to communicate the main intentions of the piece and their character to the audience.

### 2A.M1/2A.M2

Learners will respond creatively to the given stimulus, using their research to explore and develop their ideas. They will be motivated to progress and will respond well to feedback.

### 2B.M3

Learners will engage in rehearsals with purpose and energy. In both rehearsals and performance learners will show that they can apply the skills needed to give a coherent performance of the piece.

### 2A.D1/2A.D2

Learners will respond to the given stimulus with insightful findings from their research. They will contribute imaginative ideas to the development process and will be supportive of ideas and suggestions put forward by others.

### 2B.D3

They will select skills that are suitable to the rehearsal process and apply them in an effective manner. In performance, they will be consistently engaging and controlled.

## Assessment – Level 1

### 1A.1/1A.2

Learners may take part in discussions but they may not always produce clear ideas for their performance piece.

### 1B.3

During rehearsals, they will be able to follow direction. Learners will take part in the final performance, showing that they understand the main themes of the piece.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1A.2, 2A.P2, 2A.M2, 2A.D2 1B.3, 2B.P3, 2B.M3, 2B.D3	Reminiscence	<p>You are a member of a community theatre company that has been commissioned to develop a devised performance piece using the transcripts of interviews from elderly residents of a local residential care home as a stimulus.</p> <p>You should explore the stimulus and produce and shape ideas for a devised performance piece.</p> <p>The piece should then be rehearsed and will be performed in a variety of locations in the local community.</p>	<ul style="list-style-type: none"> <li>• Unit logbook – including research materials, ideas and notes on decision making.</li> <li>• Video of key devising sessions and rehearsals.</li> <li>• A video recording of the performance.</li> </ul>

# Unit 12: Exploring Improvisation

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Why is improvisation so important in the performing arts industry? Actors and directors will often use improvisation to explore and develop themes and ideas for plays.

Choreographers will use improvisation exercises to generate ideas for movement material. Even experienced professional actors or dancers are likely to benefit from developing their improvisation skills.

Improvisation is an innovative and thought-provoking style of performance. It allows a performer to use their brain and body to respond to a variety of internal and external stimuli (e.g. gravity, momentum, other performers, props, music) with spontaneity and imagination. Improvisation activities are often used during auditions, to allow performers to demonstrate their technical and creative skills. Improvisation can be like a dynamic chess game for the body and mind: every moment demands a response and it is possible to generate groundbreaking theatre in this way.

Dancers use improvisation to prepare their bodies and minds to dance and to familiarise themselves with ideas, spaces and other dancers (tutors/teachers or peers).

Improvisation exercises can also act as a warm-up, raising the heart rate and stretching the muscles. Actors use improvisation to warm up, to build trust, and to develop their speed, wit and ingenuity of thought and action. Improvisation can also be used to introduce new topics, to explore different characters or settings, or to devise new themes and ideas for plays.

This unit will improve your understanding of improvisation techniques and challenge your responses to different stimuli. If you find it difficult to improvise creatively, workshops may help to improve your confidence and originality. Much of your learning in this unit will be based on interaction with and observation of your peers. You will also have the opportunity to demonstrate your improvisation skills in performance.

## Learning aims

In this unit you will:

- A explore spontaneous responses to stimuli
- B develop skills and techniques for improvisation
- C use improvisation skills in performance.

You must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. You cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Explore spontaneous responses to stimuli</b></p> <p>Learners need to discover how best to participate in workshops, exercises and performance situations. Learners need to:</p> <ul style="list-style-type: none"> <li>● involve themselves actively in creative sessions</li> <li>● develop good working relationships</li> <li>● apply health and safety considerations</li> <li>● show generosity, e.g. allowing other performers to be equally involved in a scene or dance piece</li> <li>● show sensitivity, e.g. knowing where other performers are and where the scene or piece is heading; not hindering the mood or atmosphere being explored.</li> </ul> <p>Learners should explore their responses to different stimuli in a variety of situations, e.g. on their own, in small groups, in workshops, in games, in large groups, in sharings, or in performance. These stimuli may be:</p> <ul style="list-style-type: none"> <li>● textual, e.g. a poem, a story, a letter or a piece of dance notation</li> <li>● visual, e.g. a painting, a photograph, a film or an artefact</li> <li>● aural, e.g. a piece of music, a soundscape or a recording</li> <li>● abstract, e.g. a word, a theme or a mood.</li> </ul> <p>Learners' reactions should consider:</p> <ul style="list-style-type: none"> <li>● movements and actions</li> <li>● space</li> <li>● relationships</li> <li>● voice</li> <li>● dynamics.</li> </ul> <p>Learners' responses should:</p> <ul style="list-style-type: none"> <li>● be spontaneous, immediate and in the moment</li> <li>● be considered and appropriate</li> <li>● use both success and failure as part of the learning process</li> <li>● include appropriate manipulation.</li> </ul> <p>Additional responses can be developed, with:</p> <ul style="list-style-type: none"> <li>● insight</li> <li>● genuine exploration and demonstration of themes</li> <li>● consistency</li> <li>● inventiveness</li> <li>● playfulness.</li> </ul>

## What needs to be learnt

### Learning aim B: Develop skills and techniques for improvisation

When developing skills and techniques, learners should try different approaches in class and in workshops. They may:

- engage in activities with both body and mind
- listen to direction from peers and teachers
- develop their ideas, both through active exploration and by watching other learners' interactions and responses.

Ideas and responses may include:

- listening to instruction
- responding to other performers
- using verbal or non-verbal communication of ideas
- listening to direction, feedback and instruction
- taking ideas on board in future improvisations.

Approaches, games and exercises to consider include:

- trust exercises
- status
- structured improvisation
- contact improvisation – counterbalance, taking weight
- chance
- states of tension
- motivation and intention
- characterisation
- multiple roles
- acceptance/blocking
- use of voice.

**What needs to be learnt****Learning aim C: Use improvisation skills in performance**

In performance, learners will demonstrate improvisation skills such as:

- spontaneous interaction and reaction
- spatial awareness
- communication of theme(s)
- awareness of health and safety considerations
- the ability to take considered risks
- thinking ahead, looking for openings
- perceptiveness
- adaptability
- clarity of communication of themes and/or intentions.

Learners should be working towards a polished improvisation.

Learners may also need to consider:

- group dynamics
- common goals
- external elements, e.g. music, props
- expressive qualities
- spatial awareness, consideration of personal space and performance space
- interpretive skills, e.g. focus, emphasis
- their audience
- sensitivity, generosity, awareness, consideration.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Explore spontaneous responses to stimuli</b>			
1A.1 Explore stimuli through spontaneous improvisation by carrying out directed tasks. #	2A.P1 Explore stimuli through spontaneous improvisation with relevant reactions. #	2A.M1 Explore stimuli through spontaneous improvisation with relevant reactions, making a positive contribution, and demonstrating generosity and sensitivity. #	2A.D1 Explore stimuli through spontaneous improvisation with relevant reactions, consistently demonstrating generosity and sensitivity, and making positive, confident and effective contributions. #
<b>Learning aim B: Develop skills and techniques for improvisation</b>			
1B.2 Demonstrate limited skills and techniques to develop improvisation work. #	2B.P2 Apply relevant skills and techniques to develop improvisation work. #	2B.M2 Apply relevant skills and techniques, making a positive contribution to the development of improvisation work. #	2B.D2 Select and apply relevant skills and techniques, making a positive and effective contribution to the development of improvisation work. #

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Use improvisation skills in performance</b>			
1C.3 Participate in a performance of improvised materials with limited application of skills. #	2C.P3 Perform improvised material with a competent application of skills. #	2C.M3 Perform improvised material that clearly and confidently communicates intentions to an audience with a competent application of skills. #	2C.D3 Perform improvised material that clearly, confidently and effectively communicates intentions to an audience in a controlled and engaging manner with a competent application of skills. #

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.



## Teacher guidance

Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit. The same stimulus materials may be used to generate assessment evidence for this unit, but the way it is approached through the assignments must be different.

## Resources

The special resources required for this unit are a practical studio space, with sound equipment, a video camera and video playback facilities (to record evidence for assessment).

Teachers will need to provide a collection of stimuli, starting points, tasks and games (e.g. props, music, poems, pictures, multimedia, games).

Learners will benefit from theatre visits and/or workshops with visiting artists or companies.

## Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

This unit may be focused on dance only or drama only, or it may mix the two disciplines and allow learners to try something new (for example, using sounds, text and characterisation in the exploration of dance practice).

Assessment evidence for this unit will be generated largely in practical classes, workshops and the performance itself. Much of this evidence will be in the form of video evidence from classes, workshops and performance.

Improvisation requires learners to think and respond rapidly and is very much 'of the moment'. Assessment evidence must capture the essence of each learner's work, so it would be good practice to video most workshops.

## Assessment – Level 2

### 2A.P1/2B.P2

Learners will, for the most part, behave sensitively and generously towards their fellow performers, although their behaviour will be inconsistent at times. Concentration levels and commitment to practical activities may vary, but learners will demonstrate purpose and energy most of the time. Spontaneous responses may be superficial and lacking in detail.

### 2C.P3

In performance, learners will consider their audience and fellow performers, but will generally stick to safer, more obvious responses.

### 2A.M1/2B.M2

Learners will demonstrate a mature and positive approach to their work, allowing other performers to be equally involved. Learners will show some imagination and insight in their interactions.

### 2C.M3

Learners will realise the initial theme in performance with self-assurance and clarity.

2A.D1/2B.D2

Learners will approach all tasks with absolute concentration, energy and sensitivity to other performers. Learners will go beyond the obvious to produce responses that are inspired, intelligent and informed.

2C.D3

Learners will realise the initial theme, intention, mood or style effectively in performance.

**Assessment – Level 1**

1A.1/1B.2/1C.3

Learners will take part in workshops but their interaction and cooperation with others may be inconsistent. They will participate when asked to do so and will be able to complete simple improvisation tasks set by the teacher.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1B.2, 2B.P2, 2B.M2, 2B.D2 1C.3, 2C.P3, 2C.M3, 2C.D3	The Freedom to Improvise	You are a member of a new physical theatre company. The artistic director is keen for the company to develop and improve their skills in relation to improvisation.  To that end you will take part in a series of workshops that allows you to explore spontaneous responses to stimuli and develop skills and techniques for improvisation.  You will then work in smaller groups to explore an idea of your choosing for performance to the company's creative team.	<ul style="list-style-type: none"> <li>• Peer observations.</li> <li>• Videos of process activities and discussions.</li> <li>• Video of final improvisational performance.</li> </ul>



# Unit 13: Multimedia Performance

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

What original and exciting theatre can be achieved by combining live performance with films, projected images, animations, podcasts, sound collages and other types of media?

Since the beginning of the last century, theatre makers and artists have experimented with technology to create 'multimedia' or 'mixed media' performances. Today, these terms refer to innovative performances where video, projections, digital communication technology, laser displays and even robots are integrated with the work of live performers and musicians. Multimedia content traditionally associated with experimental theatre is now well-established in popular theatre. You only have to take a look at productions in the West End and on Broadway to see this.

Theatre now has the scope to create more spectacular productions, to overcome staging problems such as location changes, flashbacks and representing characters' inner thoughts, and to compete with the lavish effects seen in cinema, television and music concerts. In our digital age we are accustomed to a life where we regularly interact with many kinds of digital media and much of the work of experimental artists over recent years has come to reflect this.

In this unit you will explore the many possibilities for integrating different media into live performance. You will experiment with technology and materials, and will develop skills in how to plan and incorporate media into a real life performance. You will also develop performing skills that will help you to interact with, and respond to, different media successfully. The performance can be carried out on your own or in groups, and it can be in a discipline of your choice. This might be dance, drama, music or live art (where performers interact with art and design media, animations and projections).

## Learning aims

In this unit you will:

A explore and develop a performance integrating live action with other media

B take part in a multimedia performance.

You must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. You cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Explore and develop a performance integrating live action with other media</b></p>
<p><b>Exploration of the use of multimedia in performance</b></p> <p>To explore this learning aim, learners will take part in practical workshops and rehearsals where they will be guided on available techniques and resources which can be used to create a performance incorporating multimedia.</p> <p>Exploration work may include devising activities where original work is generated from given stimuli. Ideas/plans for the integration of multimedia into the original work would result in 'hands-on' experimentation and development of performance material.</p> <p>Alternatively, learners could look at how an existing text can be interpreted to include mixed media elements, which are then planned, explored and developed through practical experiments as part of the rehearsal and development process.</p> <p>In developing a multimedia performance, learners should be given the opportunity to explore and develop creative content from the following categories:</p> <ul style="list-style-type: none"> <li>● video projections, such as recorded action, images, animations, narration and live feeds</li> <li>● slide projections, for example, texts and images</li> <li>● recorded sound, such as narration, instruction, 'inner thoughts', commentary, musical underscoring and 'soundscapes'</li> <li>● computer presentations, for example, animations, projections of computer game action/images, email dialogue, internet chat and social networking</li> <li>● art and design artefacts and materials, such as painted screens, fabrics and sculptures.</li> </ul> <p>Learners will be expected to contribute to the generation of ideas and plans for the use of multimedia in performance. Similarly, they will contribute, as individuals or by making contributions to group work to the development and shaping of multimedia work.</p> <p>Learners should have the opportunity to explore how to incorporate interactive multimedia into performance material. Examples could include:</p> <ul style="list-style-type: none"> <li>● movement/vocal performance/instrumental performance in response to a mood or atmosphere suggested by projected video images/still images</li> <li>● performers moving in and out of images on video screens creating an illusion of travel 'outside stage and time'</li> <li>● dialogue with 'off-stage' performers in a different space or time (live or recorded)</li> <li>● actions directed by recorded speech, for example, a narrator on video</li> <li>● projections of texts (SMS, internet chat) relating to live actions</li> <li>● collage of film or television footage to complement music, dance or a dramatic scene</li> <li>● projection of 3-D computer-generated footage, for example, simulation games and virtual worlds, to simulate action or 'inner thoughts'.</li> </ul> <p>Learners should have the opportunity to explore ways of integrating multimedia in an interactive way when developing performance material; this work may be facilitated by teachers but the majority of the planning, decision making and creative exploration will be carried out by the learner.</p>

## What needs to be learnt

### Development of the work

Learners should take part in discussions outlining the reasons for using multimedia and what it will add to a performance and the audience experience.

When developing performance material, learners should understand, and be able to provide a rationale for, their use of multimedia. Topics learners could think about include:

- how the use of multimedia is relevant to the interpretation of the work
- specific design/aesthetic qualities
- the intended effect on the spectator.

Having planned and explored the use of multimedia as outlined in learning aim A above, learners will need to develop, refine and rehearse material in preparation for a final performance to an audience.

Depending on the nature of the material, development processes may include:

- preparation and creation of multimedia, such as filming video scenes and footage or recording audio files, such as voice-overs, 'soundscapes' etc
- refining and adapting material and adjusting live performance actions in order to improve the clarity of how the material communicates its intended effect to the spectator
- rehearsing with multimedia elements, such as practising to ensure effective and seamless timing, coordination, reaction and interaction with recorded video/audio recordings/projections/live video feed etc
- working in accordance with health and safety directives.

Learners will take some responsibility for, and contribute ideas and suggestions to, the selection of multimedia technology and materials in response to the intentions of the performance and the available resources.

In addition to the development process described above, learners should also have responsibility for:

- communicating their ideas, resources and equipment requirements to teachers, technicians etc
- discussing set-up, rigging and placement requirements with technicians, teachers etc.

**What needs to be learnt****Learning aim B: Take part in a multimedia performance**

Learners will actively take part in a multimedia performance or presentation based on the material that was planned, explored, developed and rehearsed in learning aims A and B, above.

Learners will use various performing skills depending on the nature and purpose of the event and the media being used.

Relevant performing skills can include:

- collaboration with other performers and technicians
- timing and coordination with the media presentation
- concentration
- correct positioning
- their response and reaction to media content
- spatial awareness
- focus
- engagement with the material
- appropriate vocal skills in relation to the style of performance and media used
- appropriate movement skills in relation to the style of performance and media used
- appropriate music skills and musical communication
- sense of belief.



## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Explore and develop a performance integrating live action with other media</b>			
1A.1 Explore, develop and shape a multimedia performance by carrying out directed tasks.	2A.P1 Explore, develop and shape a multimedia performance, making a positive contribution to the process.	2A.M1 Explore, develop and shape a multimedia performance, showing commitment to the process and making a consistently positive contribution.	2A.D1 Explore, develop and shape a multimedia performance, showing imagination, insight, a consistently positive contribution and a high level of commitment and input to the process.
1A.2 Outline the multimedia techniques and materials being used in the performance and their intended effect.	2A.P2 Describe the performance potential of the ideas, techniques and materials being used in the multimedia performance and their intended effect on the spectator.	2A.M2 Explain the ideas and decisions made with regard to use of multimedia techniques and materials in the performance and their intended effect on the spectator.	2A.D2 Justify the ideas and decisions made with regard to the use of multimedia techniques and materials in the performance and their intended effect on the spectator.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Take part in a multimedia performance</b>			
1B.3 Participate in a performance which integrates multimedia with live action using limited performing skills. #	2B.P3 Perform in a multimedia performance competently, applying relevant performing skills. #	2B.M3 Perform in a multimedia performance competently, applying relevant performing skills, reacting and responding to other media consistently and communicating themes, ideas and intentions to an audience. #	2B.D3 Perform in a multimedia performance competently; apply relevant performing skills with focus and engagement; react and respond to other media effectively throughout the performance; communicate ideas, intentions and meaning to an audience clearly and consistently. #

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit. The same stimulus materials may be used to generate assessment evidence for this unit, but the way it is approached through the assignments must be different.

## Resources

The special resource required for this unit is access to workshop, rehearsal and performance space.

There are no other special resources needed for this unit; however, learners will need access to sufficient materials and technology (as indicated in the range of multimedia practices outlined in the unit content section above) and technical support to facilitate their development of multimedia performances.

## Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

Learning aim A covers the learner's contribution to decision making and development of creative content within a planned multimedia production. The contribution of each learner will be documented through teacher observation records. Learners should also keep a production log, which could be in the form of written notes, a blog or an audio/video diary. DVD recordings of workshops, discussions and rehearsals will also provide useful evidence of practical activities.

Learners will also need to discuss the content of, and rationale for, the multimedia work they are producing. Evidence can be in the form of a written document, notes, recorded tutorial interview, social networking entries, a blog or a video/audio presentation.

Evidence for learning aim B will be in the form of a recording of the multimedia performance. Reference to the use of observation records is not in line with current assessment practice for the sector. Learners may also reflect on their performance in their production log.

## Assessment – Level 2

### 2A.P1

Learners will play a generally active part in the development and shaping of the performance. They will contribute suggestions and ideas to the process.

### 2A.P2

Learners will describe, in some detail, the media and techniques being used in the performance and their intended effect on the audience in terms of the stylistic and aesthetic impact of the overall work and its meaning.

### 2B.P3

Learners will apply relevant performing skills and will respond well to the multimedia content to give a competent performance. They will demonstrate a clear sense of belief and commitment to the performance.

2A.M1

The learner's contribution will be effective and will have a positive impact on the development of content. The contribution will inform or enhance the work aesthetically or in terms of the concept behind it.

2A.M2

Learners will explain the multimedia content being included in the performance and its intended effect on the audience, discussing how the multimedia material will communicate with the audience and why it will have this effect.

2B.M3

The learner will give a consistent and confident performance, and will respond and react to multimedia content well.

2A.D1

Learners will show imagination when exploring the use and manipulation of multimedia in live performance. They will demonstrate a sustained high level of commitment when shaping a piece of work to include multimedia content.

2A.D2

Learners will justify the reasons for using multimedia content, discussing exactly how the work will communicate with the audience. They will detail specific materials and techniques used and will provide a clear rationale for their selection.

2B.D3

During the performance, the learner will interact with, and respond to, the multimedia content fluidly with focus and engagement, thus contributing significantly to the success of the work.

## Assessment – Level 1

1A.1

Learners will take part in rehearsals and devising sessions. They will contribute only basic suggestions and ideas to the process.

1A.2

The learner will be able to identify, with some detail, the specific multimedia content being developed (e.g. a 'video wall showing a looted city centre'). The learner will also be able to state the purpose of the multimedia content (e.g. 'it shows what is going on in Ella's mind').

1B.3

The learner will take part in a live performance of the work they have been developing, which has some multimedia content integrated into it. Learners will employ some performing skills in relation to the media being used, such as correct positioning, timings and cues, although there might be some errors.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1A.2, 2A.P2, 2A.M2, 2A.D2 1B.3, 2B.P3, 2B.M3, 2B.D3	'Our Virtual Town'	<p>You have been commissioned to produce an innovative multimedia performance as part of a youth arts festival, on the theme of how media and technology are changing your community.</p> <p>As a company you will explore the use of different media in live performance, develop a performance that integrates live action with other media and take part in the resulting multimedia performance.</p>	<ul style="list-style-type: none"> <li>• Production log (including notes from group discussions, devising sessions, experimentation etc).</li> <li>• DVD/video recording of workshops, rehearsals and discussions.</li> <li>• Tutorial interview (or video/audio presentation, social networking entries or blog) in which the choices and use of multimedia are explained and justified.</li> <li>• Live performance documented on DVD/video.</li> </ul>



# Unit 14: Voice and Speech for Performers

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Did you know that most performers and actors have attended voice classes at some stage in their career? In fact, some performers continue to work with a voice coach throughout their working lives to support improvement in their voices, and most actors regularly undergo voice coaching when working in television, film or on stage.

In this unit you will begin to develop your voice skills and will learn how to use your voice in performance. The unit will be mostly practical but a sound understanding of voice production will form the basis of your development. Knowledge of voice production will be gained through exploration of a variety of exercises and routines, including research into how speech is formed.

In order to develop your vocal technique you will participate in regular voice classes. In particular, you will concentrate on building flexibility and strength in your voice as these skills will help you to deal with the varied performance requirements you may face in the future. The unit culminates in a performance where you will have the opportunity to showcase your newly acquired skills.

## Learning aims

In this unit you will:

- A explore the key principles of vocal production and review your own practice
- B demonstrate the use of voice in a performance context.

You must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. You cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Explore the key principles of vocal production and review your own practice</b></p> <p>Learners should have an understanding of the key principles of voice production, including:</p> <ul style="list-style-type: none"> <li>● the structure of the head and its general use. Learners should be aware of the:           <ul style="list-style-type: none"> <li>○ jaw – motion, correct placement of the jaw and the impact of dentition</li> <li>○ tongue – action in speech, for example placement for ‘r’ sounds and placement of the tongue in relation to the soft and hard palates</li> <li>○ mouth – shape for sound</li> <li>○ lips – shape in speech, for example formation of ‘p’ and ‘b’ sounds</li> <li>○ throat – impact on resonance</li> <li>○ palates – giving particular sound quality and speech sounds</li> <li>○ impact of the resonators on general voice tone</li> <li>○ relationship of the tongue and mouth in the making of accurate and distinctive sound</li> </ul> </li> <li>● the chest, in particular the:           <ul style="list-style-type: none"> <li>○ lungs – general structure</li> <li>○ ribs – motion and control in breathing</li> <li>○ diaphragm – motion and control in breathing</li> <li>○ impact of well-supported breath in making clear speech in performance</li> <li>○ development of flexible breath technique</li> </ul> </li> <li>● the body:           <ul style="list-style-type: none"> <li>○ relaxation – its importance in the production of good speech and physical use</li> <li>○ posture – the impact of different postural alignment in speech production</li> <li>○ removal of tension and its significance in the good production of voice</li> <li>○ well-aligned posture; ideal model – how to achieve and sustain it</li> <li>○ teeth – importance of good teeth structure on sound</li> <li>○ smoking – impact of smoking on audibility, clarity and strength</li> <li>○ oral piercings and their impact on clarity of speech.</li> </ul> </li> </ul> <p>The learner should participate in practical voice classes where the theoretical understanding of voice production is explored and developed.</p> <p>Activities carried out in classes may address:</p> <ul style="list-style-type: none"> <li>● relaxation and body use</li> <li>● posture and general body awareness</li> <li>● breath capacity and breath control.</li> </ul> <p style="text-align: right;"><i>continued</i></p>



**What needs to be learnt**

In addition, practical sessions should focus on developing the flexibility and strength of the voice in terms of:

- articulation
- projection
- breath control
- pitch, inflection and modulation
- tone and vocal colour
- phrasing
- pace and use of pause
- accent and dialect.

Learners should review their own practice in terms of their vocal skills. Work should include:

- the identification of strengths and areas for development, for example, by carrying out a skills audit, using and responding to feedback from teacher, using and responding to feedback from peers and reviewing own work on video
- setting targets, e.g. SMART targets, long-term and short-term goals and identifying and using specific exercises to improve skills
- tracking progress, for example, by keeping a practice log, measuring 'distance' travelled towards goals and updating targets.

**What needs to be learnt****Learning aim B: Demonstrate the use of voice in a performance context**

Learners should perform from a published text to an audience. This could be an invited audience or an audience of peers and teachers.

Texts can be taken from:

- poetry
- drama work
- prose.

Texts should be selected by the teacher to afford the learner an opportunity to demonstrate their best potential in terms of vocal technique and use of interpretive skills.

Vocal techniques should include:

- articulation
- projection
- breath control
- pitch, inflection and modulation
- tone and vocal colour
- phrasing
- pace and use of pause
- accent and dialect.

Interpretive skills can include:

- the information the play gives the actor in terms of interpretation
- clues in the script, including what the characters say about themselves and other characters, stage directions etc
- the significance of the time and place in which the play is set
- the style and staging of the play
- the character's subtext
- the style and context of the poem.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Explore the key principles of vocal production and review your own practice</b>			
1A.1 Explore and demonstrate the key principles of vocal production material by carrying out directed tasks during practical sessions. #	2A.P1 Explore and demonstrate the key principles of vocal production in practical sessions with competence. #	2A.M1 Explore and demonstrate the key principles of vocal production in practical sessions with competence, confidence and commitment. #	2A.D1 Explore and demonstrate the key principles of vocal production in practical sessions, showing effective control and demonstrating competence, confidence and commitment. #
1A.2 Identify, with guidance, strengths and areas to develop in own technique.	2A.P2 Present an ongoing review of vocal techniques, describing strengths and areas to develop.	2A.M2 Present a detailed and ongoing review of vocal techniques, describing strengths and areas to develop, setting achievable targets for improvement and reviewing progress.	2A.D2 Present a detailed and ongoing review of vocal techniques, making qualitative judgements about own strengths and areas to develop, setting and justifying achievable targets for improvement and evaluating progress.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Demonstrate the use of voice in a performance context</b>			
1B.3 Perform from a published text using limited technical and interpretive skills. #	2B.P3 Perform from a published text using technical and interpretive skills competently. #	2B.M3 Perform from a published text using technical and interpretive skills competently and confidently. #	2B.D3 Perform from a published text with competence, confidence, consistency and control, using technical and interpretive skills with clarity. #

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit. The same stimulus materials may be used to generate assessment evidence for this unit, but the way it is approached through the assignments must be different.

## Resources

The special resource required for this unit is equipment to record practical work for development and evidencing purposes.

## Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

The focus of this unit is the exploration and development of the learner's voice skills and the application of those skills to the performance of a published text.

Learning aim A covers the learner's exploration and development of their own vocal technique in relation to the speaking voice through participation in teacher-led vocal classes. This will be evidenced through recordings of milestone sessions. The learner is required to track their own progress, identifying strengths and areas for development, through a practice log. This log can be in written form but it could also take the form of a blog or video/audio diary.

Learning aim B requires learners to apply the skills they have explored and developed to the performance of a published text. The performance of the chosen text should be captured on video.

## Assessment – Level 2

### 2A.P1/2A.P2

Learners will play a generally active role in class activities and will demonstrate a generally secure use of voice skills. They will be able to provide descriptions of their strengths and areas for development and will engage in an ongoing review of their progress across the unit.

### 2B.P3

Learners will produce a performance of the selected text that is generally solid. Any errors or inaccuracies will be minor and will not detract from the overall performance. Technical and interpretive voice skills will be secure and used to create a performance that generally 'fits the bill'.

### 2A.M1/2A.M2

Learners will approach sessions with enthusiasm and will demonstrate more consistent control over their voice skills. Learners will review their progress on a regular basis and will be able to set targets that are in line with the areas for development they have identified.

### 2B.M3

Learners will perform the selected text in an assured manner, using technical and interpretive voice skills to communicate clearly the meaning of the piece being presented. There will be consistent application of the skills used throughout the piece.

2A.D1/2A.D2

Learners will approach practical work with total commitment and concentration. They will respond positively to feedback and direction, showing an eagerness to improve continually in timetabled sessions and, when applicable, through personal practice. Their willingness to improve will result in a detailed ongoing review in which the learner will set well-considered, achievable targets.

2B.D3

Learners will apply technical and interpretive voice skills with clarity and fluency, performing with energy and commitment.

## **Assessment – Level 1**

1A.1/1A.2

Learners will take part in teacher-led activities and will work in a generally cooperative manner. Although they may not always contribute in a wholly positive manner, they will not disrupt the work being undertaken. Learners will be able to identify their strengths and areas for development; however, this may be at a basic level. They will not review the development of their skills on an ongoing basis.

1B.3

Learners will perform the selected text and will reproduce the piece with some success. They will demonstrate use of voice skills and although there may be some stumbles, they will be able to get to the end of the piece without any major hitches.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1A.2, 2A.P2, 2A.M2, 2A.D2 1B.3, 2B.P3, 2B.M3, 2B.D3	Speak Out!	As a budding performer you decide that your voice technique needs some help to enable you to have the best possible chance of getting the roles you would like in forthcoming productions. You attend a series of vocal classes with a view to getting better. You then get the chance to demonstrate your vocal skills in a short performance piece for an audition panel.	<ul style="list-style-type: none"> <li>• Recordings of milestone sessions.</li> <li>• Ongoing practice log.</li> <li>• Recording of performance.</li> </ul>





# Unit 15: Performing Scripted Plays

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Most actors at some point in their careers will perform from a published play text. What are the stages that a professional actor must go through to take the play from page to stage?

This unit will introduce you to the main stages and will encourage you to engage with a play chosen by your teacher. The unit will culminate in an exciting performance where you will take on a specific role.

You will be required to research and explore the background and context of the play in order to increase your understanding of the script. Your research will then directly feed into how you develop your role within the play.

During the unit you will experience a range of rehearsal techniques and various methods of how to access a play text.

The concept of teamwork is of paramount importance within any acting company and therefore your conduct within the rehearsal space will be crucial to the play's success.

This unit will also help you to develop your primary voice and/or movement acting skills (depending on your role). In doing so, you will learn to appreciate how actors serve the intentions of the playwright and the production style.

Throughout the unit you will be required to reflect on your strengths and weaknesses. This process will strengthen and develop you as an actor.

## Learning aims

In this unit you will:

A explore and develop a role from a scripted play

B rehearse a role for performance

C perform a role to an audience.

You must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. You cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Explore and develop a role from a scripted play</b></p> <p>Learners will explore:</p> <ul style="list-style-type: none"> <li>• the character's social circumstances – job, education, family etc</li> <li>• how the character moves, speaks and reacts to others</li> <li>• how the play will be staged, including use of props, costume etc.</li> </ul> <p>Research may include an examination of:</p> <ul style="list-style-type: none"> <li>• the play's themes and issues</li> <li>• the playwright's intentions and how they impact on the play.</li> </ul> <p>In light of their background research and exploration, learners may consider what the play requires of the actor in terms of:</p> <ul style="list-style-type: none"> <li>• vocal performance – accent, dialect, speech patterns etc</li> <li>• physical performance – gestures, mannerisms, physical habits, posture, use of costume and props, make-up and masks where relevant.</li> </ul> <p>Practical activities may include:</p> <ul style="list-style-type: none"> <li>• still images</li> <li>• role on the wall</li> <li>• diaries, letters and journals</li> <li>• creating mind maps and diagrams</li> <li>• 'creating' a Facebook page for the character</li> <li>• off-text improvisations</li> <li>• role swapping</li> <li>• thought tracking</li> <li>• hot-seating</li> <li>• 'a day in the life of'.</li> </ul> <p>When interpreting a character from the script learners may consider:</p> <ul style="list-style-type: none"> <li>• the information the play gives the actor in terms of interpretation</li> <li>• clues in the script, including what the characters say about themselves and other characters, stage directions etc</li> <li>• the significance of the time and place in which the play is set</li> <li>• the style and staging of the play</li> <li>• the characters' subtext</li> <li>• the relationships between characters.</li> </ul> <p>Other considerations to enable interpretation may include production requirements such as staging and director's vision.</p>

**What needs to be learnt****Learning aim B: Rehearse a role for performance**

Learners should know how to approach and conduct themselves during rehearsals.

Personal management skills will include:

- attendance
- time management (adhering to rehearsal schedules)
- readiness to work including bringing correct clothing and equipment as necessary
- listening to instruction/direction
- observing safe working practices
- willingness to try things out
- concentration in rehearsal space
- focus within the tasks
- trust and cooperation
- rehearsal discipline
- receiving and giving constructive and positive feedback
- sensitivity towards others and the requirements of the production.

Technical rehearsal skills will include:

- learning lines and cues
- practising moves and cues
- use of set, costume and props
- responding to direction
- listening and reacting when in character/role
- spatial awareness
- reflecting on feedback and applying feedback in ongoing rehearsals.

When reviewing their progress learners should:

- identify their strengths and weaknesses
- think about how their research has helped them to develop their character/role
- consider their use and development of technical skills
- consider their use and development of personal skills
- reflect on how they take direction
- reflect on how they listen and respond to others
- consider the inner thoughts of their character
- think about the play's subtext and how it is going to be communicated
- consider the journey of their 'character' within the scene and/or play.

**What needs to be learnt****Learning aim C: Perform a role to an audience**

Learners should use a range of performance skills in order to perform an interpretation of character successfully to an audience.

Relevant performance skills may include:

- vocal expression, such as: clarity, expressing meaning, vocal colour, projection, pace, use of pause, articulation, tone, pitch, inflection, accent and breath control
- physical expression, including: pace, movement memory, appropriate gesture and facial expression, habit, mannerism, stillness, poise, posture, weight, rhythm and control.

Other skills may include, where relevant, handling and use of props and set, costume, make-up and masks.

Communication of the playwright's/director's intentions to an audience may include:

- use of vocal and movement skills to portray a character
- vocal and physical clarity
- awareness of other performers
- interaction with and response to other performers
- focus and energy.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Explore and develop a role from a scripted play</b>			
1A.1 Explore, develop and shape a role by carrying out directed tasks.	2A.P1 Explore, develop and shape a role using practical activities and research findings.	2A.M1 Explore, develop and shape a role using practical activities and research findings in relation to the demands of the text.	2A.D1 Explore, develop and shape a role using practical activities and applying research findings effectively, fully appreciating the demands of the text.
<b>Learning aim B: Rehearse a role for performance</b>			
1B.2 Demonstrate limited personal and technical skills in rehearsal.	2B.P2 Demonstrate personal and technical skills in rehearsal making a positive contribution to the process.	2B.M2 Demonstrate personal and technical skills in rehearsal, consistently making a positive and constructive contribution to the process.	2B.D2 Demonstrate personal and technical skills in rehearsal, with consistently positive and constructive contributions, engagement, commitment, input and self-reflection.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Perform a role to an audience</b>			
1C.3 Perform a role using limited performance skills. #	2C.P3 Perform a role demonstrating competent use of relevant performance skills to communicate intentions to the audience. #	2C.M3 Perform a role demonstrating competent use of relevant performance skills confidently and consistently, clearly communicating intentions to the audience. #	2C.D3 Perform a role with competent, sustained and effective demonstration of relevant performance skills, accurately communicating intentions to the audience with confidence and control. #

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit. The same stimulus materials may be used to generate assessment evidence for this unit, but the way it is approached through the assignments must be different.

## Resources

The special resources required for this unit are a suitable performance and rehearsal space, access to an appropriate published text and access to video recording equipment for evidence gathering purposes.

## Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

Learning aim A requires that learners explore and develop their role in the chosen play text through practical activities and research into the context and background of the play and their character. Evidence of this process should include an actor's log, supported by recordings of specific activities, for example, a hot-seating session.

Learning aim B will be evidenced through a recordings of milestone rehearsals.

Learning aim C will be evidenced through a recording of the actual performance.

## Assessment – Level 2

### 2A.P1/2B.P2

Learners will develop a character through research and exploratory tasks but will lack any real creativity when doing so. Simple decisions will be made in response to research and participation in practical activities. Learners will be technically competent; however, the variety of vocal and/or movement techniques they demonstrate will be limited. Learners will have a positive approach to the rehearsal process, demonstrating good time-management skills and appropriate behaviour in the rehearsal room.

### 2C.P3

Learners will be able to employ performance skills appropriate to the play and the role. Characterisation and communication with the audience will be evident but will lack clarity and consistency. Any errors will not detract from the overall performance.

### 2A.M1/2B.M2

Learners will use research and practical activities to explore the demands of the text, selecting and rejecting ideas as they go along. There will be clear evidence that they have given thought to the imaginative life of the character. Under direction, they will show understanding of the techniques needed to realise the character in performance. Learners will engage in rehearsals with purpose and energy.

2C.M3

Learners will perform in an assured manner, communicating the intentions of the play and their character with clarity and consistency. An expressive use of appropriate acting skills will be shown.

2A.D1/2B.D2

Learners at this level will approach the work with absolute concentration and energy. They will demonstrate that they have given considerable thought to their character and will show an ability to experiment with a variety of creative ideas with imagination, applying research findings appropriately. They will reflect on their work regularly and will use this reflection, as well as direction they receive, to refine their ideas and rectify weaknesses.

2C.D3

Learners will perform their role demonstrating imaginative and sustained use of acting skills that clearly communicate the playwright's intentions. The relationship with, and response to, other characters will be absolutely clear and the techniques employed will enable the learner to communicate with the audience with clarity and interest.

## **Assessment – Level 1**

1A.1/1B.2

Learners will take part in teacher-led practical activities in which they will explore the world of the play and their individual role. Learners will take part in rehearsals and although they may not always contribute in a wholly positive manner, they generally take part in what is asked of them and will take some responsibility for completing the tasks that are set. They will show some personal-management skills; however, these will not be consistent, for example, they may work cooperatively when in class but have issues with timekeeping. Additionally, they will demonstrate use of acting skills appropriate to the play being rehearsed; however, there will be an inconsistency in terms of their successful use, for example, they may apply skills in some, but not all, sessions.

1C.3

Learners will 'demonstrate' the role in performance and reproduce direction with some accuracy. Work will generally 'fit the bill' and they will be able to get through the performance without any major hitches.



## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1B.2, 2B.P2, 2B.M2, 2B.D2 1C.3, 2C.P3, 2C.M3, 2C.D3	The Play's the Thing...	Your performance company has been commissioned to perform a range of extracts from contemporary texts for a school's drama festival. The director will cast you in a role and you will work as part of a small group on your allocated extract.  You will explore and develop your role, take part in rehearsals and perform to an audience of Key Stage 4 pupils.	<ul style="list-style-type: none"> <li>• Actor's log.</li> <li>• Recordings of activities and milestone rehearsals.</li> <li>• Recording(s) of final performance.</li> </ul>



# Unit 16: Contemporary Dance Techniques

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Why is contemporary dance one of the most important techniques for the modern dancer?

Mastering contemporary dance techniques is essential if you are intending to work in choreography and performance, or if you are hoping to progress to higher qualification levels.

Stage shows all around the world, including London's West End, use contemporary dance techniques and choreography in performance and many dancers use and understand this technique in both contemporary and ballet companies. Indeed, when companies are auditioning for performers they often expect to see dancers demonstrate different techniques and styles in their performance. Professional performers must therefore understand and master contemporary techniques to a very high level.

This unit will put in place the building blocks for success in contemporary dance. The unit does not specify which technique you should focus on, but a choice out of the following main techniques will be suitable: Graham, Cunningham, Limon and Release.

You will participate in regular technique classes to help you develop the technical skills you will need to progress in the professional or amateur dance world. You will explore how choreographers interpret contemporary dance techniques by looking at their work and having a go yourself. You will also have the opportunity to develop and demonstrate your newly acquired skills in a performance.

In particular, you will concentrate on the way the body moves in contemporary dance and will begin to develop the necessary strength and suppleness to master the techniques. During classes you will learn and practise simple movement sequences and combinations of steps to develop and improve your individual dance techniques.

## Learning aims

In this unit you will:

A practically demonstrate contemporary dance techniques in class

B perform movements and sequences using contemporary dance techniques.

You must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. You cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Practically demonstrate contemporary dance techniques in class</b></p> <p>Learners will explore the etiquette of the chosen contemporary dance technique(s) and will look at what it asks of them.</p> <p>Topics covered should include:</p> <ul style="list-style-type: none"> <li>● self-discipline and commitment. Learners should:           <ul style="list-style-type: none"> <li>○ wear suitable clothing, tie their hair back, wear appropriate footwear or bare feet/dance equipment such as a dance chair, always be mentally and physically prepared for class and rehearse and perform</li> <li>○ listen to instruction and take direction and corrections on board</li> <li>○ absorb whole group and individual evaluations and corrections</li> <li>○ apply feedback from individual evaluation and correction</li> </ul> </li> <li>● health and safety issues. Learners should be aware of:           <ul style="list-style-type: none"> <li>○ warm-up and cool-down practices</li> <li>○ other dancers and respecting their space</li> <li>○ hydration, distraction, correct alignment and injury prevention</li> <li>○ supporting the safe practices of the whole group.</li> </ul> </li> </ul> <p>Practical sessions may include the following activities to help develop learners' dance techniques:</p> <ul style="list-style-type: none"> <li>● a warm-up</li> <li>● centre-work</li> <li>● floor exercises</li> <li>● travelling sequences</li> <li>● longer movement phrases</li> <li>● combinations within the chosen style of dance</li> <li>● a cool-down.</li> </ul> <p>During the sessions learners should be aware of the following physical skills:</p> <ul style="list-style-type: none"> <li>● posture</li> <li>● alignment</li> <li>● balance</li> <li>● coordination</li> <li>● flexibility</li> <li>● strength</li> <li>● stamina.</li> </ul> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt**

Based on the work of known dancers and choreographers, the following movement vocabulary should be used (relevant vocabulary will depend on the choice of dance style):

- contraction and extension and use of torso in the chosen contemporary style
- floor work, for example, rolling
- swings
- plié, parallel and turned-out
- balletic arm and foot positions and adaptations, for example, 1st and 2nd
- foot and leg work – tendu, dégagé, grand battement, attitude and développé
- use of feet, for example, brushes, point, flex, turned in and out and parallel
- shifting of body weight, using gravity, tilts and off balances
- elevation – jumps, assemble, sauté, temps levé, sissone and jeté
- turns
- steps to different directions
- travelling phrases, with and without turns and leaps
- suspension, fall and recovery
- positions of the spine: extension, flexion, rotation, lateral flexion and hyperextension
- use of breath to enhance high points such as: balances, jumps, falls, quick actions and to support phrasing.

**What needs to be learnt****Learning aim B: Perform movements and sequences using contemporary dance techniques**

Learners will explore how movements and sequences can be absorbed and reproduced. In order to do this they will learn about memory training. Memory training can be aided by:

- repetition
- practice
- listening to instruction, taking direction and correction
- watching and reviewing recordings of class practice
- breakdown and build-up of phrases in the chosen style.

Learners will reproduce contemporary technique phrases, demonstrating the chosen style. They should show awareness of:

- the style, including key features, identifying what makes it different and specifics of the style
- physical features specific to the style, body actions and shape
- dynamics
- rhythm, timing and phrasing
- use of dynamic range
- use of breath throughout a sequence.

Learners should also show awareness of the following physical skills:

- posture, alignment, awareness and use of centre
- balance and coordination
- use of limbs and head
- flexibility
- placement of feet such as in parallel and sensitive use of feet
- isolation.

Stylistic features learners could use include:

- moving into, across, on and out of the floor
- position and carriage of the arms and head
- suspension or use of gravity
- shifting of body weight into and out of balances
- suspending or tipping into and out of movements to create continuity
- emphasis, qualities of swing, impulse and impact.

Learners should demonstrate the following holistic features:

- whole body participation in their interpretation of the chosen style demonstrated within class and during the performance
- spatial content in terms of personal space and stage space
- ability to absorb and accurately reproduce movement sequences, encompassing the quality embedded within the chosen contemporary style.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Practically demonstrate contemporary dance techniques in class</b>			
1A.1 Explore and demonstrate the key features of contemporary dance by carrying out directed tasks.	2A.P1 Explore and demonstrate the key features of contemporary dance in practical sessions.	2A.M1 Explore and demonstrate the key features of contemporary dance in practical sessions with confidence and commitment.	2A.D1 Explore and accurately demonstrate the key features of contemporary dance in practical sessions with confidence, commitment, consistency and ease.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Perform movements and sequences using contemporary dance techniques</b>			
1B.2 Perform movements and sequences using limited contemporary dance techniques within the chosen style.	2B.P2 Perform movements and sequences using contemporary dance techniques within the chosen style competently.	2B.M2 Perform movements and sequences using contemporary dance techniques within the chosen style, demonstrating stylistic qualities with competence and confidence.	2B.D2 Perform movements and sequences using contemporary dance techniques within the chosen style competently, accurately and consistently, demonstrating stylistic qualities.
1B.3 Demonstrate action, dynamic, rhythmic and spatial content.	2B.P3 Apply physical skills in the demonstration of action, dynamic, rhythmic and spatial content competently.	2B.M3 Apply physical skills in the competent and assured demonstration of action, dynamic, rhythmic and spatial content.	2B.D3 Consistently apply physical skills in the competent and accurate demonstration of action, dynamic, rhythmic and spatial content.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.



## Teacher guidance

Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit. The same stimulus materials may be used to generate assessment evidence for this unit, but the way it is approached through the assignments must be different.

## Resources

The special resources required for this unit are a practical dance space, preferably with sprung floor and mirrors and access to music playback, a camera and video playback facilities.

## Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

This unit will be delivered through contemporary technique classes that focus on the fundamentals of the contemporary dance styles that have been chosen by the centre. The content and outcomes of this unit should be demonstrated through the application of practical dance skills. Evidence will be documented through learner records such as logbooks. Recordings of classes may be made over time to show progress. Recordings of classes may be made over time to show progress.

Centres can deliver classes in their choice of at least two contemporary styles and learners should have the opportunity to explore the work of dancers and choreographers. Live performances or recordings of dancers at work can be shown in class to develop learners' interest in the world of dance. For example, a recording of a Graham class could be compared with their own class in the Cunningham style. The work of a practitioner such as Akram Khan could be used to show influences from non-western cultures or work created by Candoco could help groups of varying ability to explore dance.

## Assessment – Level 2

### 2A.P1/2B.P2/2B.P3

Learners will come fully prepared to class. They will understand the need for warm-up, stretching carefully and cooling down at the end of class and they will incorporate safe practices into their work when working around others. They will use the chosen contemporary techniques to perform simple class exercises that build to centre-work, involving short sequences. Floor work will be undertaken and learners will demonstrate an understanding of the use of space and direction.

### 2A.M1/2B.M2/2B.M3

Learners will be ready and willing to work in class; they will attempt all exercises, accept corrections and deal with them successfully. Their work will be solid and they will work safely around others. Learners will engage with the technical exercises although they will not always be stylistically correct. Learners will use the body, whether in isolation or moving as a whole, to demonstrate the timing and rhythm of the movement and the chosen dynamic. Physical skills will be used with obvious appreciation of the chosen style so that its main components can clearly be identified.

2A.D1/2B.D2/2B.D3

Learners approach the work with absolute commitment and concentration. They will listen to corrections and evaluations so that they can further develop as dancers. They will consistently work safely and will apply their technique securely. Learners will show commitment and confidence in class and in performances. Learners will pay close attention to the full range of dynamics in the body and will demonstrate the correct alignment and application of technical skill. They will also focus on mastering the qualities of the chosen style.

**Assessment – Level 1**

1A.1/1B.2/1B.3

Learners will participate in class and will work safely; however, they may not be able to learn and recall all class exercises accurately. Learners may not always use correct terminology and they will need time to absorb the qualities of the chosen contemporary style. Learners may find counting hard, miss their cues or find it difficult to perform movements in the right tempo.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1B.2, 2B.P2, 2B.M2, 2B.D2 1B.3, 2B.P3, 2B.M3, 2B.D3	Exploring and Performing Contemporary Dance Techniques	You have recently joined a new contemporary dance company. The choreographer and artistic director of the company are keen that the group develop a range of contemporary dance techniques. To that end, you will take part in a series of practical workshop sessions. You will then build up sequences of dance based on material explored during the workshop sessions and your own choreography, and will develop these sequences into longer combinations. Finally, you will showcase your work in a short performance to the company's creative team.	<ul style="list-style-type: none"> <li>• Recordings of practical classes.</li> <li>• Recording of performance work.</li> </ul>



# Unit 17: Exploring Urban Dance Styles

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

What is urban dance and why has it become increasingly popular in recent years? This unit aims to explore practically the answers to these questions.

Urban dance is an umbrella term for a multitude of 'street' dance styles that have evolved outside the dance studio, mainly in response to developments in music and popular culture.

Urban dance uses many techniques that are valuable for anyone intending to work in commercial or community dance, or aiming to progress vocationally. Urban dance is a significant part of youth culture today – you are likely to encounter it in pop videos, live performances, stage shows, films and television programmes. In addition, there are countless competitions and meetings that encourage this art form.

This unit gives you the opportunity to build the skills needed to develop practically these styles of dance. You will challenge yourself in practical workshops and class exploration, developing useful movement vocabulary and skills that can be applied practically throughout the unit.

Some aspects of urban dance are physically challenging, so it is important to set up a safe working environment. Although you will be assessed based on your practical involvement, you will benefit from observing other learners and professionals and this may be taken into account as part of the development process.

Elements of performance technique and interpretive skills are also addressed in this unit. This will help you to develop confidence and learn how to present yourself effectively as a performing artist.

This is a very exciting unit, both in terms of physical challenge and because many of the styles associated with urban dance are still developing and changing. Urban dance styles are diverse and often fused; for example, you may find that a street dance sequence uses hip hop ideas with some jazz elements and perhaps even break-dance floor movements!

## Learning aims

In this unit you will:

- A explore the key features of urban dance styles
- B demonstrate rhythm and musicality in urban dance
- C apply physical and interpretive skills in the performance of urban dance.

You must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. You cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

## Learning aims and unit content

### What needs to be learnt

#### Learning aim A: Explore the key features of urban dance styles

Learners will need an awareness of the following health and safety considerations:

- warm-ups
- appropriate clothing
- safe practice and group awareness
- responsiveness to direction.

The emphasis of the unit is on practical exploration rather than theoretical research, so learners should explore different key features/movements from a range of street, hip-hop, funk and house styles. These key features/movements may include:

- breaking
- tutting
- krumping
- lofting
- locking
- popping
- roboting
- jacking
- strobing
- boogaloo
- voguing
- waacking.

Learners should be familiar with movement vocabulary such as:

- contractions
- turns
- freezes or balances
- backspins
- down rock, top rock
- complex steps
- threading
- glides and slides
- knee work
- body and arm waves
- turns and pivots
- elevation
- footwork
- isolations
- floor work
- gesture
- crazy legs
- head spins
- three step, six step.

*continued*

**What needs to be learnt**

Learners will also need to develop the following skills when learning and practising urban dance styles:

- develop good working relationships with their peers
- be respectful and considerate
- use their own initiative
- apply all relevant health and safety considerations.

**What needs to be learnt****Learning aim B: Demonstrate rhythm and musicality in urban dance**

When performing with music, learners should consider:

- tempo and rhythm – keeping in time with the beat
- stresses – responding to significant moments in the music.

Assessment will also consider each learner's:

- response to different styles of music
- musicality
- improvisation – keeping in time with the beat when improvising
- syncopation – responding to the 'and' or 'off' beat
- use of accentuation
- confident use of musicality
- direct correlation with aural setting
- interpretation of lyrics.



**What needs to be learnt****Learning aim C: Apply physical and interpretive skills in the performance of urban dance****Learners must demonstrate the following performance skills.**

## Physical skills

- posture:
  - coordination
  - alignment
  - balance
  - extension
  - contraction
  - rotation
  - whole body participation
  - isolation
  - stillness
  - flexibility
  - body awareness
  - emphasis
  - strength
  - ability to reproduce movement effectively
  - bodily expression
  - stamina
  - application of dynamic range
  - facial expression
- interpretive skills:
  - projection
  - emphasis
  - dynamics
  - focus
  - quality
  - phrasing
  - musicality
  - facial expression.

Urban dance requires the use of 'flair' in performance. This can also be described as:

- charisma
- dynamic range
- confidence
- relationship with the audience
- personality
- command of the stage.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Explore the key features of urban dance styles</b>			
1A.1 Explore and demonstrate the key features of urban dance by carrying out directed tasks.	2A.P1 Explore and demonstrate the key features of urban dance in practical sessions showing competent use of skills and with an awareness of health and safety considerations.	2A.M1 Explore and demonstrate the key features of urban dance in practical sessions with confidence, commitment and a clear awareness of health and safety implications.	2A.D1 Explore and accurately demonstrate the key features of urban dance in practical sessions with confidence, commitment consistency and ease, and a clear and strong awareness of health and safety implications.
<b>Learning aim B: Demonstrate rhythm and musicality in urban dance</b>			
1B.2 Explore rhythm and musicality in urban dance by carrying out directed tasks.	2B.P2 Explore and demonstrate rhythm and musicality in urban dance, showing competent use of skills.	2B.M2 Explore and demonstrate rhythm and musicality in urban dance, consistently and competently applying relevant skills in a secure and confident manner.	2B.D2 Explore and demonstrate rhythm and musicality in urban dance competently and consistently, applying skills in a confident, effective, assured and secure manner.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Apply physical and interpretive skills in the performance of urban dance</b>			
1C.3 Perform urban dance, demonstrating a limited use of physical and interpretive skills.	2C.P3 Perform urban dance, demonstrating a competent use of physical and interpretive skills.	2C.M3 Perform urban dance, demonstrating physical and interpretive skills and showing competence, confidence, dynamic range and engagement with the material.	2C.D3 Perform urban dance, demonstrating physical and interpretive skills and showing competence, confidence, flair, dynamic range, engagement with the material, a command of the stage and a relationship with the audience.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit. The same stimulus materials may be used to generate assessment evidence for this unit, but the way it is approached through the assignments must be different.

## Resources

The special resources required for this unit are a practical dance space, preferably with sprung floor and mirrors and access to music playback, a camera and video playback facilities.

## Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

During this unit, learners should explore the principles of urban dance through workshops, structured classes, choreographies or learned repertoire. Work produced for assessment may take the form of short films showcasing learners' skills, lunchtime entertainment, dance studio 'sharings', outside workshops, street performances or videos.

Evidence for assessment will primarily take the form of video recordings. Due to the process-based nature of this unit, it may be helpful to video learners' participation in milestone sessions, over a period of time. The emphasis is on exploration rather than on the final performance, so it will be useful to record workshops and classes, so that learners can be shown experimenting successfully at different points.

## Assessment – Level 2

### 2A.P1/2B.P2/2C.P3

Learners will identify elements of the workshop that need safety considerations but they are likely to have lapses in discipline. When performing urban dance features, learners may explore and perform simple movements successfully, or they may rely on a small number of movements that they know they can perform with a degree of success. During performances, learners will show a basic understanding of timing but they may miss counts or cues or find it difficult to find the 'beat'. Learners will perform movements correctly but, during group work, they may not keep together and may begin or finish incorrectly. Learners will recognisably reproduce the original steps with some sense of technical detail. There may be some inaccuracies but this will not detract from the overall performance. Learners will demonstrate some interpretive skills but there may be inconsistencies.

### 2A.M1/2B.M2/2C.M3

Learners will be aware of movements that will need extra attention: risks will be assessed in a mature and disciplined way with a clear awareness of health and safety implications. Learners will demonstrate key features of urban dance, showing attention to details such as where body parts work best in space and what dynamics are most effective. In addition, they will be keen to explore and perfect their work. Learners will use the whole body to demonstrate clearly the timing and rhythm of the material and the aural setting. The performance will be consistently watchable, with some memorable elements. There will be engagement with the material and an interpretation which works, although the performance may not be inspired or technically correct throughout.

**2A.D1/2B.D2/2C.D3**

Learners will be quick to recognise which movements they can readily explore and which will need more strength or training. In all classes, learners will be mature and disciplined, with a strong awareness of health and safety implications. Learners will demonstrate key features of urban dance with accuracy and close attention to detail. They will have a true understanding of the rhythms within the movement material and the aural setting, and their work will display elegance and panache. Learners will perform urban dance sequences confidently and accurately, with a strong sense of musicality, a clear understanding of stresses, and quick, precise dynamic movements and moments. Learners will communicate with a complete sense of ease, commitment and flair. Their performance will showcase the full range of dynamics in the body with clear technical skill, showing focus and energy throughout.

**Assessment – Level 1****1A.1/1B.2/1C.3**

Learners will participate in workshops and performances, although their approach may lack consistency, motivation and self-discipline. When experimenting with the key features of different urban dance styles, learners will try out some movements but concentration and use of initiative may not be apparent and their ability to 'test out' key features may be limited. Learners will attempt to understand how movements fit with particular beats and may recognise significant moments in the music. However, their exploration of rhythm and musicality may not go beyond short bursts of trial and error. Learners will be able to demonstrate some physical or interpretive performance skills.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1B.2, 2B.P2, 2B.M2, 2B.D2 1C.3, 2C.P3, 2C.M3, 2C.D3	Exploring and Performing Urban Dance Techniques	You have recently joined a new urban dance company. The choreographer and artistic director of the company are keen that the group develop a range of urban dance techniques. To that end, you will take part in a series of practical workshop sessions. You will then build up sequences of dance based on material explored during the workshop sessions and your own choreography, and will develop these sequences into longer combinations.  Finally, you will showcase your work in a short performance to the company's creative team.	<ul style="list-style-type: none"> <li>• Recordings of practical classes.</li> <li>• Recording of performance work.</li> </ul>

# Unit 18: Jazz Dance Techniques

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Did you know that jazz dance was born in bars and nightclubs, with its main purpose being to entertain? Jazz dance is the classification for a broad range of styles that are constantly changing in response to developments in music and popular culture. It has undergone rapid development and it is recognised in various forms, for example, jazz tap and the lindy hop through to funk and street dance. It also includes styles such as lyrical jazz and jazz ballet. Jazz dance can be performed in its own right but it can also contribute to other more traditional forms of performance, such as variety performances and musical theatre.

In this unit you will develop jazz dance skills with particular emphasis placed on building your technique. You will attend regular technique classes to help with this and to improve your fitness levels, strength, flexibility, stamina and coordination – elements that are essential for all dancers. You will also perform sequences and set combinations to demonstrate your understanding of different jazz dance styles and techniques. You will eventually take part in longer combinations to give you some experience of recalling long and complicated sequences. This is a vital skill for all performing dancers.

Mastering elements of performance technique is an essential part of this unit as it helps you to develop confidence and an understanding of how to present yourself as a performing artist. If you wish to pursue a career in the commercial sector then being skilled in jazz dance is invaluable!

## Learning aims

In this unit you will:

A explore and demonstrate the key features of jazz dance styles

B apply physical and interpretive skills, and demonstrate stylistic qualities in the performance of jazz dance.

You must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. You cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Explore and demonstrate the key features of jazz dance styles</b></p> <p>Learners must be aware of the following health and safety considerations:</p> <ul style="list-style-type: none"> <li>● suitable warm-up exercises</li> <li>● appropriate clothing</li> <li>● responsiveness to direction</li> <li>● safe practice and group awareness.</li> </ul> <p>'Movement memory training' can be used to help learners to absorb and reproduce patterns. This may involve:</p> <ul style="list-style-type: none"> <li>● repetition</li> <li>● breakdown and build-up of phrases</li> <li>● practice</li> <li>● teacher feedback and guidance</li> <li>● watching videos of the exercises.</li> </ul> <p>Learners should be taught basic jazz movements, such as:</p> <ul style="list-style-type: none"> <li>● foot, arm and hand positions: basic positions, such as 1st and 2nd, turned out, parallel, jazz arms, jazz hands</li> <li>● more complex foot, arm and hand positions, such as 3rd, 4th and 5th positions</li> <li>● isolations: head, shoulders, ribs, hips, arms, hands, feet</li> <li>● movements: contraction, release, jazz walks, travelling steps/sequences, ball change, preparation for front and side kicks, tuck jumps, split leaps, turns (e.g. pirouettes, rolls, jazz spins, knee spins)</li> <li>● how to coordinate foot and arm positions</li> <li>● how to combine movements of different body parts</li> <li>● more challenging leaps (e.g. stag leaps)</li> <li>● more challenging kicks (e.g. hitch kicks, kick ball change)</li> <li>● more challenging spins and turns (e.g. double spins rather than single)</li> <li>● how to engage with rhythm and timing (e.g. syncopation).</li> </ul>



**What needs to be learnt****Learning aim B: Apply physical and interpretive skills, and demonstrate stylistic qualities in the performance of jazz dance**

When performing jazz dance, learners should consider:

- action – the movement itself
- dynamics – the quality of movement (e.g. sharp, smooth, rapid, heavy)
- rhythm – timing and response to the beat
- space – body shape, group formation, personal and general space.

Learners will also need the ability to:

- apply these elements effectively within the particular styles they are studying
- demonstrate stylistic qualities with confidence.

When performing jazz dance, learners will need physical skills including:

- posture
- alignment
- balance
- stamina
- basic coordination
- strength.

Learners should show an awareness of the stylistic qualities of jazz dance techniques, including:

- accented beats and syncopated timing
- downward stressed grounded movements
- sharp changes of focus and direction
- the use of still 'held' positions
- rapid, short steps contrasted with long, fluid steps
- strong, percussive contractions of the centre of the body and other body parts, e.g. elbows
- emphasis on the use of knees to give different qualities
- movements initiated and isolated to specific body parts (e.g. hips, shoulders).

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Explore and demonstrate the key features of jazz dance styles</b>			
1A.1 Explore and demonstrate the key features of jazz dance by carrying out directed tasks.	2A.P1 Explore and demonstrate the key features of jazz dance in practical sessions showing competent use of skills.	2A.M1 Explore and demonstrate the key features of jazz dance in practical sessions competently, showing confidence and commitment.	2A.D1 Explore and demonstrate the key features of jazz dance in practical sessions competently and with confidence, commitment, consistency and ease.
1A.2 Explore rhythm and musicality in jazz dance by carrying out directed tasks.	2A.P2 Explore and demonstrate rhythm and musicality in jazz dance, showing competent use of skills.	2A.M2 Explore and demonstrate rhythm and musicality in jazz dance, competently and consistently applying skills in a secure and confident manner.	2A.D2 Explore and demonstrate rhythm and musicality in jazz dance, competently and consistently applying skills in an effective, assured and secure manner.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Apply physical and interpretive skills, and demonstrate stylistic qualities in the performance of jazz dance</b>			
1B.3 Perform jazz dance, demonstrating a limited use of physical and interpretive skills and stylistic qualities.	2B.P3 Perform jazz dance demonstrating competent physical and interpretive skills and stylistic qualities.	2B.M3 Perform jazz dance demonstrating physical and interpretive skills and stylistic qualities, showing competence, confidence and dynamic range.	2B.D3 Perform jazz dance demonstrating physical and interpretive skills and stylistic qualities, showing competence, confidence, dynamic range, flair, a command of the stage and a relationship with the audience.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit. The same stimulus materials may be used to generate assessment evidence for this unit, but the way it is approached through the assignments must be different.

## Resources

The special resources required for this unit are a practical dance space (preferably with mirrors and a suitably covered sprung floor), a sound system and a range of music. A video camera and playback facilities will also be useful.

DVDs/videos of West End shows and other professional jazz dance performances will aid learners' understanding of the techniques.

## Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

The emphasis of this unit is on developing learners' jazz dance techniques. Assessment should focus on capturing the learner's process, demonstration of and progress in their technical ability and interpretive and performance skills. Evidence for assessment will primarily take the form of video recordings. Due to the process-based nature of this unit, it may be helpful to video learners' participation in milestone sessions, over a period of time. The emphasis is on exploration rather than on the final performance, so it will be useful to record workshops and classes, so that learners can be shown experimenting successfully at different points.

Learners could be encouraged to film each other reproducing short sequences of jazz dance techniques or a class or rehearsal could be recorded.

## Assessment – Level 2

### 2A.P1/2A.P2/2B.P3

Learners will take on board some teacher comments about technique, in addition to exercising self-discipline. Learners will show an understanding of rhythm, actions, dynamics and space in the execution of movements and sequences. However, stylistic qualities may not always be clear or confidently displayed. Physical skills will be demonstrated, although not always with complete success. The key elements of the dance style will be achieved in the performance.

### 2A.M1/2A.M2/2B.M3

Learners will be more constant in their use of self-discipline. Tutor/teacher feedback response will be received constructively, with efforts made to apply corrections. Learners will show an improved understanding of stylistic qualities. Their use of rhythm, actions, dynamics and space will be more effective in communicating a given style. Physical skills will have been given more consideration and will be consistent; for example, the learner may have invested extra time and effort in memorising a sequence in order to gain accuracy. The style of dance will be conveyed with accuracy in performance.

**2A.D1/2A.D2/2B.D3**

Learners will be consistent in their professional approach to technique classes. They will listen to and absorb all feedback, whether it is directly for them or aimed at the class as a whole. Their use of stylistic qualities will be effective and executed with confidence. Learners at this level are expected to be skilful in their execution of jazz dance movements and sequences. Their physical ability will be at a consistently high level, with the learner demonstrating effective execution of all areas of expertise listed in the unit content. The style of dance will be conveyed and sustained with accuracy and confidence in the performance.

**Assessment – Level 1****1A.1/1A.2/1B.3**

Learners will participate in technique classes attempting to engage with the style of dance. Learners will have some awareness of rhythm, actions, space and dynamics, having invested some time and effort into gaining success. Physicality may be limited in some areas. For example, when executing a travelling sequence a learner may be able to coordinate their arms and legs with some degree of success, albeit short-lived. Learners will attempt to convey the style of dance in the performance with limited success.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1A.2, 2A.P2, 2A.M2, 2A.D2 1B.3, 2B.P3, 2B.M3, 2B.D3	Exploring and Performing Jazz Dance Techniques	Your dance company are preparing for a jazz dance showcase, which will be performed as part of a musical theatre showcase. The artistic director of the company is keen that the group brush up on their jazz dance techniques. To that end, you will take part in a series of practical workshop sessions. You will then build up sequences of dance based on material explored during the workshop sessions and your own choreography, and will develop these sequences into longer combinations.  Finally, you will showcase your work in a short performance to the company's creative team.	<ul style="list-style-type: none"> <li>• Recordings of practical classes.</li> <li>• Recording of performance work.</li> </ul>

# Unit 19: Design Planning for Performance

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

When you watch a show, do you ever really notice the costumes, the set or the props? Do you believe that you are seeing a real place or are you aware that you are looking at a recreation of a particular location?

Everything that you see on stage is the work of a designer and their production team. It is the work of skilled and creative individuals who have used their imagination and expertise to design the world in which the production takes place. In this unit, you will take on the role of a designer, working creatively to develop and communicate your ideas for a set, prop, mask or costume.

Designers often begin their work by analysing the performance piece and evaluating the design opportunities. They will then seek inspiration from a range of research sources, using ideas from their research to develop their final design. In this unit, you will follow the same process, exploring, researching and developing your ideas before arriving at a final design for a set, prop, mask, make-up or costume. Throughout the process, you will develop an understanding of the different stages of the design development process.

Health and safety is integral to all design decisions. You must make sure that the performance space is a safe environment and that the production processes and workshop spaces do not pose a threat to the health and safety of the production team. In this unit, you will be expected to promote all appropriate health and safety considerations.

## Learning aims

In this unit you will:

A explore and develop design ideas

B communicate design ideas.

You must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. You cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Explore and develop design ideas</b></p> <p>Learners will need to explore and develop design ideas for a set, prop, mask, make-up or costume, working in response to a chosen or given stimulus. For example, they may explore and develop ideas in relation to:</p> <ul style="list-style-type: none"> <li>● a dance show</li> <li>● a variety show</li> <li>● a musical</li> <li>● a physical theatre piece</li> <li>● a play</li> <li>● a music event.</li> </ul> <p>Learners may begin to explore the chosen or given stimulus by considering:</p> <ul style="list-style-type: none"> <li>● past productions</li> <li>● similar productions</li> <li>● ideas from other artists and designers</li> <li>● the place and time in which the performance is set</li> <li>● the social context of the performance.</li> </ul> <p>Learners' primary research may involve taking photos, sketching etc.</p> <p>Although design is a creative process, it is important to consider the practical aspects of any design. Learners may have to consider:</p> <ul style="list-style-type: none"> <li>● the performance space</li> <li>● the available materials and resources</li> <li>● sight lines and wing space (set)</li> <li>● the practical constraints of a costume, mask, make-up or prop, e.g. weight, flexibility, purpose</li> <li>● costings and budget</li> <li>● time constraints</li> <li>● length of run, e.g. the number and frequency of performances</li> <li>● the production team, e.g. the number of people available, the skills of the people available</li> <li>● health and safety.</li> </ul> <p>Learners will need to develop and shape their ideas for costume(s), set(s), prop(s), make-up or mask(s). This may involve:</p> <ul style="list-style-type: none"> <li>● creating a mood board</li> <li>● producing draft sketches or make-up charts</li> <li>● pitching ideas to the 'artistic director' of the performance</li> <li>● receiving and responding to feedback</li> <li>● making changes and refining ideas.</li> </ul>



**What needs to be learnt****Learning aim B: Communicate design ideas**

When communicating design ideas, learners may produce:

- a sketch of the final set, prop, costume, make-up or mask
- a facial plan for the character's make-up
- make-up charts, suggesting how the make-up could be applied
- annotated sketches showing construction materials and processes
- a 3-D model box that shows colours and textures
- a scale 3-D model box showing the set in the performance space
- scale plans that suggest how the set, costume, mask or prop could be constructed.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Explore and develop design ideas</b>			
1A.1 Explore, develop and shape ideas for design by carrying out directed tasks.	2A.P1 Explore, develop and shape ideas for design in response to the key demands of the performance context.	2A.M1 Explore, creatively develop and shape ideas for design in relation to practical constraints and the performance context.	2A.D1 Explore, creatively develop and shape effective ideas for a detailed design, fully appreciating practical constraints and performance context.
<b>Learning aim B: Communicate design ideas</b>			
1B.2 Outline design ideas and potential construction materials and methods.	2B.P2 Communicate design ideas, describing potential construction materials and methods.*	2B.M2 Communicate more detailed design ideas, clearly explaining choices of potential construction materials and methods.*	2B.D2 Communicate effective design ideas, comprehensively, fully justifying choices of potential construction materials and methods.*

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit. The same stimulus materials may be used to generate assessment evidence for this unit, but the way it is approached through the assignments must be different.

## Resources

The special resource required for this unit is a dry design room, stocked with paper, scissors, knives, glue and masking tapes. In addition, centres may find it useful to stockpile materials that could be used in 3-D model making.

## Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

The purpose of this unit is to introduce design skills that will enable the learner to develop and communicate their ideas. This unit has a strong practical focus and assessment evidence will largely be gathered during practical activities. This evidence may include mood boards, sketches, plans and models, as appropriate to the item being designed. In addition, learners should present their research notes and information to explain how the practical and financial constraints of the project have been addressed. Some learners may choose to present their design ideas as a 'pitch' to a director; this pitch can also be recorded for assessment purposes.

## Assessment – Level 2

### 2A.P1

Learners will effectively participate in activities and will respond to the key demands of the performance context (e.g. the time and place in which the piece is set). They will use their research to inform the exploration, development and shaping of ideas and will show how they have done this. For example, learners who are trying to provide ideas for a set may gather information about designs from previous productions. Learners will present a design that – although not particularly inspired – is generally in keeping with the themes and content of the performance.

### 2B.P2

Learners will communicate their design ideas in an appropriate manner and will include information about possible materials and ways in which the design might be realised/made/built.

### 2A.M1

At Merit level, learners will work in a more creative manner and will show that the practical constraints of the project have been taken into account when exploring, developing and shaping ideas. For example, learners may show that they have developed ideas in line with a given budget. They will also show a more detailed response to the performance context by drawing on a wider range of research materials.

### 2B.M2

At Merit level, learners will communicate their design ideas in a more detailed manner. Construction methods and materials to be used will be indicated in a clear and detailed manner.

#### 2A.D1

Learners will develop effective design ideas, using a wide range of research activities. For example, they may undertake a detailed investigation into the historical and social context of the performance as well as gathering information about how other designers have responded to the piece. Work will consider a range of practicalities such as budget, time constraints and available resources. Design ideas will be effective and will be communicated in a comprehensive and careful manner.

#### 2B.D2

Learners will produce very detailed designs that fully explain the choices they have made in terms of construction methods and materials to be used, making detailed references and reasons for choices in relation to the demands of the performance.

### **Assessment – Level 1**

#### 1A.1

Learners will take part in teacher-led activities to explore design ideas. The work they present is likely to show little or no use of research and ideas will be presented with minimal evidence of development or exploration.

#### 1B.2

Learners will present a basic outline of their design ideas. For example, they may present a simple sketch of a costume, with little or no information about the materials or construction techniques that might be used to realise the design.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1B.2, 2B.P2, 2B.M2, 2B.D2	Design Project – End of Year Showcase	You are required to design a set, prop, mask, costume or the make-up to be used in the end of year performing arts showcase.  You should research, explore, develop and shape your ideas, providing detailed evidence of the design process. The final design should be communicated using sketches, plans and/or a model box.	Evidence may include: <ul style="list-style-type: none"> <li>● research notes</li> <li>● initial and final sketches of design ideas</li> <li>● 3-D model box (set only)</li> <li>● production guidance sheets that explain how the design could be realised</li> <li>● presentation of ideas as if to the director (recorded).</li> </ul>



# Unit 20: Realising Costume Design for Performance

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

When you watch a theatrical production, do you ever wonder who made the costumes the actors are wearing? Most theatrical productions use costumes; many of these items will have been made especially for the performance. The costumes will have been made to reflect the artistic demands of the production as well as taking into account practical issues such as available materials and time constraints.

In this unit, you will learn about the construction skills and materials you may encounter while preparing costumes for a theatrical production. You may be given a design brief for a costume and you will plan and fully realise this design. Alternatively you may realise a design you have developed yourself in another unit.

While planning, you will need to investigate various materials and techniques and decide which are most suited to your given design brief. You will also need to carry out a risk assessment, considering the materials and equipment to be used. You must plan and manage the production process carefully, to ensure that you meet all necessary deadlines and that the finished item is ready on time, fit for purpose and meets the requirements of the brief.

In this unit, you may choose to develop the design you produced for *Unit 19: Design Planning for Performance*. Alternatively, this unit may be delivered alone, in which case your tutor/teacher will give you a design brief to work on.

## Learning aims

In this unit you will:

A plan the making of a costume design for a performance

B realise a costume design for a performance.

You must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. You cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Plan the making of a costume design for a performance</b></p> <p>Learners should be given a costume design brief.</p> <p>Learners should complete various planning activities in relation to the design brief they have been given. These activities may include:</p> <ul style="list-style-type: none"> <li>• drawing up a production plan – this should include a clear timeline of the processes to be undertaken</li> <li>• identifying and sourcing suitable materials and equipment</li> <li>• measuring performers</li> <li>• considering the type of performance space</li> <li>• selecting appropriate processes, techniques and materials to be used</li> <li>• producing detailed scale drawings and/or patterns to inform the construction process</li> <li>• practising the skills and techniques to be used</li> <li>• carrying out a risk assessment in relation to the materials and equipment to be used</li> <li>• drawing up a detailed time schedule – this should include important deadlines, arrangements for fittings and production meetings as appropriate</li> <li>• drawing up contingency plans – to identify and deal with potential problems before they arise.</li> </ul>



**What needs to be learnt****Learning aim B: Realise a costume design for a performance**

Learners should put their plans into practice to realise a costume design.

Learners will need to:

- gather required materials and equipment
- prepare their work area in line with health and safety requirements
- use appropriate skills and techniques to create the costume in line with their plans.

Learners may also be involved in:

- solving problems as they arise
- managing the making process in order to meet deadlines
- managing the budget
- managing health and safety during the making process
- taking notes at costume fittings and making alterations as necessary
- taking notes during production meetings, responding to feedback and making alterations or improvements as appropriate.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Plan the making of a costume design for a performance</b>			
1A.1 Carry out planning and preparation to support the making process by carrying out directed tasks. *	2A.P1 Carry out planning and preparation to support the making process, responding to the key demands of the design brief for a costume. *	2A.M1 Carry out detailed planning and preparation to support the making process in relation to practical constraints and the demands of the design brief for a costume. *	2A.D1 Carry out clear and thorough planning and preparation to support the full realisation of the design brief for a costume, fully appreciating practical constraints. *

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Realise a costume design for a performance</b>			
1B.2 Use suitable tools, equipment and techniques safely in the realisation of a design brief for a costume with guidance. *	2B.P2 Use suitable tools, equipment and techniques competently and safely in the realisation of a design brief for a costume. *	2B.M2 Select and use suitable tools, equipment and techniques competently, safely and consistently in the realisation of a design brief for a costume. *	2B.D2 Select and use suitable tools, equipment and techniques competently, safely, consistently and effectively in the realisation of a design brief for a costume; show confidence, control, commitment and input to the process. *
1B.3 Produce work that responds to a design brief for a costume.	2B.P3 Produce work that meets the specific requirements of the design brief for a costume.	2B.M3 Produce work that meets the specific requirements of the design brief for a costume, demonstrating consistent technical ability.	2B.D3 Produce work that effectively meets the requirements of the design brief for a costume, demonstrating a consistently high standard of technical ability.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit. The same stimulus materials may be used to generate assessment evidence for this unit, but the way it is approached through the assignments must be different.

## Resources

The special resource required for this unit is a suitable workspace. Learners will additionally need access to equipment and materials for the making of costumes, e.g. sewing machines, cutting and sewing tools, fabric, fastenings, thread and embellishments.

## Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

This unit will allow learners to develop and use construction skills in relation to a specific design brief for a costume.

Assessment evidence for learning aim A will be generated during the planning process and should (as a minimum) include a production plan created by the learner. Other documentation produced for this learning aim could include lists of required materials and resources (including details of stockists and costings), risk assessments and a detailed schedule (giving details of the final deadline and other important dates such as production meetings and fittings). Planning documentation could be collated in a unit log and learners should be encouraged to annotate their logs to show methods of working and decisions made. Evidence for this learning aim could also include minutes of production team meetings.

To achieve learning aim B, learners must put their plans into action. Evidence for this learning aim should include step-by-step photographs of the construction process, annotated by the learner to explain the skills, techniques and materials used. The finished costume should also be photographed carefully making sure any details, such as embellishments, are captured. A photograph of an actor wearing the costume in performance should also be included if possible. Other evidence for this learning aim could include peer reviews, notes and actions from interim reviews of work and minutes from production meetings.

## Assessment – Level 2

### 2A.P1

Learners will demonstrate a competent approach to the planning process. Documentation will lack detail but will show that the key demands of the design brief have been considered. The learner will have identified appropriate materials and equipment to be used as well as producing a production plan that identifies how the item will be made.

### 2B.P2/2B.P3

Learners will use suitable skills and techniques to create an item that is performance-ready. For example, the learner may create a simple waistcoat without fastenings using cutting and sewing techniques. Although the final outcome will not be particularly inspired or detailed, it will meet the overall requirements of the design brief.

**2A.M1**

Learners will approach the planning process in a more detailed and organised manner. During planning activities, they will consider the needs and constraints of the design brief and make appropriate decisions in terms of the processes, techniques and materials to be used. Learners may also recognise the need to depart from routine procedures at times.

**2B.M2/2B.M3**

Learners will use a range of techniques in a proficient manner to create a costume that is performance-ready. For example, the learner may create a jacket that includes sleeves and is fastened with buttons and buttonholes. The final outcome will meet the requirements of the design brief.

**2A.D1**

Learners will approach the planning process with care and full attention to detail. They will produce comprehensive planning documentation, showing that they have considered various approaches and explaining why the techniques and materials they have chosen are suited to the design brief. In addition, learners will demonstrate a clear awareness of the practical constraints of the project when making decisions about how they will realise the design.

**2B.D2/2B.D3**

Learners will work in an assured manner, showing consistent control of the skills and techniques used. For example, the learner may produce a jacket that shows skilful use of cutting, sewing (both machine and hand), fastenings and decorative finishes. During the production process they will use feedback from teachers and peers, along with their own reflections, to refine and improve their work. The final outcome will be technically sound and will successfully meet all the requirements of the design brief.

**Assessment – Level 1****1A.1**

Learners will take part in activities to plan the making of a costume. They will create a simple production plan but it will be limited in detail.

**1B.2/1B.3**

Learners will contribute to activities that result in the realisation of a design. The finished outcome will however be of a basic quality and will not be performance ready.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1  1B.2, 2B.P2, 2B.M2, 2B.D2  1B.3, 2B.P3, 2B.M3, 2B.D3	Curtain Up – Panto Costume	You have joined the costume department of a touring theatre company. The company are about to begin rehearsals for their annual pantomime.  You have been asked by the production team to create a costume for one of the principal characters. Your work must be produced in accordance with set deadlines and must meet the requirements of the given design brief.	<ul style="list-style-type: none"> <li>• A production plan (including a time schedule).</li> <li>• Details of materials and costings.</li> <li>• A risk assessment.</li> <li>• Notes and actions from interim reviews.</li> <li>• Evidence of the production process, e.g. annotated step-by-step photos, peer reviews, minutes of production meetings.</li> <li>• Photographs of the final costume.</li> </ul>

# Unit 21: Realising Set Design for Performance

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

When you watch a theatrical production, do you ever wonder who made the sets that frame the performance? Most theatrical productions use some kind of set, or elements of set; many of these items will have been made specially for the performance. The set will have been made to reflect the artistic demands of the production as well as taking into account practical issues such as available materials and time constraints.

In this unit, you will learn about the construction skills and materials you may encounter while preparing a set for a theatrical production. You may be given a design brief for an item of set and you will plan and fully realise this design. Alternatively, you may realise a design that you have developed in another unit.

While planning, you will need to investigate various materials and techniques and decide which are most suited to your given design brief. You must plan and manage the production process carefully, to ensure that you meet all necessary deadlines and that the finished item is fit for purpose and meets the requirements of the brief. You will also need to carry out a risk assessment, considering the materials and equipment to be used and ensure you follow safe working practices throughout the planning and production process.

In this unit, you may choose to develop the design you produced for *Unit 19: Design Planning for Performance*. Alternatively, this unit may be delivered alone, in which case your tutor/teacher will give you a design brief to work on.

## Learning aims

In this unit you will:

A plan the making of a set design for a performance

B realise a set design for a performance.

You must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. You cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Plan the making of a set design for a performance</b></p> <p>Learners should be given a design brief for an item of set. Learners should complete various planning activities in relation to the design brief they have been given. These activities may include:</p> <ul style="list-style-type: none"> <li>● drawing up a production plan – this should include a clear timeline of the processes to be undertaken</li> <li>● identifying and sourcing suitable materials and equipment</li> <li>● considering the type of performance space</li> <li>● selecting appropriate processes, techniques and materials to be used</li> <li>● producing detailed scale drawings to inform the construction process</li> <li>● practising the skills and techniques to be used</li> <li>● carrying out a risk assessment in relation to the materials and equipment to be used</li> <li>● drawing up a detailed time schedule – this should include important deadlines and production meetings as appropriate</li> <li>● drawing up contingency plans – to identify and deal with potential problems before they arise.</li> </ul>
<p><b>Learning aim B: Realise a set design for a performance</b></p> <p>Learners should put their plans into practice to realise a design for an item of set. Learners will need to:</p> <ul style="list-style-type: none"> <li>● gather required materials and equipment</li> <li>● prepare their work area in line with health and safety requirements</li> <li>● use appropriate skills and techniques to create the item of set in line with their plans.</li> </ul> <p>Learners may also be involved in:</p> <ul style="list-style-type: none"> <li>● solving problems as they arise</li> <li>● managing the making process in order to meet deadlines</li> <li>● managing the budget</li> <li>● managing health and safety during the making process</li> <li>● taking notes during production meetings, responding to feedback and making alterations or improvements as appropriate.</li> </ul>



## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Plan the making of a set design for a performance</b>			
1A.1 Carry out planning and preparation to support the making process by carrying out directed tasks. *	2A.P1 Carry out planning and preparation to support the making process, responding to the key demands of the design brief for an item of set. *	2A.M1 Carry out detailed planning and preparation to support the making process in relation to practical constraints and the demands of the design brief for an item of set. *	2A.D1 Carry out clear and thorough planning and preparation to support the full realisation of the design brief for an item of set, fully appreciating practical constraints. *

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Realise a set design for a performance</b>			
1B.2 Use suitable tools, equipment and techniques safely in the realisation of a design brief for an item of set with guidance. *	2B.P2 Use suitable tools, equipment and techniques competently and safely in the realisation of a design brief for an item of set. *	2B.M2 Select and use suitable tools, equipment and techniques competently safely, and consistently in the realisation of a design brief for an item of set. *	2B.D2 Select and use suitable tools, equipment and techniques competently, safely, consistently and effectively in the realisation of a design brief for an item of set; show confidence, control, commitment and input to the process. *
1B.3 Produce work that responds to a design brief for an item of set.	2B.P3 Produce work that meets the specific requirements of the design brief for an item of set.	2B.M3 Produce work that meets the specific requirements of the design brief for an item of set, demonstrating consistent technical ability.	2B.D3 Produce work that effectively meets the requirements of the design brief for an item of set, demonstrating a consistently high standard of technical ability.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit. The same stimulus materials may be used to generate assessment evidence for this unit, but the way it is approached through the assignments must be different.

## Resources

The special resource required for this unit is a suitable workspace. Learners will additionally require access to scenic construction materials, and tools.

## Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

This unit will allow learners to develop and use construction skills in relation to a specific design brief for an item of set.

'Assessment evidence for learning aim A will be generated during the planning process and should (as a minimum) include a production plan created by the learner. Other documentation produced for this learning aim could include lists of required materials and resources (including details of stockists and costings), risk assessments and a detailed schedule (giving details of the final deadline and other important dates such as production meetings and fittings). Planning documentation could be collated in a unit log and learners should be encouraged to annotate their logs to show methods of working and decisions made. Evidence for this learning aim could also include minutes of production team meetings.

To achieve learning aim B, learners must put their plans into action. Evidence for this learning aim should include step-by-step photographs of the construction process, annotated by the learner to explain the skills, techniques and materials used. The finished item of set should also be photographed carefully. Other evidence for this learning aim could include peer reviews, notes and actions from interim reviews of work and minutes from production meetings.

## Assessment – Level 2

### 2A.P1

Learners will demonstrate a competent approach to the planning process. Documentation will lack detail but will show that the key demands of the design brief have been considered. The learner will have identified appropriate materials and equipment to be used as well as producing a production plan that identifies how the item will be made.

### 2B.P2/2B.P3

Learners will use suitable skills and techniques to create an item that is performance-ready. For example, the learner may create a simple wooden item of set that is finished with paint. Although the final outcome will not be particularly inspired or detailed, it will meet the overall requirements of the design brief.

### 2A.M1

Learners will approach the planning process in a more detailed and organised manner. During planning activities, they will consider the needs and constraints of the design brief, and make appropriate decisions in terms of the processes, techniques and materials to be used. Learners may also recognise the need to depart from routine procedures at times.

### 2B.M2/2B.M3

Learners will use a range of techniques in a proficient manner to create an item that is performance-ready. For example, the learner may use cutting and simple joining techniques to create a wooden item of set, adding a decorative finish to the piece using paint and varnish. The final outcome will meet the requirements of the design brief.

### 2A.D1

Learners will approach the planning process with care and full attention to detail. They will produce comprehensive planning documentation, showing that they have considered various approaches and explaining why the techniques and materials they have chosen are suited to the design brief. In addition, learners will demonstrate a clear awareness of the practical constraints of the project when making decisions about how they will realise the design.

### 2B.D2/2B.D3

Learners will work in an assured manner, showing consistent control of the skills and techniques used. For example, the learner may show skilful use of cutting, joining and other techniques, such as drilling, to create an item of set that is finished to a high standard with paint and embellishments. During the production process they will use feedback from teachers and peers, along with their own reflections, to refine and improve their work. The final outcome will be technically sound and will successfully meet all the requirements of the design brief.

## **Assessment – Level 1**

### 1A.1

Learners will take part in activities to plan the making of an item of set. They will create a simple production plan but it will be limited in detail.

### 1B.2/1B.3

Learners will contribute to activities that result in the realisation of a design. The finished outcome will however be of a basic quality and will not be performance ready.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1B.2, 2B.P2, 2B.M2, 2B.D2 1B.3, 2B.P3, 2B.M3, 2B.D3	Curtain Up – Victorian London Set	You have joined the construction department of a touring theatre company. The company are about to begin rehearsals for a production of a play set in Victorian London.  You have been asked by the production team to create an item of set for the production. Your work must be produced in accordance with set deadlines and must meet the requirements of the given design brief.	<ul style="list-style-type: none"> <li>• A production plan (including time schedule).</li> <li>• Details of materials and costings.</li> <li>• A risk assessment.</li> <li>• Notes and actions from interim reviews.</li> <li>• Evidence of the production process, e.g. annotated photos, peer reviews, minutes of production meetings.</li> </ul>



# Unit 22: Realising Prop Design for Performance

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

When you watch a theatrical production, do you ever wonder who made the props the actors are using? Most theatrical productions use props. These items will have been made to reflect the artistic demands of the production as well as taking into account practical issues such as available materials and time constraints.

In this unit, you will learn about the construction skills and materials you may encounter while preparing for a theatrical production. You may be given a design brief for a prop and you will plan and fully realise this design. Alternatively, you may realise a design that you have developed in another unit.

While planning, you will need to investigate various materials and techniques and decide which are most suited to your given design brief. You must plan and manage the production process carefully to ensure that you meet all necessary deadlines, that the finished item is fit for purpose and that it meets the requirements of the brief. You will need to carry out a risk assessment, considering the materials and equipment to be used. You will also need to ensure that you follow safe working practices throughout the planning and production process.

In this unit, you may choose to develop the design you produced for *Unit 19: Design Planning for Performance*. Alternatively, this unit may be delivered alone, in which case your tutor/teacher will give you a design brief to work on.

## Learning aims

In this unit you will:

A plan the making of a prop design for a performance

B realise a prop design for a performance.

You must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. You cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Plan the making of a prop design for a performance</b></p> <p>Learners should be given a design brief for a prop. Learners should complete various planning activities in relation to the design brief they have been given. These activities may include:</p> <ul style="list-style-type: none"> <li>● drawing up a production plan – this should include a clear timeline of the processes to be undertaken</li> <li>● identifying and sourcing suitable materials and equipment</li> <li>● considering the type of performance space</li> <li>● selecting appropriate processes, techniques and materials to be used</li> <li>● producing detailed scale drawings and/or patterns to inform the construction process</li> <li>● practising the skills and techniques to be used</li> <li>● carrying out a risk assessment in relation to the materials and equipment to be used</li> <li>● drawing up a detailed time schedule and production meetings as appropriate</li> <li>● drawing up contingency plans – to identify and deal with potential problems before they arise.</li> </ul>
<p><b>Learning aim B: Realise a prop design for a performance</b></p> <p>Learners should put their plans into practice to realise a design for a prop. Learners will need to:</p> <ul style="list-style-type: none"> <li>● gather required materials and equipment</li> <li>● prepare their work area in line with health and safety requirements</li> <li>● use appropriate skills and techniques to create the prop in line with their plans.</li> </ul> <p>Learners may also be involved in:</p> <ul style="list-style-type: none"> <li>● solving problems as they arise</li> <li>● managing the making process in order to meet deadlines</li> <li>● managing the budget</li> <li>● managing health and safety during the making process</li> <li>● taking notes during production meetings, responding to feedback and making alterations or improvements as appropriate.</li> </ul>



## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Plan the making of a prop design for a performance</b>			
1A.1 Take part in planning activities to support the making of a prop design by carrying out directed tasks. *	2A.P1 Carry out planning and preparation to support the making process, responding to the key demands of the design brief for a prop. *	2A.M1 Carry out detailed planning and preparation to support the making process in relation to practical constraints and the demands of the design brief for a prop. *	2A.D1 Carry out clear and thorough planning and preparation to support the full realisation of the design brief for a prop, fully appreciating practical constraints. *

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Realise a prop design for a performance</b>			
1B.2 Use suitable tools, equipment and techniques safely in the realisation of a design brief for a prop with guidance. *	2B.P2 Use suitable tools, equipment and techniques competently and safely in the realisation of a design brief for a prop. *	2B.M2 Select and use suitable tools, equipment and techniques competently safely, and consistently in the realisation of a design brief for a prop. *	2B.D2 Select and use suitable tools, equipment and techniques competently, safely, consistently and effectively in the realisation of a design brief for a prop; show confidence, control, commitment and input to the process. *
1B.3 Produce work that responds to a design brief for a prop.	2B.P3 Produce work that meets the specific requirements of the design brief for a prop.	2B.M3 Produce work that meets the specific requirements of the design brief for a prop, demonstrating consistent technical ability.	2B.D3 Produce work that effectively meets the requirements of the design brief for a prop, demonstrating a consistently high standard of technical ability.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit. The same stimulus materials may be used to generate assessment evidence for this unit, but the way it is approached through the assignments must be different.

## Resources

The special resource required for this unit is a suitable workspace. Learners will additionally require access to construction materials and tools as appropriate.

## Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

This unit will allow learners to develop and use construction skills in relation to a specific design brief for a prop.

Assessment evidence for learning aim A will be generated during the planning process and should (as a minimum) include a production plan created by the learner. Other documentation produced for this learning aim could include lists of required materials and resources (including details of stockists and costings), risk assessments and a detailed schedule (giving details of the final deadline and other important dates such as production meetings and fittings). Planning documentation could be collated in a unit log and learners should be encouraged to annotate their logs to show methods of working and decisions made. Evidence for this learning aim could also include minutes of production team meetings.

To achieve learning aim B, learners must put their plans into action. Evidence for this learning aim should include step-by-step photographs of the construction process, annotated by the learner to explain the skills, techniques and materials used. The finished item of set should also be photographed carefully. Other evidence for this learning aim could include peer reviews, notes and actions from interim reviews of work and minutes from production meetings.

## Assessment – Level 2

### 2A.P1

Learners will demonstrate a competent approach to the planning process. Documentation will lack detail but will show that the key demands of the design brief have been considered. The learner will have identified appropriate materials and equipment to be used as well as producing a production plan that identifies how the item will be made.

### 2B.P2/2B.P3

Learners will use suitable skills and techniques to create a prop that is performance-ready. For example, the learner may create a shield that is made from heavy duty cardboard and finished with paint. Although the final outcome will not be particularly inspired or detailed, it will meet the overall requirements of the design brief.

### 2A.M1

Learners will approach the planning process in a more detailed and organised manner. During planning activities, they will consider the needs and constraints of the design brief and make appropriate decisions in terms of the processes, techniques and materials to be used. Learners may also recognise the need to depart from routine procedures at times.

### 2B.M2/2B.M3

Learners will use a range of techniques in a proficient manner to create a prop that is performance-ready. For example, the learner may create a shield using light-weight plywood and adding a decorative finish to the piece using paint and varnish. The final outcome will meet the requirements of the design brief.

### 2A.D1

Learners will approach the planning process with care and full attention to detail. They will produce comprehensive planning documentation, showing that they have considered various approaches and explaining why the techniques and materials they have chosen are suited to the design brief. In addition, learners will demonstrate a clear awareness of the practical constraints of the project when making decisions about how they will realise the design.

### 2B.D2/2B.D3

Learners will work in an assured manner, showing consistent control of the skills and techniques used. For example, the learner may produce a shield showing skilful use of all methods, materials and decorative finishes employed. During the production process they will use feedback from teachers and peers, along with their own reflections, to refine and improve their work. The final outcome will be technically sound and will successfully meet all the requirements of the design brief.

## **Assessment – Level 1**

### 1A.1

Learners will take part in activities to plan the making of a prop. They will create a simple production plan but it will be limited in detail.

### 1B.2/1B.3

Learners will contribute to activities that result in the realisation of a design. The finished outcome will however be of a basic quality and will not be performance ready.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1B.2, 2B.P2, 2B.M2, 2B.D2 1B.3, 2B.P3, 2B.M3, 2B.D3	Curtain Up – Fantasy Prop	You have joined the construction department of a touring theatre company. The company are about to begin rehearsals for a production of a fantasy musical set in a mythical land.  You have been asked by the production team to create a prop for the production. Your work must be produced in accordance with set deadlines and must meet the requirements of the given design brief.	<ul style="list-style-type: none"> <li>• A production plan (including time schedule).</li> <li>• Details of materials and costings.</li> <li>• A risk assessment.</li> <li>• Notes and actions from interim reviews.</li> <li>• Evidence of the production process, e.g. annotated photos, peer reviews, minutes of production meetings.</li> </ul>



# Unit 23: Realising Mask Design for Performance

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Have you ever watched a theatrical performance in which the performers wore masks?

Masks are used in many types of theatre across the world and when they are needed they have to be made to reflect the artistic demands of the production. They also need to be wearable and take into account practical issues such as available materials and time constraints.

In this unit, you will learn about the construction skills required to make masks and the materials you may encounter while preparing for a theatrical production. You may be given a design brief for a mask and you will plan and fully realise this design. Alternatively, you may realise a design that you have developed in another unit.

When planning, you will need to investigate various materials and techniques, and decide which are most suited to your given design brief. You must plan and manage the production process carefully to ensure that you meet all necessary deadlines, the finished item is fit for purpose and meets the requirements of the brief. You will need to carry out a risk assessment, considering the materials and equipment to be used. You will also need to ensure you follow safe working practices throughout the planning and production process.

In this unit, you may choose to develop the design you produced for *Unit 19: Design Planning for Performance*. Alternatively, this unit may be delivered alone, in which case your tutor/teacher will give you a design brief to work on.

## Learning aims

In this unit you will:

A plan the making of a mask design for a performance

B realise a mask design for a performance.

You must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. You cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Plan the making of a mask design for a performance</b></p> <p>Learners should be given a design brief for a mask. Learners should complete various planning activities in relation to the design brief they have been given. These activities may include:</p> <ul style="list-style-type: none"> <li>• drawing up a production plan – this should include a clear timeline of the processes to be undertaken</li> <li>• identifying and sourcing suitable materials and equipment</li> <li>• measuring performers</li> <li>• considering the type of performance space</li> <li>• selecting appropriate processes, techniques and materials to be used</li> <li>• producing detailed scale drawings and/or patterns to inform the construction process</li> <li>• practising the skills and techniques to be used</li> <li>• carrying out a risk assessment in relation to the materials and equipment to be used</li> <li>• drawing up a detailed time schedule – this should include important deadlines, arrangements for fittings and production meetings as appropriate</li> <li>• drawing up contingency plans – to identify and deal with potential problems before they arise.</li> </ul>



**What needs to be learnt****Learning aim B: Realise a mask design for a performance**

Learners should put their plans into practice to realise a design for a mask.

Learners will need to:

- gather required materials and equipment
- prepare their work area in line with health and safety requirements
- use appropriate skills and techniques to create the mask in line with their plans.

Learners may also be involved in:

- solving problems as they arise
- managing the making process in order to meet deadlines
- managing the budget
- managing health and safety during the making process
- taking notes at fittings and making alterations as necessary
- taking notes during production meetings, responding to feedback and making alterations or improvements as appropriate.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Plan the making of a mask design for a performance</b>			
1A.1 Take part in planning activities to support the making of a mask design by carrying out directed tasks. *	2A.P1 Carry out planning and preparation to support the making process, responding to the key demands of the design brief for a mask. *	2A.M1 Carry out detailed planning and preparation to support the making process in relation to practical constraints and the demands of the design brief for a mask. *	2A.D1 Carry out clear and thorough planning and preparation to support the full realisation of the design brief for a mask, fully appreciating practical constraints. *

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Realise a mask design for a performance</b>			
1B.2 Use suitable tools, equipment and techniques safely in the realisation of a design brief for a mask with guidance. *	2B.P2 Use suitable tools, equipment and techniques competently and safely in the realisation of a design brief for a mask. *	2B.M2 Select and use suitable tools, equipment and techniques competently, safely and consistently in the realisation of a design brief for a mask. *	2B.D2 Select and use suitable tools, equipment and techniques competently, safely, consistently and effectively in the realisation of a design brief for a mask; show confidence, control, commitment and input to the process. *
1B.3 Produce work that responds to a design brief for a mask.	2B.P3 Produce work that meets the specific requirements of the design brief for a mask.	2B.M3 Produce work that meets the specific requirements of the design brief for a mask, demonstrating consistent technical ability.	2B.D3 Produce work that effectively meets the requirements of the design brief for a mask, demonstrating a consistently high standard of technical ability.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit. The same stimulus materials may be used to generate assessment evidence for this unit, but the way it is approached through the assignments must be different.

## Resources

The special resource required for this unit is a suitable workspace. Learners will additionally require access to construction materials, and tools as appropriate.

## Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

This unit will allow learners to develop and use construction skills in relation to a specific design brief for a mask.

Assessment evidence for learning aim A will be generated during the planning process and should (as a minimum) include a production plan created by the learner. Other documentation produced for this learning aim could include lists of required materials and resources (including details of stockists and costings), risk assessments and a detailed schedule (giving details of the final deadline and other important dates such as production meetings and fittings). Planning documentation could be collated in a unit log and learners should be encouraged to annotate their logs to show methods of working and decisions made. Evidence for this learning aim could also include minutes of production team meetings.

To achieve learning aim B, learners must put their plans into action. Evidence for this learning aim should include step-by-step photographs of the construction process, annotated by the learner to explain the skills, techniques and materials used. The finished item of set should also be photographed carefully. Other evidence for this learning aim could include peer reviews, notes and actions from interim reviews of work and minutes from production meetings.

## Assessment – Level 2

### 2A.P1

Learners will demonstrate a competent approach to the planning process. Documentation will lack detail but will show that the key demands of the design brief have been considered. The learner will have identified appropriate materials and equipment to be used as well as producing a production plan that identifies how the mask will be made.

### 2B.P2/2B.P3

Learners will use suitable skills and techniques to create an item that is performance-ready. For example, the learner may create a half-face papier-mâché mask that is finished with paint. Although the final outcome will not be particularly inspired or detailed, it will meet the overall requirements of the design brief.

**2A.M1**

Learners will approach the planning process in a more detailed and organised manner. During planning activities, they will consider the needs and constraints of the design brief and make appropriate decisions in terms of the processes, techniques and materials to be used. Learners may also recognise the need to depart from routine procedures at times.

**2B.M2/2B.M3**

Learners will use a range of techniques in a proficient manner to create a mask that is performance-ready. For example, the learner may create a full-face mask using modroc or latex, adding a decorative finish to the piece using paint and varnish. The final outcome will meet the requirements of the design brief.

**2A.D1**

Learners will approach the planning process with care and full attention to detail. They will produce comprehensive planning documentation, showing that they have considered various approaches and explaining why the techniques and materials they have chosen are suited to the design brief. In addition, learners will demonstrate a clear awareness of the practical constraints of the project when making decisions about how they will realise the design.

**2B.D2/2B.D3**

Learners will work in an assured manner, showing consistent control of the skills and techniques used. For example, the learner may produce a full-face mask showing skilful use of all methods, materials and decorative finishes employed. During the production process they will use feedback from teachers and peers, along with their own reflections, to refine and improve their work. The final outcome will be technically sound and will successfully meet all the requirements of the design brief.

**Assessment – Level 1****1A.1**

Learners will take part in activities to plan the making of a mask. They will create a simple production plan but it will be limited in detail.

**1B.2/1B.3**

Learners will contribute to activities that result in the realisation of a design. The finished outcome will however be of a basic quality and will not be performance ready.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1B.2, 2B.P2, 2B.M2, 2B.D2 1B.3, 2B.P3, 2B.M3, 2B.D3	Curtain Up – Fantasy Mask	You have joined the construction department of a touring theatre company. The company are about to begin rehearsals for a production of a fantasy musical set in a mythical land.  You have been asked by the production team to create a mask for the production. Your work must be produced in accordance with set deadlines and must meet the requirements of the given design brief.	<ul style="list-style-type: none"> <li>• A production plan (including time schedule).</li> <li>• Details of materials and costings.</li> <li>• A risk assessment.</li> <li>• Notes and actions from interim reviews.</li> <li>• Evidence of the production process, e.g. annotated photos, peer reviews, minutes of production meetings.</li> </ul>

# Unit 24: Lighting for Performance

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

You never see me and you probably will not notice my work unless something goes wrong. Who am I?

In almost all areas of the performing arts sector, the work of performers is supported and enhanced by a team of lighting technicians. These technicians make sure that all the lighting elements of a show run smoothly, so the performers can be seen. Even small-scale performances are likely to need illumination, yet technicians are often the unsung heroes of the performing arts industry.

Lighting technology within the performing arts sector is constantly evolving and improving; however, making it work as you would like may be a challenge! In this unit, you will have a chance to find out about different types of lighting equipment, investigating their key features and finding out what they do. You will then learn how to set up and operate specific pieces of lighting equipment to support a live performance.

During this unit, you will be encouraged to consider safe working conditions in relation to lighting technology. You will learn to identify potential safety issues and hazards and suggest possible solutions that will reduce risk.

## Learning aims

In this unit you will:

- A investigate lighting equipment for performance
- B set up and use lighting equipment
- C demonstrate safe working practices for performance.

You must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. You cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

## Learning aims and unit content

<b>What needs to be learnt</b>
<b>Learning aim A: Investigate lighting equipment for performance</b>
Learners should investigate the features and purpose of three different pieces of lighting equipment used in performance. Lighting equipment may include: <ul style="list-style-type: none"><li>● profile luminaires</li><li>● fresnel luminaires</li><li>● flood luminaires</li><li>● manual control systems</li><li>● moving head</li><li>● moving mirror</li><li>● LED systems</li><li>● memory control systems.</li></ul>



**What needs to be learnt****Learning aim B: Set up and use lighting equipment**

Learners should set up and operate lighting equipment as part of a production team.

When setting up lighting equipment, learners may:

- rig lighting equipment to bars and/or other support equipment
- connect equipment using connectors, cabling or internally-wired bars
- fit gels and gobos
- clean and/or change lenses
- focus and plot lighting
- check for faults
- use communication equipment.

When using equipment, learners may:

- run lighting cues with instruction
- run cues from scripts, scores and aural and/or visual stimuli.

In order to work safely, learners must:

- listen to and follow instructions
- wear appropriate clothing
- behave appropriately.

**What needs to be learnt****Learning aim C: Demonstrate safe working practices for performance**

Learners should identify risks related to:

- working at height (e.g. ladders, steps, scaffold towers)
- tripping/falling (e.g. trailing cables, trap doors)
- manual handling (e.g. lifting, carrying, unloading, pushing, pulling)
- electrical equipment (e.g. exposed conductors, worn cabling, water access, overloading, shocks, fire).

Learners must demonstrate an awareness of legislation, regulations and good practice, for example:

- understanding the implications of the Children Act
- understanding the implications of the Health and Safety at Work etc Act
- showing an awareness of safety systems (e.g. electricity, fire, explosion).

Learners should complete documentation including risk assessments.

Learners should identify ways that risks may be reduced, such as:

- use of safety equipment
- training
- correct clothing
- fire safety measures (e.g. fire drills, evacuation processes).

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate lighting equipment for performance</b>			
1A.1 Outline key features of three items of lighting equipment for use in performance.	2A.P1 Describe in detail the features of three items of lighting equipment for use in performance.	2A.M1 Explain the function and purpose of three items of lighting equipment for use in performance.	2A.D1 Explain the function and purpose of three items of lighting equipment, drawing conclusions on their effect on performance.
<b>Learning aim B: Set up and use lighting equipment</b>			
1B.2 Set up and operate lighting equipment correctly and safely under supervision.	2B.P2 Set up and operate lighting equipment correctly and safely in live performance.	2B.M2 Set up and operate lighting equipment correctly and safely, following and reacting to cues in live performance.	2B.D2 Set up and operate lighting equipment correctly, effectively and safely, following and reacting to cues in live performance accurately and with confidence.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Demonstrate safe working practices for performance</b>			
1C.3 Outline the potential hazards of working with lighting equipment for performance.	2C.P3 Describe the potential hazards of working with lighting equipment for performance.	2C.M3 Explain the potential hazards of working with lighting equipment for performance.	2C.D3 Explain the potential hazards of working with lighting equipment for performance, suggesting appropriate actions that will reduce risk.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit. The same stimulus materials may be used to generate assessment evidence for this unit, but the way it is approached through the assignments must be different.

## Resources

The special resource required for this unit is a range of lighting equipment, suitable for supporting dance, drama and music productions and performances as appropriate.

### IMPORTANT NOTE ON SAFETY

This unit does not require learners to have physical access to any equipment installed above convenient and safe working height. It is appreciated that many centres will have in place generic policies that prevent learners from using industry-standard access equipment such as ladders and steps. The specification states that learners must be able to control and use the equipment installed in centres – typically on lighting bars, hung above stages or permanently attached to the building's structure. In many centres, this equipment will be rigged and maintained by designated staff members and learners do not have to carry out these activities themselves. However, learners will need access to the equipment at ground level to meet the unit criteria.

Please note the two acts of Parliament in learning aim C were updated in 2012, it is important to check the current version during the lifetime of this specification.

## Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

This unit can be delivered through a combination of workshop sessions and work on real productions. Learners might present written evidence to support the more theoretical elements of the unit; alternatively, they could show their knowledge through aural presentations. Photographs and/or video recordings of learners setting up and using lighting equipment will be required and could be supported by teacher observation records. A video recording of the learner operating equipment during the live performance is also a requirement.

## Assessment – Level 2

### 2A.P1

Learners will describe the chosen pieces of equipment in detail, identifying key features and associated accessories. For example, when describing the features of a fresnel lantern, they may state that a number of accessories can be used, including metal flaps (known as barn doors) which can be attached to the lantern.

### 2B.P2

Learners will work with the lighting team to set up lighting equipment safely. Although learners may need some supervision while working to ensure equipment is set up in an appropriate manner, they will take responsibility for the more routine tasks without direction. When operating lighting equipment, they will react to cues (e.g. by following a cue sheet or watching visual cues) and will be able to get through the performance without any major hitches.

2C.P3

Learners will describe the potential hazards of working with lighting equipment for the performance event they are supporting. For example, they may describe how trailing wires in backstage areas can present a hazard to performers and members of the production team.

2A.M1

Learners at this level will explain the functions of the identified lighting equipment. For example, they may explain how barn doors can be used to control a beam of light (e.g. blocking light from areas of the performance space).

2B.M2

Learners will work without supervision to set up equipment. When operating lighting equipment, they will respond to cues to ensure that the performance runs smoothly. Any errors will be minor and will not detract from the overall performance.

2C.M3

Learners will explain the potential hazards of working with lighting equipment for the performance event they are supporting. For example, they may explain that trailing wires present a possible tripping hazard to performers and members of the production team, particularly in backstage areas (which are often poorly lit).

2A.D1

Learners will discuss the effects on a performance of the chosen pieces of lighting equipment. For example, the learner may explain why, when lighting a performance, it is important to have control over the flow of light (to ensure that it is in exactly the correct place) and will explain how barn doors can be used to achieve this, using their findings to reach a reasoned judgement about the use of particular equipment.

2B.D2

Learners will make an invaluable contribution to the production team. They will set up lighting equipment accurately, identifying and solving problems as they work. They will have a methodical approach to all activities. When operating equipment, they will work with confidence and react to cues accurately.

2C.D3

In addition to fulfilling the Pass and Merit criteria, learners will suggest actions that could reduce risk. For example, they may state that all trailing cables should be taped down securely.

## Assessment – Level 1

1A.1

Learners will be able to recognise the key features of the chosen lighting equipment. For example, they will correctly identify the main parts of a lantern.

1B.2

Learners will be able to set up and use lighting equipment under the direct supervision of the teacher. They may, for example, help to rig lights to a T bar. However, they will not be able to follow a cue sheet accurately or respond to visual cues and will need direct cues from a teacher to ensure accuracy.

1C.3

Learners will outline some of the potential hazards involved in working with lighting equipment to support a performance. For example, they may identify that trailing wires are dangerous.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1B.2, 2B.P2, 2B.M2, 2B.D2 1C.3, 2C.P3, 2C.M3, 2C.D3	Supporting an Event	<p>You have joined the production team at a small theatre. The technical manager has asked you to undertake an audit of lighting equipment available at the theatre in advance of a showcase performance. You divide the work up so that each member of the team audits three items of equipment.</p> <p>You will then work in a defined role to set up lighting equipment during the get-in and use equipment during the show itself. You will also complete a risk assessment for the production.</p>	<ul style="list-style-type: none"> <li>• Written audit of lighting equipment.</li> <li>• Photographic evidence.</li> <li>• Recording of the show.</li> <li>• Risk assessment documentation.</li> </ul>





# Unit 25: Sound for Performance

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Being able to hear the voices of performers and/or music and sound effects is vital to an audience's appreciation of a production; but do you ever think about how this is achieved?

In almost all areas of the performing arts sector, the work of performers is supported and enhanced by a team of sound technicians. These technicians make sure that all of the sound elements of a show run smoothly so that performers can be heard. Even small-scale performances are likely to need to use sound equipment, yet technicians are often the unsung heroes of the performing arts industry.

Sound technology within the performing arts sector is constantly evolving and improving; however, making it work as you would like may be a challenge! In this unit, you will have the chance to find out about different types of sound equipment, investigate their key features and find out how they work. You will then learn how to set up and operate specific pieces of sound equipment to support a live performance.

During this unit, you will be encouraged to consider safe working conditions in relation to sound technology. You will learn to identify potential safety issues and hazards and suggest possible solutions that will reduce risk.

## Learning aims

In this unit you will:

- A investigate sound equipment for performance
- B set up and use sound equipment
- C demonstrate safe working practices for performance.

You must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. You cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

## Learning aims and unit content

<b>What needs to be learnt</b>
<b>Learning aim A: Investigate sound equipment for performance</b>
Learners should investigate the features and purpose of three different pieces of sound equipment used in performance. Sound equipment may include: <ul style="list-style-type: none"><li>● microphones</li><li>● loudspeakers</li><li>● amplifiers</li><li>● sound mixers</li><li>● recording and playback equipment</li><li>● direct injection (DI) boxes</li><li>● connectors</li><li>● computer-based systems</li><li>● split systems – subs and tops, active and passive crossovers</li><li>● equalisers (EQ).</li></ul>

**What needs to be learnt****Learning aim B: Set up and use sound equipment**

Learners should set up and operate sound equipment as part of a production team.

When setting up sound equipment, learners may:

- rig sound equipment to bars and/or other support equipment
- connect equipment using connectors, cabling or multicore systems
- set up amplification equipment
- ensure microphones are positioned correctly
- perform sound checks
- check for faults
- use communication equipment.

When using equipment, learners may:

- run sound cues with instruction
- play CD or DVD tracks with instruction
- run cues from scripts, scores and aural and/or visual stimuli
- locate, prepare and play CD or DVD tracks independently.

In order to work safely, learners must:

- listen to and follow instructions
- wear appropriate clothing
- behave appropriately.

**What needs to be learnt****Learning aim C: Demonstrate safe working practices for performance**

Learners should identify risks related to:

- working at height, e.g. ladders, steps, scaffold towers
- tripping/falling, e.g. trailing cables, trap doors
- manual handling, e.g. lifting, carrying, unloading, pushing, pulling
- electrical equipment, e.g. exposed conductors, worn cabling, water access, overloading, shocks, fire.

Learners must demonstrate an awareness of legislation, regulations and good practice, for example:

- an understanding of the implications of the Children Act
- an understanding of the implications of the Health and Safety at Work etc Act
- an awareness of safety systems, e.g. for electricity, fire, explosion.

Learners should complete documentation including risk assessments.

Learners should identify ways that risks may be reduced, such as:

- use of safety equipment
- training
- wearing correct clothing
- fire safety measures (e.g. fire drills, evacuation processes).

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate sound equipment for performance</b>			
1A.1 Outline the key features of three items of sound equipment for use in performance.	2A.P1 Describe in detail the features of three items of sound equipment for use in performance.	2A.M1 Explain the function and purpose of three items of sound equipment for use in performance.	2A.D1 Explain the function and purpose of three items of sound equipment, drawing conclusions about their effect on performance.
<b>Learning aim B: Set up and use sound equipment</b>			
1B.2 Set up and operate sound equipment correctly under supervision.	2B.P2 Set up and operate sound equipment correctly and safely in live performance.	2B.M2 Set up and operate sound equipment correctly and safely, following and reacting to cues in live performance.	2B.D2 Set up and operate sound equipment correctly, effectively and safely, following and reacting to cues in live performance accurately and with confidence.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Demonstrate safe working practices for performance</b>			
1C.3 Outline the potential hazards of working with sound equipment for performance.	2C.P3 Describe the potential hazards of working with sound equipment for performance.	2C.M3 Explain the potential hazards of working with sound equipment for performance.	2C.D3 Explain the potential hazards of working with sound equipment for performance, suggesting appropriate actions that will reduce risk.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit. The same stimulus materials may be used to generate assessment evidence for this unit, but the way it is approached through the assignments must be different.

## Resources

The special resource required for this unit is a range of sound equipment, suitable for supporting dance, drama and music productions and performances as appropriate.

### IMPORTANT NOTE ON SAFETY

This unit does not require learners to have physical access to any equipment installed above convenient and safe working height. In many centres, this equipment will be rigged and maintained by designated staff members and learners do not have to carry out these activities themselves. However, learners will need access to the equipment at ground level to meet the unit criteria.

Please note the two acts of Parliament in learning aim C were updated in 2012, it is important to check the current version during the lifetime of this specification.

## Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

This unit can be delivered through a combination of workshop sessions and work on real productions. Learners might present written evidence to support the more theoretical elements of the unit; alternatively, they could show their knowledge through aural presentations. Photographs and/or video recordings of learners setting up and using lighting equipment will be required and could be supported by teacher observation records. A video recording of the learner operating equipment during the live performance is also a requirement.

## Assessment – Level 2

### 2A.P1

Learners will describe the chosen pieces of sound equipment in detail, identifying key features and associated accessories. For example, when describing the features of a PA system, they may describe the component parts, e.g. amplifier, mixer, speakers, microphones.

### 2B.P2

Learners will work with the sound team to set up equipment safely. Although learners may need some supervision while working to ensure equipment is set up in an appropriate manner, they will take responsibility for the more routine tasks without direction. When operating equipment, they will react to cues (e.g. by following a cue sheet or watching visual cues) and will be able to get through the performance without any major hitches.

### 2C.P3

Learners will describe the potential hazards of working with technical equipment for the performance event they are supporting. For example, they may describe how trailing wires in backstage areas can present a hazard to performers and members of the production team.

### 2A.M1

Learners at this level will explain the functions of the identified equipment. For example, they may explain how a mixing desk can be used to control levels of sound from different sources.

### 2B.M2

Learners will work without supervision to set up sound equipment. When operating sound equipment, they will respond to cues to ensure that the performance runs smoothly. Any errors will be minor and will not detract from the overall performance.

### 2C.M3

Learners will explain the potential hazards of working with sound equipment for the performance event they are supporting. For example, they may explain that trailing wires present a possible tripping hazard to performers and members of the production team, particularly in backstage areas (which are often poorly lit).

### 2A.D1

Learners will discuss the effects on a performance of the chosen pieces of sound equipment. For example, the learner may explain why, when using amplified sound, it is important to have control over the volume and quality of the sound. They will then use their findings to reach a reasoned judgement about the use of particular equipment.

### 2B.D2

Learners will make an invaluable contribution to the production team. They will set up sound equipment accurately, identifying and solving problems as they work. They will have a methodical approach to all activities. When operating equipment, they will work with confidence and react to cues accurately.

### 2C.D3

In addition to fulfilling the Pass and Merit criteria, learners will suggest actions that could reduce risk. For example, they may state that all trailing cables should be taped down securely.

## Assessment – Level 1

### 1A.1

Learners will be able to recognise the key features of the chosen sound equipment. For example, they will correctly identify the main parts of a PA system.

### 1B.2

Learners will be able to set up and use sound equipment under the direct supervision of the teacher. They may, for example, help to set up a PA system and then play sound effects from a CD during a performance. However, they will not be able to follow a cue sheet accurately or respond to visual cues and will need direct cues from a teacher to ensure accuracy.

### 1C.3

Learners will outline some of the potential hazards involved in working with sound equipment to support a performance. For example, they may identify that trailing wires are dangerous.



## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1  1B.2, 2B.P2, 2B.M2, 2B.D2  1C.3, 2C.P3, 2C.M3, 2C.D3	Supporting an Event	<p>You have joined the production team at a small theatre. The technical manager has asked you to undertake an audit of sound equipment available at the theatre in advance of a showcase performance. You divide the work up so that each member of the team audits three items of equipment.</p> <p>You will then work in a defined role to set up sound equipment during the get-in and use equipment during the show itself. You will also complete a risk assessment for the production.</p>	<ul style="list-style-type: none"> <li>• Written audit of sound equipment.</li> <li>• Photographic evidence.</li> <li>• Recording of the show.</li> <li>• Risk assessment documentation.</li> </ul>



# Unit 26: Supporting Performance: Stage Management

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Did you know that for many people in the performing arts industry, their first job is not as a performer? Most people begin by supporting the performance working backstage or front of house. Backstage, they will often work as a member of the stage crew. Also, many people who are interested in a career in performing arts do not want to perform and therefore they may choose this area as their career route.

This unit will give you a working knowledge of the process of supporting performances backstage, from the initial planning stages to the end of a production run. You will find out about the work of the department, including specific job roles and their responsibilities. Once you have an understanding of how things work, you will apply your knowledge to develop a range of practical skills.

The unit will culminate with you putting the knowledge and skills you have developed to practical use by supporting performances in your own centre in a specific stage management role. As a member of the stage crew you might assist with the get-in/fit-up and work backstage during the actual performance.

This unit will give you a good start on the road to successful employment in the performing arts industry. It will also give you transferable skills that will be useful to you whatever your future career is.

## Learning aims

In this unit you will:

A understand the role of the stage management team in supporting a performing arts production

B develop and demonstrate production support skills in a stage management role.

You must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. You cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Understand the role of the stage management team in supporting a performing arts production</b></p> <p>Learners should investigate the role of the stage management team in supporting performing arts productions.</p> <ul style="list-style-type: none"> <li>● Stage management – roles:           <ul style="list-style-type: none"> <li>○ stage manager</li> <li>○ stage crew</li> <li>○ deputy stage manager</li> <li>○ assistant stage manager.</li> </ul> </li> <li>● Stage management – responsibilities:           <ul style="list-style-type: none"> <li>○ attending production meetings</li> <li>○ marking up rehearsal space</li> <li>○ assisting with get-ins/fit-ups</li> <li>○ assisting with get-outs/strikes</li> <li>○ applying safe working practices</li> <li>○ assisting with technical and dress rehearsals</li> <li>○ working with sets</li> <li>○ organising props</li> <li>○ managing backstage areas</li> <li>○ producing show reports.</li> </ul> </li> <li>● Stage management – contribution to the production process:           <ul style="list-style-type: none"> <li>○ supporting performers and the director/choreographer during rehearsals</li> <li>○ ensuring the performance space is ready for dress rehearsals and performances</li> <li>○ ensuring the technical and scenic elements of the performance run smoothly</li> <li>○ responding to and dealing with problems as they arise</li> <li>○ ensuring the safety of performers and members of the production team.</li> </ul> </li> </ul>

## What needs to be learnt

### Learning aim B: Develop and demonstrate production support skills in a stage management role

Learners should explore and develop the skills required to support a performing arts production in relation to a stage management role.

Skills may include:

- marking up a rehearsal space
- lifting and handling flats rostra and other scenic elements
- setting up scenic elements from plans
- sourcing props
- making simple props
- producing a prompt script
- calling cues from a prompt script
- communicating with team members
- managing backstage areas
- changing scenic elements during a performance
- working as part of a team
- working to deadlines
- communication – verbal and written
- organisational skills
- record keeping.

Learners should demonstrate the skills they have developed by undertaking a stage management role for a production.

When working they should ensure safe working practices are applied in relation to their role, for example:

- safe procedures for handling and lifting
- safe use of hand and power tools
- identifying potential hazards including electrical and fire hazards
- assessing and reducing potential hazards.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate the role of the stage management team in supporting a performing arts production</b>			
1A.1 Outline the responsibilities of the stage management department.	2A.P1 Describe the responsibilities of the stage management department in terms of how it supports the production process.	2A.M1 Describe the responsibilities of the stage management department, explaining the contribution it makes to the production process.	2A.D1 Explain the responsibilities of the stage management department, drawing supported conclusions about the contribution it makes to the production process.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Develop and demonstrate production support skills in a stage management role</b>			
1B.2 Develop stage management skills by carrying out directed tasks.	2B.P2 Develop stage management skills, demonstrating a working knowledge of roles and responsibilities.	2B.M2 Develop stage management skills, demonstrating a sound and secure working knowledge of roles and responsibilities.	2B.D2 Develop effective stage management skills, demonstrating a detailed and informed working knowledge of roles and responsibilities.
1B.3 Undertake a specific stage management role to support a performance, making a limited contribution to the process.	2B.P3 Undertake a specific stage management role to support a performance, making a positive contribution to the process and ensuring safe working practices.	2B.M3 Undertake a specific stage management role to support a performance; make a consistently positive contribution to the process; demonstrate confidence when meeting the demands of the role and ensure safe working practices.	2B.D3 Undertake a specific stage management role to effectively support a performance; show a consistently high level of commitment, concentration and input to the process; fully appreciate the demands of the role and ensure safe working practices.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit. The same stimulus materials may be used to generate assessment evidence for this unit, but the way it is approached through the assignments must be different.

## Resources

The special resources required for this unit are access to suitable equipment and space(s) to support the choices made in terms of the specific roles undertaken in learning aim B.

## Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

Learning aim A requires learners to find out about how the stage management team supports performances. Learners should gather information about the work of the stage management team at all stages of the production process. Although some research may need to be undertaken using secondary sources such as internet pages, learners should be encouraged, where feasible, to undertake primary research through visits to venues and engagement with industry practitioners.

Learners could be encouraged to collate their research materials and notes in a unit scrapbook, which could include annotated printouts as well as photographs from visits. They will also need to summarise their research findings in either written form or as a recorded aural or video presentation.

Learning aim B requires learners to develop and practise skills that are relevant to a specific role within the stage management team. Learners will then demonstrate these skills during specific performances. The performances do not have to be on a large scale but they must afford the learner an opportunity to fulfil the role properly. Work for this learning aim should be evidenced through a production log, which should include any documentation associated with the role undertaken. For example, a learner undertaking a role as deputy stage manager would include copies of the prompt copy. Other useful forms of evidence may include annotated photographs of practical activities and teacher observation reports.

## Assessment – Level 2

### 2A.P1

Learners will identify the responsibilities associated with the stage management team, describing how their work supports the production process.

### 2B.P2/2B.P3

Learners will play an active role in activities and will develop a generally secure use of skills appropriate to the role in which they are working. When working in a specific role they will carry out their responsibilities appropriately.

### 2A.M1

Learners will be able to consider the responsibilities associated with the chosen department, explaining why specific roles exist and how the duties/tasks undertaken support the production process.



**2B.M2/2B.M3**

Learners will approach sessions with enthusiasm and will develop more secure and assured control over the skills used. When working in a specific role they will be able to carry out their responsibilities efficiently, showing an ability to respond to and deal with problems as and when they arise.

**2A.D1**

Learners will provide an extensive explanation of the chosen department that does not simply cover roles, responsibilities and activities but also analyses why the work of the department is essential to the success of a production. They will provide justification for their comments by making reference to specific examples.

**2B.D2/2B.D3**

Learners will approach practical work with total commitment and concentration. They will respond positively to feedback and will use direction to improve continually. When undertaking a specific role their contribution will be pivotal to the success of the work.

**Assessment – Level 1****1A.1**

Learners will be able to provide a simple outline of the main responsibilities associated with the chosen department.

**1B.2/1B.3**

Learners will take part in practical activities to develop skills working mainly cooperately. They will be able to respond to directions appropriately when undertaking a role to support a performance.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1B.2, 2B.P2, 2B.M2, 2B.D2 1B.3, 2B.P3, 2B.M3, 2B.D3	Supporting a Production – Stage Management	You have joined the Stage Management department of a small producing theatre. You have been asked to explore the work of the department in order to produce information sheets for an education pack linked to the theatre's next production.  You have also been allocated a stage management role to support the production.	<ul style="list-style-type: none"> <li>• Research notes.</li> <li>• Information sheets (for education pack).</li> <li>• Activity logs (linked to allocated role).</li> <li>• Annotated photographs of practical work.</li> <li>• Teacher observations.</li> <li>• Relevant artefacts, e.g. setting lists, prompt script.</li> </ul>

# Unit 27: Supporting Performance: Front of House

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Did you know that for many people in the performing arts industry, their first job is not as a performer? Most people begin by supporting the performance working backstage or front of house. Working front of house they may do things like selling tickets or ushering. Also, many people who are interested in a career in performing arts do not want to perform and therefore they may choose one of these areas as their career route.

This unit will give you a working knowledge of the process of supporting performances front of house, from the initial planning stages to the end of a production run. You will find out about the work of the front of house department, including specific job roles and their responsibilities. Once you have an understanding of how things work you will apply your knowledge to developing a range of practical skills in this area.

The unit will culminate with you putting your knowledge and skills to practical use by supporting performances in your own centre in a specific front of house role, perhaps preparing the publicity for a play, selling tickets or managing the box office.

This unit will give you a good start on the road to successful employment in the performing arts industry. It will also give you transferable skills that will be useful in whatever your future career is.

## Learning aims

In this unit you will:

A understand the role of the front of house/marketing department in supporting a performing arts production

B develop and demonstrate production support skills in a front of house role.

You must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. You cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Understand the role of the front of house/marketing department in supporting a performing arts production</b></p> <p>Learners should investigate the role of the front of house/marketing department in supporting performing arts productions.</p> <ul style="list-style-type: none"> <li>● Front of house and marketing – roles:           <ul style="list-style-type: none"> <li>○ FOH manager usher</li> <li>○ box office manager</li> <li>○ box office assistant</li> <li>○ marketing manager</li> <li>○ marketing assistant.</li> </ul> </li> <li>● Front of house and marketing – responsibilities:           <ul style="list-style-type: none"> <li>○ selling tickets</li> <li>○ selling programmes</li> <li>○ setting up and managing the box office</li> <li>○ setting up and managing front of house areas</li> <li>○ identifying the target audience</li> <li>○ developing a marketing strategy</li> <li>○ designing/producing publicity materials, e.g. posters, leaflets, press releases and web content.</li> </ul> </li> <li>● Front of house and marketing – contribution to the production process:           <ul style="list-style-type: none"> <li>○ ensuring there is an audience for the production by publicising and marketing the performance</li> <li>○ ensuring front of house areas are fully prepared for performances</li> <li>○ providing customer service to members of the audience</li> <li>○ ensuring the health and safety of members of the audience.</li> </ul> </li> </ul>

### What needs to be learnt

#### Learning aim B: Develop and demonstrate production support skills in a front of house role

Learners should explore and develop the skills required to support a performing arts production in relation to a front of house role.

Skills may include:

- identifying the target audience for a production
- considering appropriate forms of publicity
- customer service skills
- designing and producing posters, leaflets, press releases and/or web content
- managing and monitoring ticket sales
- managing front of house areas
- working as part of a team
- working to deadlines
- communication – verbal and written
- organisational skills
- record keeping
- considering health and safety issues related to front of house areas.

Learners should demonstrate the skills they have developed by undertaking a front of house role for a production.

When working they should ensure safe working practices are applied in relation to their role, for example:

- locating fire exits
- understanding and following evacuation procedures
- assessing and reducing potential hazards.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Understand the role of the front of house/marketing department in supporting a performing arts production</b>			
1A.1 Outline the responsibilities of the front of house/marketing department.	2A.P1 Describe the responsibilities of the front of house/marketing department in terms of how it supports the production process.	2A.M1 Describe the responsibilities of the front of house/marketing department, explaining the contribution it makes to the production process.	2A.D1 Explain the responsibilities of the front of house/marketing department, drawing supported conclusions about the contribution it makes to the production process.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Develop and demonstrate production support skills in a front of house role</b>			
1B.2 Develop front of house skills by carrying out directed tasks.	2B.P2 Develop front of house skills, demonstrating a working knowledge of roles and responsibilities.	2B.M2 Develop front of house skills, demonstrating a sound and secure working knowledge of roles and responsibilities.	2B.D2 Develop effective front of house skills, demonstrating a detailed and informed working knowledge of roles and responsibilities.
1B.3 Undertake a specific front of house role to support a performance, making a limited contribution to the process.	2B.P3 Undertake a specific front of house role to support a performance, making a positive contribution to the process and ensuring safe working practices.	2B.M3 Undertake a specific front of house role to support a performance; make a consistently positive contribution to the process; demonstrate confidence when meeting the demands of the role and ensure safe working practices.	2B.D3 Undertake a specific front of house role to effectively support a performance; show a consistently high level of commitment, concentration and input to the process; fully appreciate the demands of the role and ensure safe working practices.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit. The same stimulus materials may be used to generate assessment evidence for this unit, but the way it is approached through the assignments must be different.

## Resources

The special resources required for this unit are access to suitable equipment and space(s) to support the choices made in terms of specific roles undertaken in learning aim B.

## Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

Learning aim A requires learners to find out about how the front of house/marketing department supports performances. Learners should gather information about the work of the front of house/marketing team at all stages of the production process. Although some research may need to be undertaken using secondary sources such as internet pages, learners should be encouraged, where feasible, to undertake primary research through visits to venues and engagement with industry practitioners.

Learners could be encouraged to collate their research materials and notes in a unit scrapbook, which could include annotated printouts as well as photographs from visits. They will also need to summarise their research findings either in written form or as a recorded aural or video presentation.

Learning aim B requires learners to develop and practise skills that are relevant to a specific front of house role. Learners will then demonstrate these skills during specific performances. The performances do not have to be on a large scale but they must afford the learner an opportunity to fulfil the role properly. Some aspects of the role may be omitted for practical reasons; for example, if the show is put on for an internal audience, tickets will not be sold but the box office will still control the ticketing and ticketing records. Work for this learning aim should be evidenced through a production log, which should include any documentation associated with the role undertaken. For example, a learner undertaking a role in the box office would include records of ticket sales. Other useful forms of evidence may include annotated photographs of practical activities and teacher observation reports.

## Assessment – Level 2

### 2A.P1

Learners will identify the responsibilities associated with the front of house/marketing team describing how their work supports the production process.

### 2B.P2/2B.P3

Learners will play an active role in activities and will develop a generally secure use of skills that are appropriate to the role in which they are working. When working in a specific role, they will carry out their responsibilities appropriately.



**2A.M1**

Learners will be able to consider the responsibilities associated with the chosen department, explaining why specific roles exist and how the duties/tasks undertaken support the production process.

**2B.M2/2B.M3**

Learners will approach sessions with enthusiasm and will develop more secure and assured control over the skills used. When working in a specific role they will be able to carry out their responsibilities efficiently, showing an ability to respond to and deal with problems as and when they arise.

**2A.D1**

Learners will provide an extensive explanation of the chosen department that does not simply cover roles, responsibilities and activities but also analyses why the work of the department is essential to the success of a production. They will provide justification for their comments by making reference to specific examples.

**2B.D2/2B.D3**

Learners will approach practical work with total commitment and concentration. They will respond positively to feedback and will use direction to improve continually. When undertaking a specific role their contribution will be pivotal to the success of the activity.

**Assessment – Level 1****1A.1**

Learners will be able to provide an unelaborated outline of the main responsibilities associated with the front of house/marketing department.

**1B.2/1B.3**

Learners will take part in practical activities to develop skills working mainly cooperately. They will be able to respond to directions appropriately when undertaking a role to support a performance.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1B.2, 2B.P2, 2B.M2, 2B.D2 1B.3, 2B.P3, 2B.M3, 2B.D3	Supporting a Production – Front of House	You have joined the front of house department of a small producing theatre. You have been asked to explore the work of the front of house department in order to produce information sheets for an education pack linked to the theatre's next production.  You have also been allocated a front of house role to support the production.	<ul style="list-style-type: none"> <li>● Research notes.</li> <li>● Information sheets (for education pack).</li> <li>● Activity log (linked to allocated role).</li> <li>● Annotated photographs of practical activities.</li> <li>● Teacher observations.</li> <li>● Relevant artefacts, e.g. posters, box office records.</li> </ul>

# Unit 28: Make-up for Performance

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Traditionally, standard theatrical make-up was called 'greasepaint' – a mixture of grease and colouring that was painted on to the actor's skin to give the face much-needed colour and expression to compensate for the intensity of stage lighting and the actor's distance from the audience.

Nowadays, modern make-up for theatre, film and television is a highly developed art, requiring the artist to possess skills not only in applying make-up, but also in research, organisation and management. The make-up artist must liaise with performers and the production design team and must have a good knowledge of make-up products and an understanding of the effects of lighting and colour on the stage.

Make-up can range from basic make-up applied to television presenters, through to elaborate and demanding character face and body make-up and special effects for theatre and film, as seen in productions such as *The Phantom of the Opera* and *The Lord of the Rings*.

Through this unit you will be introduced to make-up for performance. On its completion, you should be able to display make-up application skills in a range of contexts. You will also have the opportunity to acquire a practical working knowledge of different specialist make-up materials and techniques.

You will have the opportunity to realise make-up designs by applying make-up to performers for actual performances. As a make-up artist you will also acquire skills in the organisation of your make-up work area and in the safe handling, application and removal of make-up.

## Learning aims

In this unit you will:

- A explore make-up types and application techniques and develop your make-up design ideas
- B realise a make-up design and apply make-up for performance.

You must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. You cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Explore make-up types and application techniques and develop your make-up design ideas</b></p> <p>Learners should develop knowledge of types of stage make-up, products and techniques and explore make-up techniques. Opportunities should be provided for learners to research, discuss and try out make-up types and materials through practical explorations.</p> <ul style="list-style-type: none"> <li>• Types of make-up may include: pancake, liquid, grease-based, cream-based, aquacolour, liners, powders.</li> <li>• Make-up techniques may include: using glues, applying crepe hair, using prosthetics and tooth enamels, fixatives and removers, using theatrical blood, scar-making, ethnic make-up, different techniques for theatre, film and television.</li> <li>• Organisation and management of working areas of equipment will include: preparation and layout of the work area, awareness of skin reaction and response (both for the performer/model and for the make-up artist), safe use and application of all materials, care in application and removal, and maintenance of equipment and materials.</li> </ul> <p>Learners should be taught to adhere to the necessary health and safety regulations and controls in relation to:</p> <ul style="list-style-type: none"> <li>• skin-testing for allergies</li> <li>• safe application of make-up</li> <li>• safe removal of make-up.</li> </ul> <p>Learners will need to explore and practise application of straight make-up and more elaborate/demanding 'character' applications. It is possible for learners to practise applying straight make-up on themselves, but more demanding applications are best explored on others, providing this does not present a health and safety risk to any individual.</p> <p>Learners will produce and maintain a portfolio of evidence throughout the unit (please see Assessment guidance).</p>

**What needs to be learnt****Learning aim B: Realise a make-up design and apply make-up for performance**

For this learning aim, the design may be the learner's own design or it may be in response to design and instructions produced by another designer.

Preparation and research will include:

- analysis of model and bone structure
- materials for use
- interpretation of design
- use and interpretation of make-up, e.g. colour, style and relationship to art form.

Application and removal of make-up will include:

- preparation of equipment and work area for the performance
- testing and awareness of skin reaction and response
- use of designs in practice
- safe use of all make-up materials
- care of skin and care in application
- maintenance and removal of make-up, cleansing
- care in maintenance of equipment and materials.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Explore make-up types and application techniques and develop your make-up design ideas</b>			
1A.1 Demonstrate a limited working knowledge of make-up types and application techniques.	2A.P1 Demonstrate a working knowledge of make-up types and application techniques, showing competent development and application.	2A.M1 Demonstrate a sound and secure working knowledge of make-up types and application techniques, showing consistent effort in development and application.	2A.D1 Demonstrate a detailed and informed working knowledge of make-up types and application techniques, showing consistent and effective effort in development and application.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Realise make-up designs and apply make-up for performance</b>			
1B.2 Apply character make-up to a performer with guidance.	2B.P2 Apply character make-up to a performer following designs and instructions, using appropriate techniques and reflecting the requirements of the designs.	2B.M2 Apply character make-up to a performer, accurately following designs and instructions, using appropriate techniques and demonstrating creative skills.	2B.D2 Apply character make-up to a performer, showing an accurate, successful and effective response to designs and instructions, demonstrating confident use of materials and techniques with a high level of creative skill and technical ability.
1B.3 Organise and manage, with guidance, the make-up working area safely in the preparation, use, application and removal of make-up.	2B.P3 Organise and manage the make-up working area in the preparation, use, application, maintenance and removal of make-up safely and competently.	2B.M3 Organise and manage the make-up working area in the preparation, use, application, maintenance and removal of make-up safely, competently and effectively.	2B.D3 Organise and manage the make-up working area in the preparation, use, application, maintenance and removal of make-up safely, competently, consistently and confidently.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit. The same stimulus materials may be used to generate assessment evidence for this unit, but the way it is approached through the assignments must be different.

## Resources

The special resources required for this unit are a suitable well-illuminated and ventilated area for exploratory activities and for application of make-up during performances, a good mirror of adequate size and a chair that ideally can be adjusted for height in each make-up area and a supply of make-up materials and tools to enable delivery of relevant sections of the unit content.

## Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

The focus of this unit is on the acquisition and development of techniques specific to the role of make-up designer and make-up artist working in a theatre performance setting. However, centres may wish to focus on make-up for film and television, if appropriate, with opportunities for learners to realise make-up designs for a filmed performance.

Design materials and research are important features throughout the unit, and evidence for all three learning aims should be collected in a portfolio. During the early stages of delivery and for learning aim A, the portfolio should include:

- notes on make-up products
- notes on uses of materials and tools for applying make-up
- responses relating to practical activities
- health and safety regulations and risk assessments
- photographic records and video records (where used)
- teacher observation records capturing the learner's response to and development of techniques.

The design brief supplied to the learner should be included in the portfolio.

For learning aim B, evidence of application of make-up should be captured using clear, well-lit colour step-by-step photographs ensuring the detail of design and applications are documented. A video record may be used to capture effectively the management and application of the make-up process. Observation records and witness statements (for example, from a performer to whom make-up is applied) will document the success of the make-up and the learner's conduct during preparation, application and removal.



## Assessment – Level 2

### 2A.P1

Learners will demonstrate a working knowledge of make-up types and techniques. This will be evident in their portfolio notes, discussion and application during practical sessions and in exploratory work, where they will identify and use different types of make-up, tools, materials and application techniques. Experimentation in practical skills development activities will be competent in achieving a desired result or effect.

### 2B.P2

Learners will apply a 'character' make-up to a performer in line with the intended design. The finished make-up may not be completely accurate but should largely reflect the intentions of the design. The learner will use the techniques correctly in the application but will lack dexterity in handling materials and equipment.

### 2B.P3

Learners will adhere to health and safety during all stages of the make-up process (preparation, application, maintenance where applicable and removal) and be able to set up, organise and manage their work area and will ensure that safe working practices are followed.

### 2A.M1

Learners will show a sound working knowledge of make-up types and techniques, articulated in their portfolio notes, annotations and in discussion during developmental practical activities. This evidence will show a secure understanding and learners will readily apply their knowledge when selecting and using materials and techniques. Learners will be receptive, will respond to instruction and developmental guidance, and will be keen to explore and develop make-up techniques.

### 2B.M2

Learners will show some skill when applying character make-up using appropriate techniques. The completed make-up will accurately reflect the designer's intention and instructions, and the learner will be able to select, use and apply materials and techniques with creativity.

### 2B.M3

Learners will set up, organise and manage their working area independently and effectively, for example, materials are organised to be readily available for each stage of the make-up process, avoiding cross-contamination of make-up products and ensuring hygiene. A good degree of management will be evident throughout the make-up preparation, application, removal, cleaning and work area tidying processes. Health and safety will be adhered to at all times.

### 2A.D1

Learners will be knowledgeable and confident during developmental and exploratory activities when selecting and using equipment, materials and techniques. They will know when, how and why specific materials, tools and techniques should be used. This knowledge will be articulated in detailed portfolio notes on make-up techniques as well as in self-assured discussion.

### 2B.D2

The learner will apply character make-up with skill and creativity showing the ability to demonstrate some sophisticated make-up techniques when realising the design. Handling of materials and tools will show dexterity and confidence. The finished make-up will effectively and successfully realise the design.

### 2B.D3

Learners will be independent and highly organised in setting up and managing their work area. They will show a constant awareness of safe practices at all times and stages of the process, and show sensitivity towards the performer/model they are making-up. Distinction learners will be characterised by a consistently diligent and professional approach and working attitude.

## **Assessment – Level 1**

### 1A.1

Learners will take part in workshops and exploratory/developmental activities. They will be able to identify with some accuracy (in their portfolio notes and/or in practical discussion) make-up types and techniques and then use materials and tools. Their work may show a lack of responsiveness to experiment and to develop and improve skills.

### 1B.2

Learners will be able to apply character make-up which is generally fit for purpose. The finished outcome will however be of a basic quality and will not be performance ready.

### 1B.3

Learners will be able to set up their work area, ensuring the necessary materials, equipment and tools are at hand. The learner will carry out necessary skin testing for reaction and response.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1B.2, 2B.P2, 2B.M2, 2B.D2 1B.3, 2B.P3, 2B.M3, 2B.D3	All Made Up	<p>As a trainee make-up artist in a busy arts organisation, you will be carrying out in-house training to develop your knowledge and expertise in the field of make-up before you start working on actual productions.</p> <p>When your training is complete, you will have the opportunity to realise a character design for one of the forthcoming productions.</p> <p>You will also be required to demonstrate that you can work safely when setting up and managing your work area, and applying and removing make-up.</p>	<p>Portfolio evidence consisting of:</p> <ul style="list-style-type: none"> <li>● research materials, notes on materials and techniques, risk assessments, designs, sketches, reviews and self-evaluation</li> <li>● photo and video records of practical explorations</li> <li>● preparatory notes including analysis of model, skin testing, materials and tools etc</li> <li>● photographs of finished make-ups</li> <li>● teacher observation, e.g. of application, setting up and managing work areas</li> <li>● witness statements and peer observations.</li> </ul>



# Unit 29: Wardrobe for Stage Performance

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Who takes care of all the costumes in a theatre production? Who makes sure the costumes fit and performers can find them during the show? What happens when a costume needs repairing, altering or cleaning?

The answer to these questions and many others for any production ranging from a play involving a cast of two to a major theatre production such as *The Lion King* is the wardrobe department. The wardrobe team can involve a number of specialised personnel and the team is essential to the success of the production. The wardrobe team requires a manager to oversee staff, resources, spaces, budgets and deadlines and it may include a number of skilled staff such as cutters, stitchers, milliners and jewellery makers.

This unit will give you the working knowledge and experience to take the first steps toward a possible career in theatre wardrobe. You will learn the importance of organisation and planning, of effective communications, of thinking ahead and showing ingenuity in your working approach. You will also learn how the wardrobe department functions alongside other production areas during a performing arts event.

Costume care in rehearsals and during performance is a vital aspect of the success of a show; lost or damaged costumes can have a negative impact on a production, on the welfare of the performers, on the audience experience and on the production's finances. Through this unit you will gain experience of working as part of a wardrobe team and will be assessed in a specific role for an actual performance event. Your role could include dealing with production planning issues, keeping records of measurements and fittings, looking after health and safety and managing the physical care of costumes during and after the performance.

## Learning aims

In this unit you will:

A explore the organisation, roles and responsibilities of a wardrobe department

B operate as a member of a wardrobe team during and after performance.

You must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. You cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Explore the organisation, roles and responsibilities of a wardrobe department</b></p>
<p>Learners should take part in activities and classes to develop their knowledge of wardrobe departments and how they are organised.</p> <p>Research and investigation could include visits to arts organisations and venues, guest speakers and case studies and should link to practical scenario-based activities and simulations, for example, role play, to allow learners to demonstrate their working knowledge of wardrobe operations.</p> <p>Knowledge of wardrobe departments will include:</p> <ul style="list-style-type: none"> <li>● the roles and responsibilities of wardrobe personnel such as the wardrobe manager, dresser, cutter, stitcher, milliner and jewellery maker</li> <li>● the interrelationship of roles in the wardrobe team and the team's relationship with the wider production team</li> <li>● the organisation, allocation and management of working spaces such as workshops, fabric stores, costume storage facilities and dressing rooms</li> <li>● equipment, such as sewing machines, overlockers, irons, ironing boards, glue guns, scissors, pins, needles, washing machines and dryers</li> <li>● fabrics and accessories, for example, fabric in stock, database of suppliers, estimates of fabric quantities, haberdashery, accessories and reuse of existing costumes</li> <li>● health and safety: <ul style="list-style-type: none"> <li>○ how potential hazards are identified and prevented when using electrical and other equipment such as irons, sewing machines, washing machines, glue guns, scissors, needles and pins</li> <li>○ wardrobe processes and practices, such as gluing, dyeing, painting, spraying, wardrobe fittings, maintenance of working spaces, removal of rubbish, storage of fabrics and the use of detergents and cleaning products.</li> </ul> </li> </ul>

**What needs to be learnt****Learning aim B: Operate as a member of a wardrobe team during and after performance**

Learners should have the opportunity to apply their knowledge of wardrobe practices by undertaking a specific role(s) in a wardrobe team during the planning and production processes of an actual performance event.

Learners should contribute to preparations, take part in tasks and activities and demonstrate communication skills that are relevant to the following areas:

- wardrobe preparations – may include: checking and auditing stocks, costume production, costume hiring and administering and adhering to health and safety guidelines
- rehearsals – may include: dress parade, technical rehearsal, dress rehearsal
- communication with the wardrobe team and other event personnel – may include: schedules, updating the company on planning progress, attending fittings, production meetings and wardrobe production meetings
- creating and maintaining paperwork communications – may include: measurement sheets, schedules, notice boards and announcements, minutes of wardrobe production meetings and production diary.

The learner's role in the wardrobe department will extend to operating as a wardrobe team member during and after performances. They will carry out necessary tasks during the performance process in the following areas:

- during the run of the show: maintaining and storing costumes, laundering, cleaning and dry-cleaning and maintaining decorative finish
- costume storage following the performance: returning hired costumes, dry-cleaning, laundering, removing decorative finish as appropriate, packing and protecting, inventorying and recording where costumes are stored
- communication with the wardrobe team and other event personnel: attending and contributing to meetings, and creating minutes, schedules, lists, announcements and memos.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Explore the organisation, roles and responsibilities of a wardrobe department</b>			
1A.1 Demonstrate a limited knowledge of wardrobe organisation, roles and responsibilities.	2A.P1 Demonstrate a working knowledge of wardrobe organisation, roles and responsibilities.	2A.M1 Demonstrate a sound and secure working knowledge of wardrobe organisation, roles and responsibilities.	2A.D1 Demonstrate an effective, detailed and informed working knowledge of wardrobe organisation, roles and responsibilities.



Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Operate as a member of a wardrobe team during and after performance</b>			
1B.2 Contribute to the preparation and management of costumes for a performance, carrying out the requirements of the role by carrying out directed tasks.	2B.P2 Contribute to the preparation and management of costumes for a performance, carrying out the requirements of the role with competence and ensuring safe working practices.	2B.M2 Contribute proactively to the preparation and management of costumes for a performance; carry out the requirements of the role with competence, attention to detail, commitment and ensure safe working practices.	2B.D2 Contribute proactively to the preparation and management of costumes for a performance; carry out the requirements of the role with competence, attention to detail, efficiency, confidence, commitment and ensure safe working practices.
1B.3 Demonstrate communication skills with other team members/personnel during the production process.	2B.P3 Demonstrate appropriate use of relevant communication skills during the production process.	2B.M3 Demonstrate capable use of communication skills during the production process using appropriate channels and methods, and ensuring communications achieve their objective.	2B.D3 Demonstrate effective, mature and confident communication skills during the production process using appropriate channels and ensuring success in meeting objectives.
1B.4 Demonstrate costume care skills during and after performance with guidance.	2B.P4 Demonstrate competent costume care skills during and after performance.	2B.M4 Demonstrate competent costume care skills during and after performance, showing an efficient approach to activities and processes.	2B.D4 Demonstrate competent, effective and successful costume care skills during and after performance, showing efficiency, insight, foresight and autonomy.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit. The same stimulus materials may be used to generate assessment evidence for this unit, but the way it is approached through the assignments must be different.

## Resources

The special resources required for this unit are:

- a well-equipped wardrobe facility that complies with health and safety regulations
- a wardrobe storage space
- backstage areas that can be used as a dressing room
- a laundry area and laundry equipment
- a stock of costumes or a budget to purchase and/or hire
- access to ICT for production schedules, plans, communications etc
- ideally an opportunity to visit a theatre's wardrobe department for research purposes.

## Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

The unit focuses on the wardrobe department within a performing arts organisation. It allows learners to demonstrate and apply their knowledge of wardrobe roles, responsibilities and functions through research and practical activities. The unit will culminate with learners contributing to the production processes for an actual performance event.

Evidence for the learning aims will be in the form of an ongoing process portfolio. For learning aim A, the portfolio may include a reference resource of notes, handouts and materials generated from research obtained from visits, guest speakers, individual and group research and taught classes, as well as organisational diagrams showing the relationships between roles within the wardrobe team and roles in the wider production team.

For assessment purposes, the portfolio evidence should include paperwork related to specific wardrobe roles (as listed in the unit content) generated in response to scenario-based activities, simulations and role play where learners have explored and demonstrated a developing working knowledge of wardrobe planning and production skills. Evidence may, therefore, include simulated (or actual) budgets, measurement sheets, material and equipment inventories, memos, minutes, action plans, risk assessments etc. Learners may choose to present evidence using computer technologies such as social networking and blogs. Assessment evidence will also include teacher observation records and could include video or audio recordings of practical activities relevant for this unit such as meetings and planning sessions.

Learning aim B will be evidenced through documentation relating to the planning and preparation of costumes for an actual performance. Learners are most likely to be working under the requirements of a director's and costume designer's brief. Although different tasks and responsibilities may be managed by sub-teams or individuals in a larger wardrobe team, it is important that all learners produce evidence of involvement in most areas of the process. Evidence should include a

production diary, schedules, minutes of meetings, action plans, reports, draft costume designs, construction and making notes, photographs and copies of communications, risk assessments and where appropriate, inventories and costume hire details etc.

During the rehearsal stage, notes from dress parades, technical and dress rehearsals should also be included as evidence. Paper-based documents should be annotated by learners where appropriate and in accordance with production developments. Teacher observation reports and possibly witness statements will be useful and peer observation should also be encouraged. The production diary should record learners' activities during and after the performance. Centres may give consideration to learners contributing to a company production blog and video/audio is also an acceptable format for production diaries.

## Assessment – Level 2

### 2A.P1

In response to taught content and own research and investigation, learners will demonstrate a working knowledge of the organisation and operation of wardrobe teams. Portfolio evidence including notes, organisational diagrams and job descriptions will show the learner has understanding of the roles, responsibilities and relationships in wardrobe and production teams.

### 2B.P2

Learners will make a well-grounded contribution to the preparation of costumes for a performance event. Their contribution will show that they clearly understand their role in the wardrobe team and the tasks they should complete. They will respond appropriately to instructions from directors, production managers, personnel and peers working in the team. Tasks will be carried out according to instructions and completed to an acceptable standard.

### 2B.P3

Communications will be appropriate using terminology and language that is mostly relevant to communicate instruction and/or intention. Forms of communication will be fit for purpose but the range of forms of communication may be limited in relation to the intended audience and purpose.

### 2B.P4

Costume care skills will be evident in the learner's manner and conduct during and after performances. Costumes will be cared for to ensure they are available, can be readily located by performers and are usable in the performances. Following the performance, similar care will be shown in the handling, cleaning and/or removal of decoration and the return of costumes to storage or the hire company.

### 2A.M1

Learners will show sound working knowledge of the organisation and operation of wardrobe teams. This will be evidenced in portfolios and in response to activities where they develop their practical understanding of responsibilities and processes. Evidence will show a secure understanding based on learners' own research and investigation. Learners will be receptive and will respond to instruction and developmental feedback, showing willingness to develop their understanding.

### 2B.M2

Learners will show a good and developed understanding of their role and the tasks that are relevant to the role. Their understanding will be evident in the proactive way they approach their role. They will contribute ideas and suggestions, and will give as well as receive instruction. Their documentation, communications, handling and management of materials, equipment and resources will be executed thoughtfully and completed with detail.

### 2B.M3

Learners should demonstrate capable use of different forms of communication, for example, written and oral messages will be clear and responses to queries will be handled in an appropriate manner. Forms of communication will be suited to the audience and purpose; they may include verbal and written communications, memos, emails, messages on notice boards, notes on production blogs etc. Learners will respond to and handle queries appropriately.

### 2B.M4

Learners will demonstrate an understanding of storage, repairing and cleaning throughout the performance process. They will give thought to production needs in relation to safety, storage, maintenance and security of costumes, as well as to the needs of performers during the run.

### 2A.D1

As a result of thorough research and investigation, learners will be knowledgeable and confident in their understanding of the organisation and operation of wardrobe teams. Portfolios will show a strong awareness of individual roles and responsibilities and the impact of planning and organisation on the whole production process.

### 2B.D2

Learners achieving Distinction for this criterion will be effective in their role and will complete their tasks to a high standard. They will show resourcefulness and confidence, will complete tasks autonomously and will work well to deadlines and within other constraints such as budgets and resources. They will be wholly dependable and reliable throughout the planning and preparation process.

### 2B.D3

Communications will be efficient, self-assured and effective in the expression of intention and/or instruction. Learners will be clear in their use of terminology and purpose. Learners will follow up on communications where necessary to ensure they have achieved their objective. Learners may be judicious in their choice of communication method to ensure expedience and suitability of the method for the intended recipients. Learners will respond to and handle queries efficiently.

### 2B.D4

Learners will be able to make decisions with regard to costume care with autonomy. They will be able to plan ahead, possibly to accommodate and deal with unforeseen circumstances and to manage all stages of the performance and post-performance wardrobe process with success.

## Assessment – Level 1

### 1A.1

Learners will identify wardrobe team roles and be able to list responsibilities as well as the key organisational and production management areas within the wardrobe team. Evidence will be contained in a learner's portfolio in simple and unelaborated form.

### 1B.2

Learners will show some understanding and acknowledgement of responsibilities of their own role and the roles of others. They will carry out tasks according to instruction and will complete their tasks to a basic but satisfactory standard. Planning and process documents will be of a basic standard.

### 1B.3

Learners will communicate with other team members and/or production personnel. The communications will be in relation to defined objectives, for example, requesting other team members to assist in the moving and storage of a number of costumes and presenting a list of in-stock fabrics. The communications will be presented in a form that is appropriate to its intended recipient. The communication will be sufficiently clear and will achieve its objective.

### 1B.4

Learners will require guidance when taking care of costumes during the performance run but they will respond to instructions and carry out tasks to an acceptable standard.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1B.2, 2B.P2, 2B.M2, 2B.D2 1B.3, 2B.P3, 2B.M3, 2B.D3 1B.4, 2B.P4, 2B.M4, 2B.D4	All Dressed Up	<p>As a trainee member of a wardrobe team in a busy theatre, you will take part in in-house training to develop your knowledge and expertise of theatre wardrobe.</p> <p>The theatre company is putting on a production. There is a wide range of tasks that the wardrobe department needs to carry out and as a team member you will contribute throughout the planning and production stage to make sure the costumes are ready for the performances.</p> <p>During the production your wardrobe team will be working hard to make sure all costumes are cared for and ready for the performers to use. Even when the curtain comes down on the last night your job does not end – costumes will need cleaning and storing ready for future use or they will need to be returned to the hire company.</p>	<p>Portfolio evidence including:</p> <ul style="list-style-type: none"> <li>● research notes</li> <li>● an organisational chart, job descriptions, and planning and organisation documents</li> <li>● teacher observations and witness statements</li> <li>● a production diary to include copies of minutes of meetings, action plans, paper communications and working documents including schedules, budgets, inventories etc.</li> </ul>

# Unit 30: Choreographing Dance

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Did you know that whenever you are listening to music and find yourself starting to move, you are choreographing dance? Many dancers find themselves choreographing dances in their career, whether to showcase their own skills in a performance or audition, or as part of their role as a dancer. This is why all dancers need to develop understanding of the processes and possibilities of choreography.

Every piece of dance performed in the theatre, on television, for films, music videos or even in the street, has been choreographed by someone. In the majority of these examples, the choreographer has taken time to explore ideas, develop movements, work with dancers and think about how they will use space, dynamics, relationships, actions and dance styles.

Work for this unit will provide you with practical experience of how to choreograph dance pieces for performance. You will have opportunities to explore choreographic ideas that come from different forms of accompaniment; this could be music, sounds or silence. Dance can be about anything - you could work from original ideas or stories, inventing movement for yourselves or for others. You could try out ideas based on the work of other choreographers, from seeing something performed by professional dancers. Dances can be created for all kinds of places and reasons; the focus should be on exploring and trying out different styles and ideas.

Choreography is exciting and creative. It involves not just initial experimentation but what happens next: how to craft individual ideas into a structure. You will find out how to take your steps and moves, select the best, then manipulate and refine them.

The final part will be to perform them and this needs cooperation and application, so you must be ready to share your work with other members of your group. Dances can be shown, informally to one another, or on stage in showcases or productions.

## Learning aims

In this unit you will:

- A explore and develop the processes of choreography and review your own practice
- B use your choreographic skills to create dances for rehearsal and performance.

## Learning aims and unit content

### What needs to be learnt

#### Learning aim A: Explore and develop the processes of choreography and review your own practice

Learners will take part in practical workshop sessions that will allow them to explore the processes of creating choreography and explore and develop choreographic ideas.

#### The processes of creating choreography from original ideas through to completed dances including:

- improvising movements, using all parts of the body, to create dances from –
  - steps
  - twists
  - turns
  - leaps
  - gestures
  - stretches
  - bends
  - contraction
  - release
  - travelling
  - stillness
- taking improvisations forward from initial ideas and developing them further
- creating motifs, key phrases
- selecting movements that work, refining them
- manipulating ideas and movements, such as motifs, through repetition towards final ideas.

Stimuli from which to develop choreography could include:

- different styles of dance and their unique choreographic demands
- visual, auditory, kinaesthetic, ideas, tactile
- music/accompaniment styles
- current themes or trends in dancing
- social and historical influences on dance styles
- professional dance works
- the work of other choreographers.

#### Adding structure to choreography

Learners will need to explore how choreography is structured to form complete dances.

During practical workshops learners may explore the following:

- motif
- phrase
- sequence
- section
- whole dance composition
- rondo

*continued*



### What needs to be learnt

- question and answer
- theme and variation
- binary
- ternary
- collage
- canon
- chance.

### Learning, reviewing and evaluation processes

Learners should review the development of their own practice in choreography.

When reviewing their own practice, learners should:

- identify their strengths and areas for development, e.g. using and responding to feedback from teachers and peers, reviewing their own work on video
- set targets and agreed success criteria, e.g. SMART targets, long-term and short-term goals, identifying and using specific exercises to improve skills
- track their progress, e.g. by keeping a log, measuring 'distance' travelled towards goals, updating targets, engaging in discussions.

Learners should also develop good working practices, including:

- being organised
- being focused
- being willing to experiment
- listening
- observing others
- reviewing and evaluating the work of others.

### What needs to be learnt

#### Learning aim B: Use your choreographic skills to create dances for rehearsal and performance

Learners will need to use the choreographic skills developed in the previous learning aim to create dances. They should create different performance groups and spaces by crafting their ideas in structures, selecting the best ideas and refining materials.

##### Making dances for performance groups

For performance groups, learners should choose at least two from the following:

- solo
- duo
- trio
- quartet
- small groups
- large groups.

##### Making dances for performance spaces

For performance spaces, learners need to choose at least one from the following:

- studio
- theatre
- site-specific or environmental
- dance for film.

Features to consider:

- size of space
- position of the audience
- position of other performers
- sight-lines
- sets
- entrances and exits
- costumes.

##### Rehearsing and performing dance

Learners should work with dancers during rehearsals to polish work to performance standard:

- building work through rehearsal
- working with/without accompaniment
- polishing work through rehearsal through to performance.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Explore and develop the processes of choreography and review your own practice			
1A.1 Demonstrate limited exploration of, and response to, stimuli and ideas for choreography.	2A.P1 Demonstrate exploration of, and competent response to, stimuli and ideas for choreography.	2A.M1 Demonstrate exploration of, and competent response to, stimuli and ideas for choreography, with focus and appreciation of the potential of the material.	2A.D1 Demonstrate exploration of, and competent and effective response to, stimuli and ideas for choreography, with focus, imagination and consistent appreciation of the potential of the material.
1A.2 Demonstrate the limited application of choreographic structures.	2A.P2 Demonstrate competent application of choreographic structures.	2A.M2 Demonstrate competent and confident application of choreographic structures.	2A.D2 Demonstrate competent, confident and considered application of choreographic structures.
1A.3 Present a review of the choreographic processes explored and applied, identifying strengths and areas to develop.	2A.P3 Present an ongoing review of the choreographic processes explored and applied, describing strengths and areas to develop, setting achievable targets for improvement.	2A.M3 Present a detailed and ongoing review of the choreographic processes explored and applied, describing the achievement of the success criteria, setting achievable targets for improvement.	2A.D3 Present a detailed and ongoing review and evaluation of the choreographic processes explored and applied, making qualitative judgements about the achievement of the success criteria, setting and justifying achievable targets for improvement.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim B: Use your choreographic skills to create dances for rehearsal and performance.			
1B.4 Demonstrate limited application of choreographic skills in rehearsal and performance.	2B.P4 Demonstrate competent application of choreographic skills in rehearsal and performance for performance groups and spaces.	2B.M4 Demonstrate thorough application of choreographic skills in rehearsal and performance for performance groups and spaces.	2B.D4 Demonstrate thorough and successful application of choreographic skills in rehearsal and performance for performance groups and spaces.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are a practical dance space, preferably with sprung floors and mirrors, access to sound equipment and a video/DVD recording and playback facility. It is advisable that learners have access to DVD resources, theatre visits and workshops with professional artists and performers.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

The nature of this unit is developmental. Evidence for this unit will be generated through practical exploration sessions of stimuli and ideas supplied by the teacher or learners. Following on from workshops where choreographic ideas will be developed, there will be rehearsals and workshop performances of material.

Evidence for learning aim A should be through recordings of practical exploration and application of choreographic ideas and structures. Teacher observations and/or witness statements should further support this evidence. A choreographer's log should be used by learners as an ongoing way of identifying their strengths and areas for development, to note the desired success criteria for each choreographic exercise, their targets and progress. Although the log can be presented in written form, a blog, video diary or series of recorded viva voce sessions is also appropriate.

Evidence for learning aim B should be through recordings of the practical application of choreographic skills for self and/or group dances and the exploration of choreography for different performing spaces. There should be video recordings of rehearsals and the formal or informal performance of choreography.

### Assessment – Level 2

#### 2A.P1

Learners will respond to stimuli provided by either the teacher or themselves. They will explore these stimuli or ideas based on chosen starting points, such as the unique demands of individual dance styles, current trends in dance, social influences on dance or viewed repertoire. They will explore and develop dance through simple choreographic exercises. The responses will incorporate improvisation, development of sequences through repetition, creating motifs and manipulating them, selecting ideas that work and rejecting those that do not. They will explore working with accompaniment.

#### 2A.P2

Learners will apply simple choreographic structures that they have explored to bring form to their dance ideas. They will take simple movement motifs, phrases and sequences, and order them, using one or more straightforward systems, such as binary, canon, or question and answer, so that choreography can be learned and danced by themselves and/or others.

### 2A.P3

Learners will present an ongoing review, in the form of a choreographer's log, charting the relative success of the exploration of their ideas. They will document those ideas that were successful, as well as those that were not, and set achievable targets for future improvement.

### 2B.P4

Learners will apply their choreographic skills by working competently on their ideas in rehearsal and performance. Rehearsals will be an extension of the workshop process and involve cooperation with other dancers in the refinement of the ideas. Work will be performed in suitable spaces chosen for the occasion, through 'informal sharings' or, more formally, to an audience. Choreography will be finalised through rehearsals, and then performed through informal or formal opportunities, as sequences of dance that can be recalled and executed by the individual learner and/or others.

### 2A.M1

Stimuli and ideas will be responded to and explored with focus, showing appreciation of what the starting points could become. Dance motifs, phrases, sequences and sections will be seen as places to go from, towards more complex and polished dances.

### 2A.M2

Initial dance ideas will be ordered through the confident application of one or more simple choreographic structures, giving shape and form to movements. They will develop motifs, phrases, sequences and sections by applying one or more systems, such as collage, rondo or canon, to create dances that can be learned by themselves or others and accurately reproduced.

### 2A.M3

Learners will produce a detailed review of their choreographic processes, in the form of a choreographer's log, showing how these were applied. They will document the way the agreed success criteria for each exercise have been achieved, or not, and set achievable targets for future improvement.

### 2B.M4

Choreographic skills will be thoroughly used in rehearsal as development tools to hone the dance(s) into a final form that can be danced by the learner and/or others in a suitable space. Rehearsals will be an extension of the workshop process and involve full cooperation with other dancers in the refinement of the ideas. Choreography will be fixed through rehearsals and then performed through informal or formal opportunities, as dances that can be accurately recalled and executed by the individual learner and/or others.

### 2A.D1

Stimuli and ideas for choreography will be imaginatively explored by learners, showing their full appreciation of what the work could become. Dances will emerge that are evidence of a depth of focus on both initial ideas and how to develop them. The subsequent dance(s) will be both polished and refined.

### 2A.D2

Initial dance ideas will be ordered through the confident and considered application of choreographic structures, giving clear shape and form to movements. Learners will develop motifs, phrases, sequences and sections into whole dances by applying one or more systems, such as chance, or theme and variation, to create dance(s) that can be learned by themselves or others and accurately reproduced.

**2A.D3**

The review and evaluation of the work and processes explored, in the form of a choreographer's log, will be detailed. Qualitative judgement will have been applied throughout, to the relative success of the dance(s), related to the original agreed success criteria. Targets set will be fully justified and achievable.

**2B.D4**

The learner will successfully use choreographic skills in rehearsal as development tools to hone the dance(s) into a final form that can be danced in a suitable space by themselves and/or others. Rehearsals will have explored new variations to developmental ideas, involving full cooperation with other dancers in the refinement of the ideas. Choreography will be polished through rehearsals and then performed through informal or formal opportunities, as dance(s) that can be fully and accurately recalled and executed by the individual learner and/or others.

**Assessment – Level 1****1A.1**

Learners will explore ideas and stimuli, using simple choreographic exercises, to develop straightforward responses using steps and movements. Responses may be limited.

**1A.2**

Choreographic structures, such as repetition, will be applied in a limited way to dance ideas to create form from simple motifs, phrases or sequences.

**1A.3**

The review will have simple observations on the success, or otherwise, of choreographic exercises in learner records, such as in a choreographer's log. Much will be descriptive but some strengths and areas for improvement will be evident.

**1B.4**

Simple choreographic skills will be seen in rehearsal and performance so that dance ideas can be finalised and learned by themselves and/or others, and reproduced. Simple sequences will be shared with others, although the input of the teacher or others may be required for realisation to take place.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1A.2, 2A.P2, 2A.M2, 2A.D2 1A.3, 2A.P3, 2A.M3, 2A.D3 1B.4, 2B.P4, 2B.M4, 2B.D4	Responding to Music	<p>As a member of a dance company you have been asked to develop work as a small performing group to explore choreographic processes.</p> <p>You will work in pairs first, to develop a short piece of improvisation based on a piece of music. You will share your ideas with another pair and put the two short pieces of choreography together as a question and answer.</p> <p>You will maintain an ongoing review and evaluation of the work and share your thoughts at the end of each session.</p>	<ul style="list-style-type: none"> <li>• Practical exploration workshops, performance, video evidence.</li> <li>• Learner and peer observations, choreographer's log.</li> </ul>



# Unit 31: Community Arts

Level: **1 and 2**

Unit type: **Mandatory**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Have you ever wanted to use your creativity to make a difference to your community?

This unit will allow you to apply skills and techniques learned in other units, e.g. acting, dance, design or technical skills, to a project with a community focus. You will also develop additional skills and techniques needed for planning, developing and realising a community arts project.

Community arts is a vital, exciting and rewarding area where many performing artists gain valuable experience. The work can take place for many different reasons: to educate people around a particular issue, support groups with specific needs and to celebrate community achievements or skills.

What kinds of organisations are involved in community arts? Who are the people running community arts projects? Where do the projects take place? Who pays for them? These are just a few of the questions this unit will help you answer.

Community arts is the area where you may get your first employment opportunities and experience of working in the performing arts sector.

Working as part of a group, you will be involved in a community arts project. It may focus on drama, dance or music or it might be multi-disciplined.

As well as developing artistic skills and interests, you will begin to have an understanding of how the arts can make a genuine contribution to improving people's lives and lead to social cohesion.

Once you have the understanding you need, you will develop your own project and be able to put your knowledge and skills from this, and other units, into practice.

## Learning aims

In this unit you will:

- A understand community arts organisations and projects
- B contribute to the planning and development of a community arts project
- C take part in a community arts project.

You must not use the assessment evidence for this unit as evidence of achievement in any of the mandatory or optional specialist units.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Understand community arts organisations and projects</b></p> <p>Learners should undertake research activities to explore and understand the types of organisations that are involved in community arts and the projects they deliver.</p> <p><b>Types of organisations and their purpose</b></p> <p>Learners should find out about at least <b>two</b> types of organisation that typically deliver community arts projects, for example:</p> <ul style="list-style-type: none"> <li>● third sector organisations, e.g. a charity or social enterprise</li> <li>● community interest companies e.g. Bee Arts Community Interest Company, Wash Arts Community Interest Company</li> <li>● public bodies, such as local or county councils</li> <li>● private companies or businesses.</li> </ul> <p>Learners should consider the purpose of the chosen types of organisation, for example:</p> <ul style="list-style-type: none"> <li>● serving a physical community by working in a specific place</li> <li>● serving a community of interest by working with a particular profile of people, e.g.:             <ul style="list-style-type: none"> <li>○ children</li> <li>○ older people</li> <li>○ people with specific needs.</li> </ul> </li> </ul> <p>Learners should explore the similarities and differences of the work of the two chosen types of organisation.</p> <p><b>Community arts projects</b></p> <p>Learners will need to look at, in detail, at least <b>two</b> community arts projects. These might be projects carried out by the organisations studied above.</p> <p>They will need to understand the following:</p> <ul style="list-style-type: none"> <li>● who are the main beneficiaries of the projects?</li> <li>● what are the objectives of the projects?</li> <li>● what difference will the projects make to the beneficiaries and their communities?</li> <li>● is this a 'one-off' project or a long-term project?</li> </ul>

## What needs to be learnt

### Learning aim B: Contribute to the planning and development of a community arts project

Learners will need to undertake activities to make a positive contribution to the planning and development of their own community arts project.

Activities will include the following.

#### Exploring and researching ideas for a project

Creative ideas will need to be at the heart of the project. The activities or experience of the beneficiaries will be paramount in order to run a successful community arts project.

Learners may also need to find out some information to make the project successful. This may include information about the needs of the project's beneficiaries or wider research about an issue that is being explored by the project.

#### Planning and developing the project

- Planning
- This may include: considering who the beneficiaries of the project will be, what resources will be needed and how they will be sourced. Action plans will be needed and, where learners are working in groups, should include details of individual roles and responsibilities. Key deadlines will need to be agreed and milestones set.
- Development and creation of content

Learners will then need to create the content appropriate to the planned project.

- The skills that learners may use to create the content of the project may come from other units, such as dance, drama, music or production skills. During development stages, learners will need to practice and refine the skills that will be relevant to their role, for example:
  - performance skills – dance, drama, music, musical theatre
  - construction skills – masks, puppets
  - technical skills – lighting, sound, recorded media
- Additional skills developed specifically for this unit may also be used, for example:
  - leadership skills – leading workshops
  - administration skills – booking venues, equipment and other resources, liaising with agencies, ensuring of health & safety and legal issues such as child protection are considered.

Learners may need to prepare content and/or rehearse material to be used.

During preparation and/or rehearsal stages, learners should:

- attend and actively participate
- apply relevant skills and techniques
- respond to feedback, direction and/or instruction as required
- work safely at all times.

**What needs to be learnt****Learning aim C: Take part in a community arts project**

Learners will need to take part in a community arts project. The project can be an individual or group project. Where learners work as a group, individual roles and responsibilities must be clear.

Learners will need to put the plans and research undertaken, and the creative ideas developed in the previous learning aim into practice, making a positive contribution to the project.

In the delivery of the project learners should:

- actively participate
- apply relevant skills and techniques
- respond to the needs of the audience/participants as appropriate
- work safely at all times.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A:</b> Understand community arts organisations and projects			
1A.1 Identify the purpose of organisations involved in community arts work, outlining the key features of projects.	2A.P1 Identify the purpose of organisations involved in community arts work, describing the key features of projects.	2A.M1 Describe the purpose of organisations involved in community arts work, explaining the key features of projects.	2A.D1 Explain the purpose of organisations involved in community arts work, analysing the key features of projects.
<b>Learning aim B:</b> Contribute to the planning and development of a community arts project			
1B.2 Apply ideas for a community arts project by carrying out directed tasks.	2B.P2 Contribute relevant ideas to the development of content for a community arts project demonstrating competent research skills.	2B.M2 Contribute, apply and shape ideas to the development of content for a community arts project demonstrating competent research skills.	2B.D2 Contribute, apply and shape imaginative and relevant ideas to the development of content for a community arts project demonstrating competent and effective research skills.
1B.3 Contribute to the planning and development of a community arts project. #	2B.P3 Contribute to the planning and development of a community arts project using relevant skills and techniques competently. #	2B.M3 Contribute to the planning and development of a community arts project using relevant skills and techniques competently and confidently. #	2B.D3 Contribute to the planning and development of a community arts project using relevant skills and techniques competently and confidently, showing insight. #

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Take part in a community arts project</b>			
1C.4 Take part in a community arts project using relevant skills and techniques.	2C.P4 Take part in a community arts project using relevant skills and techniques competently.	2C.M4 Take part in a community arts project using relevant skills and techniques competently and confidently.	2C.D4 Take part in a community arts project using consistently relevant skills and techniques competently and confidently.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit will depend on the community arts project being developed. Learners should have access to an appropriate range of planning and research tools, including access to the internet. The use of case study material or visits by, or to, relevant organisations may be of benefit to learners.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

This unit may allow learners to apply skills gained in other units to a community based project; however, learners must not use the assessment evidence for this unit as evidence of achievement in any of the mandatory or optional specialist units.

Learners should compile a log, blog or scrapbook, which should include information about the role of community arts organisations, projects and beneficiaries. Learners should produce a summary of their case study materials to demonstrate their findings and outline how this will inform their own work. This may be presented in any relevant format, for example report, recorded presentation or podcast. Teacher observations and witness statements may also be used to support evidence.

Learners should include in their log or scrapbook details of their planning and research activities. They should outline how their findings have given them their ideas for their own community arts project. They should clearly reference their sources and comment upon their validity. Practical exploration of ideas may be evidenced through recordings of key sessions or classes. Learners can then comment upon the development process and the skills they were applying. Annotated photographs may be included to show a learner developing their individual role within the group project and where group work is undertaken teacher observations and witness statements may also be used as supporting evidence.

A recording of the community arts project event or outcome should be made, showing each learner undertaking his or her role. Learners should also outline their contribution to the realisation of the project in their log or scrapbook.

### Assessment – Level 2

#### 2A.P1

Learners will be able to provide descriptions of the features of community arts organisations and projects, referring to specific examples. For example, a learner might identify disadvantaged children as a main beneficiary group of community arts organisations stating how a specific project meets those needs.

#### 2B.P2

Learners will undertake planning and research activities individually, or as part of a group, to generate ideas for their own community arts project. While the ideas contributed may not be innovative, they will be viable and appropriate to the type of project being developed.

#### 2B.P3

Learners will contribute to the planning and development of the project in a generally appropriate manner using relevant skills. If working as part of a group they will be a generally valuable member of the team but may need some support to work in an effective manner.

#### 2C.P4

Learners will work as part of a group to realise a community arts project. The individual role will be appropriate to the type of project. Learners will be able to use skills to contribute to a successful community arts project.

#### 2A.M1

Learners will be able to describe the purpose of community arts organisations, referring to specific examples. For example, a learner might describe how 'improving life chances' is a key aim of community arts organisations. They will be able to explain the key features of specific community arts projects, referring to the case studies they have looked at. For example, a learner might describe the aims of a project, the needs of the intended beneficiary group and explain how the project meets its aims.

#### 2B.M2

Learners will undertake effective planning and research activities individually, or as part of a group. They will use their research to generate relevant ideas for their own community arts project.

#### 2B.M3

Learners will work appropriately at all times showing commitment to the project and the use of relevant skills. They will be able to organise their time and resources appropriately and, if working as a member of a group, will be able to take the lead on some activities.

#### 2C.M4

Learners will work as part of a group to realise a community arts project. The individual role will be appropriate to the type of project. Learners will be able to select and use appropriate skills in a sustained way to contribute to a successful community arts project.

#### 2A.D1

Learners will be able to analyse the purpose of community arts organisations, referring to specific examples. For example, a learner might analyse how community arts organisations work with statutory bodies, such as local councils or schools, to provide alternative provision for 'hard to reach' groups. Learners will be able to analyse the key features of specific community arts projects, referring to the case studies they have looked at and other research they have undertaken. For example, a learner might analyse the aims of a project and the needs of the intended beneficiary group, analysing how the project meets its aims and the difference it makes. They may also comment upon areas such as sustainability, monitoring and evaluation processes, and cost effectiveness, as appropriate.

#### 2B.D2

Learners will undertake consistently effective planning and research activities individually, or as part of a group, to generate ideas for their own community arts project. The ideas contributed will be imaginative, viable and appropriate to the type of project being developed.

#### 2B.D3

Learners will work with total commitment showing effective use of appropriate skills and techniques. Their contributions will ensure the successful planning and development of the project. If working as part of a group, they will be able to take the lead when required but will also be sensitive to the work undertaken by others.

#### 2C.D4

Learners will work as part of a group to realise a community arts project. The individual role will be fully appropriate to the type of project. Learners will be able to select and use appropriate skills in an imaginative and sustained way to contribute to a successful community arts project.



**Assessment – Level 1****1A.1**

Learners will be able to identify the features of community arts organisations. Work will, however, lack detail and may not give examples. They will be able to outline some of the features of community arts projects but may not refer to the case studies they have looked at.

**1B.2**

Learners will undertake planning and research activities to a basic standard. They may generate some ideas or contribute to those of others.

**1B.3**

During the planning and development of the project, they will be able to undertake tasks when directed to do so.

**1C.4**

Learners will take part in group activity to realise a community arts project. The individual role will make a positive contribution.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1	'Our Community'	<p>You have developed several skills throughout your course, and as a group, you want to use your talent and creativity to make a difference to your local community! How can you best do this? That is quite a big question, so it is time to find out.</p> <p>You are given two case studies for local community arts organisations that include details of community arts projects undertaken by each.</p> <p>Through discussion, research and interviews you become familiar with the key factors of community arts work and build an understanding of the who, what, where and why of community arts.</p> <p>You record all your findings and your journey of discovery in your scrapbook.</p> <p>You have begun to get ideas of how your group can contribute to the community arts scene in your area.</p>	<ul style="list-style-type: none"> <li>• Community arts scrapbook – to include case study materials, notes and images.</li> <li>• Teacher observations.</li> </ul>

Criteria covered	Assignment	Scenario	Assessment evidence
1B.2, 1B.3, 1C.4, 2B.P2, 2B.P2, 2C.P4, 2B.M2, 2B.M3, 2C.M4, 2B.D2, 2B.D3, 2C.D4	'The Little Dreamers'	<p>You have identified children as the main beneficiary group. You will work with a local primary school. Your project will use drama and dance to improve self-esteem and confidence.</p> <p>You have researched the best methods and activities that you will use, and you each have an individual role to play. For example, one person will lead the warm-up games, another person will teach a short dance sequence and another will lead an improvisation activity. Other roles may include preparing and playing music or organising props and other resources.</p> <p>Informed by your research, you begin to plan the confidence-building workshop. You try out your ideas and discuss how to improve. You use teacher and peer feedback to refine your ideas.</p> <p>The day has come, and you are fully prepared, so it is time to enjoy the workshop. Remember what you have learnt to make sure the aim of the project is achieved; the most important people at the workshop are the children you are setting out to help.</p>	<ul style="list-style-type: none"> <li>● Community arts scrapbook – to include planning and research processes, notes and findings.</li> <li>● Recordings of project development and outcome.</li> <li>● Teacher observations.</li> </ul>



# Unit 32: Directing Performance

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Actor: 'How many directors does it take to change a light bulb?'

Director: 'What do you think...?'

It is often said that an uncertain director – one who does not know what he or she wants – is the actor's worst nightmare. The director's role is perhaps the most challenging and exciting of all roles in theatre. It is the director who has responsibility for interpreting the play and coming up with a vision that will shape the production into a meaningful and satisfying experience for the audience. Every director has a different approach, but they all have to be flexible in the way they work to get the very best from their assembled company of actors, designers and technicians.

Directing requires the ability to take the play and transform the words on the page into an artistic vision. It also needs research skills to ensure a coherent production concept, as well as teamworking and personal skills in order to encourage, support and develop actors. Organisational skills are needed to manage the rehearsal process, plus confidence, which will inspire the company towards creating a rewarding experience for everyone when the artistic vision is finally shown to its audience. During rehearsals, the director is the outside eye – seeing the performance the audience eventually sees.

In this unit you will learn what the director needs to do to ensure the success of the production. Through practical activities and explorations you will get to grips with the director's role in planning, rehearsing and realising an extract from a play text.

The unit will give you a practical hands-on introduction to the director's job, helping you develop important skills in working with a play text, researching and interpreting the play as you come up with your vision and artistic intention as to how it will be staged. Through your creative interpretation you will make decisions regarding the staging, design and technical elements of the extract, and even if these cannot all be fully realised, you will have an opportunity to present your ideal vision for your show.

You will then have the experience of managing your actors (and possibly technicians) to provide a productive and enjoyable rehearsal process. Through rehearsals you will lead your actors, guiding and shaping their work towards the goal of performing a meaningful and satisfying piece of theatre to an invited audience.

## Learning aims

In this unit you will:

- A prepare the rehearsal and performance of an extract from a play text
- B direct an extract from a play from rehearsal through to performance
- C review rehearsal and own practice as a director.

## Learning aims and unit content

### What needs to be learnt

#### Learning aim A: Prepare the rehearsal and performance of an extract from a play text

Learners are required to plan and prepare the rehearsal of an extract from a play text. At pre-production stage, this will include assessing the suitability of the script, taking into consideration:

- casting with available actors
- resources required for rehearsals and performance
- performance space
- suitability of theme and content for intended audience
- potential of the selected script to sustain the interest of director, cast and audience
- any adaptation or editing required.

Learners will need to research, analyse and interpret the script prior to casting and the rehearsal process. This will include reading the extract and the whole play from which it is taken and:

- analysing dialogue and stage directions
- coming up with an interpretation and approach to directing the extract
- casting approaches
- thinking about style, e.g. naturalistic, radical, 'in yer face', vaudeville, farce, etc
- deciding on staging, e.g. end-on, in-the-round, traverse, environmental/experimental, etc
- stage planning: entrances, exits, placing of furniture, actor/audience relationship, etc
- design elements: aural and visual, including set, costume, props, lighting and sound
- assessing own interpretation and ideas against potential resources and constraints.

Having researched the play and arrived at an interpretation and approach for the extract, learners will present this through a director's briefing to their cast (and production team if applicable.) Presentation and explanation of the interpretation should include:

- plot, theme and intended style of the performance
- background information, e.g. the playwright, performance history of the play, social and historical context, etc
- director's own ideas for interpretation and approach
- creative ideas for staging, including set, lighting, sound, costume, etc (note that these may not be realised in practice but the learner as director should be able to present their briefing on the assumption they have access to appropriate resources)
- rehearsal schedule, e.g. read-through, exploratory work, character development activities, blocking, off-script rehearsals, technical rehearsal\*, dress rehearsal\* and performance.

\*It should be noted that learners are required to direct a workshop performance of the selected piece. While the provision of costumes and technical elements may be included, they are not a requirement.

## What needs to be learnt

### Learning aim B: Direct an extract from a play from rehearsal through to performance

Learners will direct the performance through a rehearsal process, in keeping with their plans and rehearsal schedule.

#### Personal and management skills

Throughout the rehearsal process, learners will demonstrate skills necessary to the role of director, including:

- time management
- giving and receiving feedback
- listening
- negotiating
- respecting the views and needs of others
- safe working practices
- adaptability and flexibility under changing production needs and circumstances.

#### Early rehearsals

Learners will conduct rehearsals according to their plans and approach, which may include the following:

- warm-ups, team building
- exploratory work with text, e.g.:
  - read-through
  - discussion
  - interpretation of dialogue
  - stage directions
  - sub-text
  - units of action
  - objective and super objective, etc
- off-text work, e.g.:
  - improvisations
  - themed games
  - observation
  - research, etc
- blocking
- stage picture and mise en scène
- character relationships
- character research, e.g. sharing findings, discussion
- guiding character development and actors' choices regarding vocal and physical interpretation.

*continued*

**What needs to be learnt****Later stage rehearsals**

Learners will continue to direct the extract throughout later stage rehearsals and performance:

- giving notes
- building dramatic shape, e.g.:
  - pace
  - tension
  - climax
  - changes in mood and dynamic
- incorporating stage business and activity
- off-book rehearsal deadline
- furthering exploratory activities, e.g.:
  - hot-seating
  - swapping characters
  - improvising actions before/after the scene, etc
- incorporating props and costumes
- polishing, e.g.:
  - specific actions or problem scenes
  - line calls
  - speed runs, etc
- handling technical rehearsals and dress rehearsals (where applicable)
- first performance – director's notes to cast and crew.



**What needs to be learnt****Learning aim C: Review rehearsal and own practice as a director**

Learners will carry out an ongoing review of their practice and development as directors.

When reviewing their own practice, learners should:

- identify their strengths, weaknesses and areas for development as directors with regular and ongoing reflection during all stages of the planning, rehearsal and performance process
- set SMART targets for development based on clearly identified characteristics for success, reviewing progress and updating targets.

Ongoing review and self-evaluation should address:

- skills in researching, analysing and interpreting the text
- skills in presenting own interpretation and 'creative vision' to others
- organisation and scheduling during the rehearsal period
- personal and work skills, including:
  - time management
  - organisation of rehearsals
  - communicating with others
  - negotiating
  - adapting
  - listening
  - sensitivity towards others, etc.

Ongoing review should also reflect on strengths and areas for development in the rehearsal and development of the work being directed, and include target setting and planning based on:

- what went well in rehearsal
- what went less well and needs further directing and development
- performance, staging and production problems and how they might be addressed.

Review should be informed by:

- self-criticism
- feedback from others (cast, crew, teachers) during pre-production and rehearsal
- feedback from audience following first performance.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Prepare the rehearsal and performance of an extract from a play text</b>			
1A.1 Interpret a performance text, with support, in order to communicate the nature of the text and rehearsal requirements at a director's briefing. #	2A.P1 Interpret a performance text and present a director's briefing, communicating intentions and showing a working understanding of performance and production expectations. #	2A.M1 Interpret a performance text and present an effective director's briefing, communicating creative intentions and showing a considered understanding of performance and production expectations. #	2A.D1 Interpret a performance text and present a confident and effective director's briefing, communicating and justifying creative intentions, showing a detailed, imaginative and insightful understanding of performance and production expectations. #
<b>Learning aim B: Direct an extract from a play from rehearsal through to performance</b>			
1B.2 Direct a performance showing directing skills, with guidance. #	2B.P2 Demonstrate competence when directing rehearsals, showing the ability to communicate and interpret ideas. #	2B.M2 Demonstrate competence and consistency when directing rehearsals, showing an ability to communicate and interpret ideas, shaping material towards performance. #	2B.D2 Demonstrate confidence, consistency and insight when directing rehearsals, showing an ability to communicate, interpret and develop ideas towards performance. #

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Review rehearsal and own practice as a director</b>			
1C.3 Identify strengths and areas to develop in own practice as a director, with support and guidance.	2C.P3 Present an ongoing review of the rehearsal process and own practice as a director, identifying strengths and areas to develop, setting achievable targets for improvement.	2C.M3 Present an ongoing review of the rehearsal process and own practice as a director, describing strengths and areas for development, setting achievable targets for improvement.	2C.D3 Present an ongoing review and evaluation of the rehearsal process and own practice as a director, making qualitative judgements about strengths and areas for development, setting and justifying achievable targets for improvement.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit include a suitable space, or spaces, for rehearsals and performances, taking into consideration that a number of learners may be directing rehearsals at the same time. Learners will need access to published texts, IT and library facilities for research. It will benefit learners to have access to video recording equipment to review rehearsals and performances.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

For this unit, learners are required to work on a scene or extract from a scripted play. The material selected must however provide potential for the learner director to engage with interpretation of the script, and have ideas for staging, mise en scène and design elements. The text should provide sufficient scope for a thorough and exploratory rehearsal process, through to refining the play for presentation to an audience.

It may not be practical to stage a fully resourced production, and presentations of rehearsed plays to an audience may be in the form of a series of workshop performances presented with minimal staging, a general lighting rig, etc.

It is important to remember that the assessment criteria should not be awarded in relation to the quality of the performance, although it goes without saying that an efficient and well-directed rehearsal process will hopefully result in an effective performance. For this unit, the learner is being assessed on their role as director, communicating their artistic intention and interpretation, and in planning and managing a detailed and effective period of rehearsal.

Learning aim A requires the learner to present their 'artistic vision' to their cast. This will be in the form of a 'director's briefing' and will need to be recorded on DVD for assessment purposes. Observation records and possible peer evaluations will be important in capturing this assessment activity. The director's briefing will be supplemented with the learner's research and planning, documented in a director's log, which may be in the form of written notes, plans, sketches, research and stimulus materials, podcasts, blogs, audio files, etc. Learners will be expected to produce a rehearsal schedule. The learner's ongoing review (learning aim C) will also be evidenced at this stage and may form a regular element of the director's log.

Learning aim B will be assessed through the ongoing rehearsal and performance process, when the learner directs the extract according to planning explained in their director's briefing. Depending on resources, learners/directors may be working with casts assembled from peers, or other year groups; there may also be a production team of technicians and designers (learners or staff). Continual assessment will include observation records, and ideally witness statements and peer evaluations.

It is recommended that some rehearsals are recorded for assessment purposes. The learner's portfolio should include annotated texts, notes taken during rehearsal, director's notes to cast (and production team if applicable), memos, communications and information related to text and interpretation, such as mood charts and production notes.

Where resources permit, some lighting and sound, as well as props and costume, will enhance the learners' experience as the director will have a realistic opportunity when directing technical and dress rehearsals.

Learning aim C is assessed through ongoing review and evaluation and may be evidenced in a number of ways, including regular entries in directors' logs, ongoing professional development plans, SWOT analyses and target setting. Learners may wish to use a number of evidence forms, including written reviews, online blogs, video/audio diaries, etc. Teachers may wish to include viva voce, interviews and seminars as further varied means of assessing this criterion. It is important to remember that the review and evaluation process must be ongoing to be effective, and to this end interim and milestone assessment is important throughout the unit.

## Assessment – Level 2

### 2A.P1

Learners will research and interpret their chosen script, showing a basic grasp of the key elements of the play and the chosen extract. In communicating their intentions in a director's briefing, the learner will outline why the text is suitable and explain in basic terms its plot, theme, structure and characters. The learner will articulate some creative ideas, for example, how they envisage the set, costume, lighting and use of sound. These ideas may be rather literal or represent a pedestrian and, more or less, direct 'off the page' interpretation of the play's instructions. They will have made clear decisions on the type of staging and audience/performer relationship. Their ideas should be practical, although may not be consistent or fully considered.

### 2B.P2

Learners will show a competent and positive response to managing the rehearsal process. Personal skills will be evident, including keeping to the agreed schedule, working safely, communicating intentions and ideas to performers so they understand the demands placed on them by character, staging and action. The learner/director may lack confidence or assertiveness, but will be able to handle the cast in a positive manner. The learner will show ability to communicate the playwright's intention and their own artistic vision to their cast. As director, they may incorporate the ideas of others, but should balance and justify this in keeping with their own intention.

### 2C.P3

Ongoing reviews in the form of a director's log, blogs, viva voce, etc, will regularly reflect on strengths and areas for development and describe these. The learner will set targets for improvement and describe progress in order to chart personal development alongside the development of the work through rehearsals to performance. Measurement of success against targets may be judged following feedback on the performance from spectators, and following feedback on the director's role from peers and tutors.

### 2A.M1

Learners' understanding and grasp of the play and the chosen extract will be sound – for example, if the play is an extract, they will relate the selected scene to the overall theme, plot and structure; similarly they will understand the background and context of the play and the playwright's intention. They will clearly identify the key elements of the extract, describing in detail, characters, setting, relationships and actions. For example, in a briefing for a production of Harold Pinter's revue sketch, 'Black and White', the learner might provide detail for the setting of a run-down cafeteria in the form of sketches or photographs, describing creative interpretive decisions, such as, a smoky interior, smeared mirrors, fading signage, sound effects of passing traffic, etc. They will express an opinion about the play's meaning and intended effect on the spectator. The director who has 'done their homework' will clearly communicate to the cast their requirements, including scheduling and how rehearsals will be run. The learner will present their ideal creative vision, but will also be able to indicate practical solutions where their ideas cannot be fully realised due to constraints in time and resources.

**2B.M2**

Directing and personal skills demonstrated during rehearsals will be sound and reflect the planning as proposed in the director's briefing. The learner's application to the role of director will be consistent throughout the rehearsal process. The learner will conduct each rehearsal, being fully prepared; the rehearsals will be clearly structured, including essential team-building and warm-up activities. The director may lead warm-ups, or delegate to others as part of an egalitarian team approach. Whilst clear in providing instruction, guidance and correction, the director will, if necessary, be able to listen to and accommodate the ideas of others, relating them to the needs and aims of the intended performance. The ability to shape the performance will be evident, with the director making (or agreeing) necessary adjustments and improvements to staging and actions to develop the material. The director will be able to discuss character interpretation and decisions with actors in an informed and considered way. Communication of instructions, ideas and intentions will be clear and the cast will be supported through a productive and well-organised working process.

**2C.M3**

Ongoing reviews will regularly reflect on strengths and areas for development and describe these in detail. The learner will set considered targets for improvement and describe, in detail, progress made. Target setting will include personal development as well as how the performance can be developed and improved through rehearsal techniques, technical direction and correction. Measurement of success against targets may be judged following feedback on the performance from spectators, and following feedback on the director's role from peers and tutors. Review will be characterised by the learner showing a conscientious and methodical approach to reflecting and planning on their professional development in the director's role.

**2A.D1**

Learners will show a detailed and informed understanding of the play text and the chosen extract. They will provide a clear and confident director's briefing, having been thorough, practical and resourceful in planning the rehearsal and performance process. Their approach and sense of conviction will suggest a director who will be capable of leading the cast through a secure and productive working process. The learner will present a well-researched overview of the play, its theme, plot and structure, along with relevant background information. They will present ideas for staging that are imaginative and creative, justifying their decisions (for example, for a production of Harold Pinter's 'Black and White', the learner might suggest background sound effects of a radio playing tinny music: songs the old ladies would have heard in their youth and suggesting they are stuck in their own pasts; that 'extra' background characters might move in slowed-down motion to suggest a dream-like, timeless world, etc). The learner will have been comprehensive in thinking through the potential for staging, exploring their thoughts on characters, relationships, visual staging elements, aural elements, etc. Planning of rehearsal schedules and resources will similarly show a considered and insightful approach based on practical understanding and a clear vision of the direction the learner wants the work to take.

**2B.D2**

In the role of director, during rehearsals, the learner will be confident and assured in communicating their creative intention and production requirements and managing the cast. Rehearsals will result from careful planning; the director showing the ability to adjust and adapt the work as need arises and in response to exploration and discussion. The learner will fully engage with the directing process, including their involvement in working with actors to develop characterisation and action. Directors will be clear about their artistic goals and show insight as well as sensitivity to the work of others when providing feedback and instruction. Staging the play may involve some compromise between the director's creative vision and actuality, but the director will be able to work creatively in making the best of opportunities and any constraints on their intentions. Cast members will be supported through effective organisation and confident management of rehearsal. The rehearsal process may involve fruitful review and dialogue between director and cast, engendering a productive and cooperative working atmosphere.

**2C.D3**

Ongoing reviews will regularly reflect on strengths and areas for development, and describe these in detail, showing a keen willingness to improve and refine their approach to directing. The learner will set well thought-through targets for improvement, describe in detail progress made and, where necessary, adjust targets according to changing needs. Target setting will include personal development as well as how the performance can be developed and improved through rehearsal techniques, technical direction and correction. Review will be characterised by the learner showing a self-critical approach and eagerness to improve. Ongoing reviews will regularly reflect on strengths and areas for development, and describe these in detail. The learner will set considered targets for improvement and describe in detail progress made. Measurement of success against targets may be judged following feedback on the performance from spectators, and following feedback on the director's role from peers and teachers. Review will be characterised by the learner showing a conscientious and methodical approach to reflecting on and planning their professional development in the director's role.

**Assessment – Level 1****1A.1**

They will be able to identify the key elements of the extract in basic terms – characters, location, setting, storyline and actions. From this, they will be able to outline the requirements of the intended performance, with some idea of how to stage the extract (the type of staging, placing of furniture and scenery, requirements for props and costume, lighting and sound). Their interpretation will lack creative thought beyond what appears in the printed script. They will be able to record their findings and ideas in a director's log at a basic level and describe their intentions and requirements to the cast. The learner will be able to produce a rehearsal schedule that may not be entirely functional or show full understanding of requirements for an effective rehearsal process.

**1B.2**

The learner will show some personal and directing skills during the rehearsal process. They will show some evidence of time and resource management but this may not be consistent. They will be able to give some instruction, although it is possible the learner will take a passive role as director, allowing others to lead. In this case it is perfectly acceptable for the learner to accept other's ideas, but they will still need to be active in the decision-making process. The learner will be able to give constructive feedback to the cast, but this will generally be basic or simplistic, and instructions may not always be clear or consistent. The director's log will contain evidence of planning and interpretation, including blocking notes/diagrams, notes on character, notes on production elements and

notes from rehearsals and the first performance. This evidence will be necessary to demonstrate thought processes and planning, but will be functional and pedestrian in nature.

### 1C.3

Learners will be able to identify strengths and areas for development in their practice and approach to directing, as well as aspects of rehearsal and performance that need improvement, and how this improvement could be achieved. This identification and target-setting will be general in nature and targets for improvement may not always be thought through.



## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1. 1B.2, 2B.P2, 2B.M2, 2B.D2. 1C.3, 2C.P3, 2C.M3, 2C.D3	Planning, Directing and Performing	<p>As a newly recruited director working for an Arts Centre, you have been asked to produce work contributing to a showcase of extracts from plays by controversial contemporary playwrights, including Mark Ravenhill and Sarah Kane.</p> <p>You will select a suitable extract from a number of possible texts. You will need to carry out thorough research and analysis of the play before 'pitching' your interpretation and director's brief to a panel consisting of the centre's creative director, actors and production management.</p> <p>You will chart your progress as director and set targets for your development, keeping an ongoing director's log, culminating with a review of the performance and targets for future development in the role of director.</p> <p>Having briefed the company and cast your play extract, you will now conduct the rehearsal process according to your plans and interpretation, leading your actors towards the realisation of the play when your dreams will come alive.</p>	<ul style="list-style-type: none"> <li>● Director's log.</li> <li>● Presentations and notes for the director's briefing.</li> <li>● Teacher observation.</li> <li>● DVD of director's briefing.</li> <li>● Ongoing review and evaluation.</li> <li>● DVD recording of selected rehearsals.</li> <li>● Witness statements.</li> <li>● DVD of performance.</li> <li>● Post-performance review.</li> </ul>



# Unit 33: Planning and Managing a Performing Arts Event

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Last time you went to the theatre or to see a gig, did you consider the amount of planning and organisation that went into making the event happen? In this unit you will learn about the planning and management activities necessary for the smooth running of a performing arts event.

The planning and management of a performing arts event involves a wide range of administrative tasks, from the booking of rehearsal spaces and venues to the planning and management of the production schedule. In order to gain an understanding of these requirements, you will begin by researching the features of two performing arts events. This will provide you with an insight into the typical activities undertaken when planning and managing an event.

The main focus of this unit is the planning and management of a real performing arts event. This might be a play or musical being performed by learners on your course, or a school or college show. You will take part in activities that will allow you to develop an understanding of financial management, legal requirements, staffing and job allocation, as well as health and safety issues. You will need to draw up a detailed action plan, then carry out your plan to ensure the event is a success. As part of the planning and management team, you will be the first point of contact for problems, concerns and issues that are raised and their resolution. After the event you will reflect on your work, taking part in a debrief meeting as well as producing an individual evaluation of the success of the event in relation to your planning and management activities.

## Learning aims

In this unit you will:

- A understand the features of performing arts events and their planning requirements
- B contribute to the planning and management of a performing arts event
- C evaluate the planning and management of a performing arts event.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Understand the features of performing arts events and their planning requirements</b></p> <p><b>Features of performing arts events</b></p> <p>Learners will need to have an understanding of the features of performing arts events. They should investigate two contrasting events focusing on the following:</p> <ul style="list-style-type: none"> <li>● different types of events –           <ul style="list-style-type: none"> <li>○ formal or informal</li> <li>○ type of performance material to be performed, e.g. drama, dance, musical theatre, music performance such as variety, circus, experimental theatre</li> <li>○ intended audience, e.g. family, children, young adults, older adults, ‘lovers’ of particular performance types or genres, e.g. rock music, musical theatre</li> </ul> </li> <li>● venues –           <ul style="list-style-type: none"> <li>○ size and scale</li> <li>○ location, i.e. indoor and outdoor</li> <li>○ type, e.g. theatre, concert hall, community centre/school hall, site-specific venue</li> </ul> </li> <li>● equipment and resources commonly used –           <ul style="list-style-type: none"> <li>○ sound</li> <li>○ lighting</li> <li>○ effects</li> </ul> </li> <li>● how events are funded –           <ul style="list-style-type: none"> <li>○ self-financed</li> <li>○ generated income</li> <li>○ grants</li> <li>○ sponsorship</li> </ul> </li> <li>● personnel requirements –           <ul style="list-style-type: none"> <li>○ performers: actors, dancers, singers, musicians, performers with specialist skills, e.g. circus performers</li> <li>○ creative: director, choreographer, musical director, designers</li> <li>○ support and production workers: technicians, backstage team</li> <li>○ front of house and administrative staff: box office, finance, marketing, ushers, bar staff, security, cleaners.</li> </ul> </li> </ul> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt****Typical planning requirements and activities**

Learners should investigate the typical planning and management activities for the two chosen events.

Learners should consider:

- planning meetings – drawing up agendas, keeping minutes
- drawing up plans and schedules, e.g. action plans, production schedules, contingency plans
- job allocation
- organisation of the production period
- identification of health and safety requirements
- communication methods commonly used, e.g. memos, emails, production noticeboard, verbal communication
- technical requirements of the production, equipment and resources
- venue requirements
- identifying the target audience
- identifying marketing and publicity requirements.

**What needs to be learnt****Learning aim B: Contribute to the planning and management of a performing arts event****Planning an event**

Learners will need to consider the planning requirements for their event.

Depending on the type of event being planned, this may include:

- staffing and job allocation
- venue requirements and choice
- organisation of the production period, including dates and deadlines
- identifying health and safety requirements
- communication methods to be used
- technical requirements and equipment needed
- transport of equipment and personnel
- target audience
- marketing and publicity requirements
- production budget
- legal constraints.

Learners should draw up an overall plan of action for the event, which includes details of all necessary planning requirements.

Learners will need to carry out a role as a member of a team, planning a performing arts event.

Depending on the role, learners may focus on any of the following:

- staffing – devising an organisational structure, allocating job roles and responsibilities, taking into consideration individual skills and expertise, briefing staff
- venue – choosing and booking rehearsal and performance spaces, liaising with venue staff, checking
- health and safety - roles and responsibilities, emergency procedures, evacuation, fire, first aid, undertaking risk assessments
- equipment and resources - liaising with production staff to agree requirements, hiring and buying equipment and resources
- legislation – sound limits, PRS, licensing of venue, insurance, public liability
- schedules – dates and deadlines, monitoring activities, contingency plans
- equipment – requirements of different departments, e.g. lighting, sound, set and costume, hiring and/or buying
- transport – of equipment and personnel
- marketing and publicity – liaising with graphic designers, printers etc., managing the distribution of publicity materials
- ticketing and box office requirements.

Regardless of the role being undertaken, all learners should be aware of, and work within, a given budget for the event. They should monitor the financing of the area(s) they are responsible for to ensure the whole event comes in on budget.

*NB Where an actual budget is not available, a virtual budget can be provided, e.g. where learners are 'charged' for the use of the venue, hire of equipment etc.*

*continued*

**What needs to be learnt****Managing an event**

Learners will need to carry out a role as a member of a team to manage the planned performance art event.

Activities may include:

- leading staff briefings
- monitoring communication between team members
- checking and monitoring the venue, e.g. stage and backstage areas, auditorium, foyer
- checking equipment – ensuring the arrival of hires, checking that everything is where it should be
- managing health and safety procedures
- monitoring schedules, putting contingency plans into action if required
- dealing with problems that arise involving management and planning.

**What needs to be learnt**

**Learning aim C: Evaluate the planning and management of a performing arts event**

**Evaluating an event**

After the event, learners should review its success, identifying strengths and weaknesses in terms of:

- the effectiveness of planning and management activities
- individual and team contributions
- communication and professional relationships
- lessons learnt for future events.

Learners should take part in a debrief discussion before completing an individual evaluation.



## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Understand the features of performing arts events and their planning requirements</b>			
1A.1 Outline features and planning requirements for performing arts events.	2A.P1 Describe the features of specific performing arts events, identifying their planning requirements.	2A.M1 Explain the features of specific performing arts events, describing their planning requirements.	2A.D1 Explain the features of specific performing arts events, analysing their planning requirements.
<b>Learning aim B: Contribute to the planning and management of a performing arts event</b>			
1B.2 Outline the planning requirements for a specific performing arts event.	2B.P2 Describe the planning requirements for a specific performing arts event.	2B.M2 Explain the planning requirements for a specific performing arts event.	2B.D2 Justify the planning requirements for a specific performing arts event, demonstrating insight and foresight.
1B.3 Participate in planning activities for a performing arts event.*	2B.P3 Make a competent contribution to the planning of a performing arts event.*	2B.M3 Make a competent and effective contribution to the planning of a performing arts event.*	2B.D3 Make a competent and effective contribution to the planning of a performing arts event, demonstrating insight and foresight.*
1B.4 Participate in given activities for a performing arts event.	2B.P4 Make a competent contribution to the management of a performing arts event.	2B.M4 Make a competent and effective contribution to the management of a performing arts event.	2B.D4 Make a competent, confident and consistently effective contribution to the management of a performing arts event.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Evaluate the planning and management of a performing arts event</b>			
1C.5 Identify the strengths and weaknesses of the event with reference to planning. *	2C.P5 Describe the strengths and weaknesses of the event with reference to planning and management. *	2C.M5 Explain the strengths and weaknesses of the event with reference to planning and management. *	2C.D5 Evaluate the strengths and weaknesses of the event with reference to planning and management, making considered conclusions.*

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit will depend on the event being planned and managed. It is essential that learners relate their work on this unit to a real production, so that they appreciate both how and why it is necessary for planning and organisation to occur, in order for a production to be mounted before an audience.

For the purposes of this unit the term 'event' is used to cover a wide range of entertainment activities such as plays, musicals, dance performances, concerts/gigs and festivals.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Learning aim A

Learners should undertake an investigation into the features of two performing arts events and their planning requirements. Evidence should be presented in the form of research notes and a summary of findings. The summary could take the form of a written report, recorded presentation or audio recording.

#### Learning aim B

Learners should produce a unit log to evidence their contributions to the planning and management of the event. It should include a written action plan that explains the overall planning requirements of the chosen event.

Once learners have been allocated a role (or roles) in the team, they should complete a job specification that explains the individual responsibilities they will undertake within the planning and management team.

Learners will need to produce planning documentation as appropriate to their role(s). For example, a learner whose responsibilities include rehearsal spaces and the performance venue may include a schedule of rehearsals and performances, completed booking forms for rehearsal and performance spaces, a budget sheet and invoices for the hire of spaces and contingency plans.

Learners should keep records of communications with other team members, performers and production staff, venue staff and others. These may be in the form of emails, memos, letters and minutes of meetings. Documents should be annotated to show why decisions have been made. Teacher observations, witness statements and peer reviews will also be a useful way of evidencing contributions to the planning and management of the event. Annotated photographs, e.g. of learners working before, during and after the event, will also be a useful way of evidencing their contributions. Recordings of meetings and other activities may also be useful.

#### Learning aim C

Learners should take part in a team debrief, which should be recorded. They should then complete an individual evaluation, which may be presented as a written report, recorded presentation or audio recording.

## Assessment – Level 2

### 2A.P1

Learners will be able to provide descriptions of the features of two performing arts events such as a pantomime and an acoustic gig in a pub. They will then outline the types of planning requirements for the chosen events.

### 2B.P2

Learners will be able to provide descriptions of the necessary planning requirements for the event the learner is involved in planning and managing in a detailed action plan.

### 2B.P3/2B.P4

Learners will fulfil a role in the planning and management of a performing arts event, making a suitable and sufficient contribution to the process.

### 2C.P5

During the debrief meeting and in their individual evaluation, learners will be able to provide descriptions of the main strengths and weaknesses of the event, making reference to specific aspects of the planning and management activities undertaken.

### 2A.M1

Learners will be able to provide clear explanations of the features of two performing arts events. They will be able to provide accurate and detailed descriptions of the types of planning activities associated with the chosen events.

### 2B.M2

Learners will be able to devise a detailed action plan for the event they are involved in planning and managing, which includes explanations as to how the planning requirements and activities included will contribute to the smooth running of the event.

### 2B.M3/2B.M4

Learners will fulfil a role in the planning and management of a performing arts event, making a fully proficient contribution to the process and fulfilling tasks assigned to them in a capable manner.

### 2C.M5

During the debrief meeting and in their individual evaluation, learners will be able to provide explanations of the strengths and weaknesses of the event noting how specific aspects of the planning and management activities undertaken affected the success of the event.

### 2A.D1

Learners will provide detailed explanations of the features of two performing arts events. They will consider and make judgements about why specific planning requirements are necessary to the smooth running of the events.

### 2B.D2

Learners will be able to devise a detailed action plan for their chosen performing arts event, which includes detailed explanations as to why the planning requirements and activities included are necessary to the smooth running of the event. They will include contingency plans to deal with problems and issues that may arise during the production period.

### 2B.D3/2B.D4

Learners will fulfil a role in the planning and management of a performing arts event, making a consistently efficient contribution to the process. Tasks assigned to them will be undertaken in a fully effective manner and the learner will show initiative and self- assurance at all times.

**2C.D5**

During the debrief meeting and in their individual evaluation, learners will be able to provide detailed explanations of the strengths and weaknesses of the event, analysing why specific aspects of the planning and management activities undertaken affected the success of the event.

**Assessment – Level 1****1A.1**

Learners will be able to provide a basic outline of some of the planning and management requirements for at least two performing arts events.

**1B.2**

Learners will be able to provide outline descriptions of the necessary planning requirements for their chosen performing arts event in an action plan.

**1B.3/1B.4**

Learners will contribute to the planning and management of a performing arts event by undertaking tasks set by the teacher.

**1C.5**

During the debrief meeting and in their individual evaluation, learners will be able to identify the main strengths and weaknesses of the event and refer to the planning and management process.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1	Finding Out	You have recently joined an events management company. Your manager is keen to get you up to speed on the work of the company and has asked you to undertake some research into two past events planned and managed by the company.	<ul style="list-style-type: none"> <li>● Research notes.</li> <li>● Summary of findings.</li> </ul>
1B.2, 1B.3, 1B.4, 1C.5, 2B.P2, 2B.P3, 2B.P4, 2C.P5, 2B.M2, 2B.M3, 2B.M4, 2C.M5, 2B.D2, 2B.D3, 2B.D4, 2C.D5	Putting it into Practice	<p>Your events management company has been engaged to plan and manage a community drama festival.</p> <p>You will take a role in the events team planning and managing the event.</p>	<ul style="list-style-type: none"> <li>● Unit log, to include: <ul style="list-style-type: none"> <li>○ overall action plan</li> <li>○ individual planning and management documents</li> <li>○ annotated photographs</li> <li>○ minutes from meetings</li> <li>○ event evaluation.</li> </ul> </li> <li>● Teacher observations and witness statements.</li> <li>● Recordings of practical activities.</li> </ul>

# Unit 34: Multimedia Production

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

You have heard of multimedia as a term used to describe computer-based applications, but it also refers to types of theatre where live work on stage is combined with a range of other media, such as films, slide projections, animations, video screens, audio soundscapes and computer-generated content.

Many theatre makers and artists nowadays incorporate an innovative use of different media, thus keeping abreast of developments in technology and communications, and carrying theatre practice forward into the 21st century and the digital age. Multimedia content, traditionally associated with experimental theatre, is now well-established in popular commercial theatre, as can be seen regularly in West End and Broadway productions, national events, celebrations and competitions. The use of video, digital communication, laser displays, holography and even robots, is becoming increasingly common in a range of performance forms, constantly placing new demands on the skills needed by production teams and technicians.

In this unit, you will take on the exciting and challenging role of designer and technician for a multimedia performance event. You will have an active part in preparing, developing and operating multimedia content for a live show. Most probably, you will be working with other learners who are devising and performing new and innovative multimedia work, collaborating with them to help realise their ideas and intentions. It is possible the performers will be Art and Design or Media learners, using live theatre as the platform for their creativity. Your role is crucial in making the performing artist's ideas and intentions into (virtual) reality!

To carry out your role, you will learn about different forms of multimedia for use in performance, as well as developing essential technical skills in setting up and operating equipment for performance. As part of the production process, you will be involved in the design and preparation of multimedia performance content, which may include filming and editing video, manipulating photographic images, compiling audio material or working with computer technology.

## Learning aims

In this unit you will:

- A design and prepare content for a live multimedia performance
- B apply technical skills during the production process for a multimedia performance
- C operate multimedia equipment during a performance.

## Learning aims and unit content

### What needs to be learnt

#### Learning aim A: Design and prepare content for a live multimedia performance

Learners will contribute to the pre-production process as technicians, taking a role in the design and production of multimedia content during the devising and rehearsing of a multimedia performance event.

Learners will need to explore and develop design ideas for multimedia content for a planned performance. Design briefs will show an interpretive response to collaboration between the learner in their role as a designer/technician and the performer(s) they are working with.

#### Design brief

Design skills and techniques appropriate to the multimedia production role should be in response to the creative intention of the piece and appropriate to the media, as follows:

- researching, developing and shaping ideas
- sketches, mood boards, scale plans, 3-D models, audio samples, CAD diagrams, etc
- selecting, rejecting and refining material to meet performance demands
- creating final designs such as annotated diagrams, storyboards, shooting scripts, scale plans, CAD designs, etc
- instructions: for video design this may include shots, angles and composition, for audio design this may include effects, timings, fades, segues, etc.

In design and planning learners should take into account practical considerations, such as:

- space
- available equipment and materials – for processing/editing and for performance
- budget
- time constraints
- personnel
- health and safety.

#### Preparation of multimedia content

Learners should contribute to the pre-production processes through the preparation of multimedia content in response to their designs and refining material to meet the production demands.

#### Video

- Recording, filming and editing (collating, collage, montage, etc).
- Photographing – collating, editing, manipulating, creating slideshows.
- Generation and/or edit of computer graphics.
- Creation and edit of ICT presentations.
- Set up and operation of live camera feed, live signal feed.
- Relay of image from PC, internet.

*continued*



**What needs to be learnt****Audio**

- Recording.
- Microphones for live sound sources.
- Mixing.
- Editing.
- Set up and operation of live sound feed.

**Other media**

- Integration of art and design artefacts, such as photographs, sculptures, screens, fabrics.
- Use of animatronic objects and props.
- Puppets.

Please note the use of objects, props and puppets needs to be within the justified scope of the multimedia or cross disciplinary art form, and conventional use of props and puppetry is not within the scope of this unit.

**What needs to be learnt****Learning aim B: Apply technical skills during the production process for a multimedia performance**

Learners will set up equipment for use in a multimedia performance. This will include equipment/materials from at least two categories: video equipment, audio equipment, other media.

**Video**

- Rigging and installing (projectors, cameras, monitors, screens, cradles, stands, etc).
- Connecting equipment using cabling, connectors, etc.
- Following plans, diagrams, instructions.
- Carrying out checks and adjustments (focusing, clarity, signal, etc).

**Audio**

- Rigging and installing (speakers, microphones, stands, sound mixers, playback equipment, etc).
- Connecting equipment using cabling, connectors, etc.
- Following plans, diagrams, instructions.
- Carrying out sound checks and adjustments.

**Other media**

- Installation and set up of objects/artefacts according to design brief and plans.
- Testing/trying out equipment and materials with performers, lighting, etc.

Technical operations during technical rehearsals may include:

- responding to live cues and instructions
- noting/recording cues from scripts, audio and visual stimuli, etc
- setting and recording levels, timings, etc
- producing
- working production documentation.

Learners will need to demonstrate safe working practices throughout the production processes, which will include, as appropriate:

- manual handling – lifting, carrying, pulling, pushing
- working at heights – ladders, steps, scaffold, platforms
- electrical equipment
- tripping/falling – cabling, connectors, etc.

Risk assessments should be produced by learners and included as part of the learner's production log.

## What needs to be learnt

### Learning aim C: Operate multimedia equipment during a performance

Learners should operate equipment in their role as multimedia technician for a mixed media performance. For practical reasons, it is expected that a learner will carry out technical operations in one of the areas of video, audio or working with other media.

Technical operation during performances may include:

- pre-show equipment checks
- operating playback equipment:
  - DVD player
  - CD player
  - PC
  - live camera feed
  - live mixing, etc
- operating/handling other integrated media, such as cameras, objects and artefacts
- post-show: safe shutting down of equipment:
  - projectors
  - monitors
  - cameras
  - amplifiers, etc.

Learners will need to demonstrate safe working practices throughout the production processes, which will include as appropriate:

- manual handling – lifting, carrying, pulling, pushing
- working at heights – ladders, steps, scaffold, platforms
- electrical equipment
- tripping/falling – cabling, connectors, etc.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Design and prepare content for a live multimedia performance</b>			
1A.1 Develop ideas and communicate design for a multimedia performance by completing directed tasks. *	2A.P1 Develop ideas and communicate design for a multimedia performance, which responds to the practical constraints and artistic intention of the performance. *	2A.M1 Develop ideas and communicate creative design for a multimedia performance, which responds to the practical constraints and artistic intention of the performance. *	2A.D1 Develop ideas and communicate effective and imaginative design for a multimedia performance, which responds to the practical constraints and artistic intention of the performance. *
1A.2 Prepare multimedia content for a live performance using relevant skills, by following and completing directed tasks. *	2A.P2 Prepare multimedia content for a live performance, which shows competent application of relevant skills, and makes a positive contribution to the pre-production process. *	2A.M2 Prepare multimedia content for a live performance, which shows competent, responsive and consistent application of relevant skills, making a positive contribution to the pre-production process. *	2A.D2 Prepare multimedia content for a live performance showing competent, confident and effective application of relevant skills, demonstrating a consistently high level of commitment and input to the pre-production process. *
<b>Learning aim B: Apply technical skills during the production process for a multimedia performance</b>			
1B.3 Set up equipment for a multimedia performance, by carrying out directed tasks with support and guidance.	2B.P3 Set up equipment for a multimedia performance safely, and in response to plans.	2B.M3 Set up equipment for a multimedia performance safely, responding to plans, and taking responsibility for these processes.	2B.D3 Set up equipment for a multimedia performance safely and effectively, responding to plans, and instigating these processes.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Operate multimedia equipment during a performance</b>			
1C.4 Operate equipment in a live multimedia performance, demonstrating the safe use of skills.	2C.P4 Operate equipment in a live multimedia performance, demonstrating competent and safe use and control of skills.	2C.M4 Operate equipment in a live multimedia performance, demonstrating competent and safe use and control of skills, responding to cues and making an assured contribution to the success of the piece.	2C.D4 Operate equipment in a live multimedia performance, demonstrating competent, sustained and safe use and control of equipment and skills, reacting to cues and making a significant contribution to the success of the piece.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resource required for this unit is access to workshop, rehearsal and performance space.

Learners will need access to sufficient materials and technology (as indicated in the range of multimedia forms and practices outlined in the unit content section above). To facilitate development of multimedia performances, learners may need access to appropriate editing materials, such as digital video, photographic and audio editing programs, image manipulation software, etc, and construction materials if working with fabrics, screens and artefacts.

Due to the specialised nature of this unit, it is envisaged that cameras, projectors and monitors will be available, as well as microphones, amplification, mixing apparatus and speakers. IT and internet access will be needed, and may be required for incorporation into performances.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

Learning aim A addresses the learner's contribution as designer/technician to designing and preparing multimedia production content. Designer/technicians will be part of a collaborative process, and whether as a sole technician working with performers, or as part of a team, it is essential that evidence of individual contributions and achievement can be identified.

Learners will produce a production log, which will contain research notes, designs, plans, diagrams and, depending on the performance being developed, storyboards, annotated scripts or 'performance scores'.

The design element will be the result of the learner's collaborative discussion and planning with the performer(s) in devising the multimedia event. Evidence may include: notes, annotated scripts, storyboards, mood boards, sketches and models, as appropriate to the content being designed. Where the event includes sculptures, artefacts and designs generated by a performer who is a fine/visual artist, the design brief developed by the designer/technician should in some way develop the material within the context of multimedia, for example, by providing 'soundscapes' and video projections.

The process of preparing multimedia content will be captured in working notes, reviews, memos and communications. Use of online technology may allow learners to present portfolio evidence through production blogs, online meetings, etc. Where necessary, observation records, witness statements and/or video records of learners working with video, audio or other media should be included as portfolio evidence. Health and safety guidance and risk assessments should also form part of the evidence.

Learners are not necessarily being assessed in learning aim A on their competence in using specialist editing software or equipment when preparing audio and visual material for performance. The focus of the outcome and assessment is on producing multimedia content which is fit for purpose, in keeping with the creative intention of the work and the learner's design response. When producing and editing materials, learners may, therefore, work with a music production or media specialist, for example, but will need to be proactive in ensuring the edited material meets the design brief of the work in progress.

This learning aim will be evidenced through observation records and witness statements (as applicable) to capture safe working and correct operation when installing, setting up, rigging and testing equipment in the performance space. This may be supported with video evidence. Learner portfolios should contain relevant plans and rigging notes, which may have been produced by the learner as part of their own design process, or may be produced by teachers/technicians.

During technical rehearsals, learners will need to work with relevant production documents, such as cue sheets, scripts and scores, annotated according to the technician's individual tasks, and these will form part of the learner's production log.

Learning aim C assesses the learner's role as technical operator during the performance of the multimedia event. This will be captured through observation records and, where possible, witness statements. Video recording of the actual performance will be necessary as evidence of the quality of technical operation during the event and the realisation of design ideas. Assessors may wish to conduct a reflective interview with the learner to confirm their role in performance and discuss strengths and areas for development.

## Assessment – Level 2

### 2A.P1

Practical design evidence will be informed by discussion with the performer(s) and director(s) devising the multimedia work, backed up with appropriate research and exploration, as reflected in the learner's production log. Ideas will be realistic and practicable based on available resources and possible constraints. Design ideas will be communicated in an appropriate manner, be relevant to the creative intention of the work and contain information on materials, compiling, making, editing, etc, showing how the design will be realised.

### 2A.P2

Learners will demonstrate active involvement in the preparation (pre-production) process. They will work collaboratively and positively with performers, directors and other team members and will be able to use relevant skills competently. For example, if required to edit video material, whether carrying out editing tasks independently or with others, the software/editing equipment will be used to make the required edits in accordance with the learner's design brief and the creative intentions of the work.

### 2B.P3

During get-in, fit-up, installation, rigging and testing stages, the learner will be directed by staff and/or other learners and technicians. The learner will, however, be able to respond to plans, diagrams and verbal instructions, carrying out and completing tasks to ensure the planned set up is achieved. There may be only minor errors in set-up and installation, which have to be corrected by others. The learner will work with awareness and implementation of relevant health and safety measures and controls.

### 2C.P4

The learner will demonstrate competence in the operation and handling of equipment during performance. They will operate equipment correctly, although there may be occasional errors in handling that should not detract from the overall performance. The learner will operate multimedia content according to cues and instructions noted at technical rehearsal stage, and cueing will mostly be accurate, and occasional lapses in timing and execution will not undermine the effectiveness of the performance. Learners will work in compliance with the relevant health and safety controls.

**2A.M1**

The learner's designs will show creativity and will clearly take into account practical considerations, such as available equipment and budget when exploring, developing and shaping ideas into design form. Ideas for multimedia content will be well-researched, possibly drawing on a range of sources and stimuli; they will be considered, relevant and appropriate in interpreting the performance theme/concept and artistic/aesthetic intention. Plans and notes will be clear in communicating design intentions, such as edits, composition, shots, timings, levels, etc.

**2A.M2**

The learner will clearly engage with the work, as will be evident in their response and application to the requirements for producing content for multimedia aspects of the performance in development. Skills and techniques will be selected and applied with attention to detail, and the learner will aim to ensure the material under preparation fully meets the intended production requirements and design brief. This may involve some critical reflection on materials being produced, possibly reworking and re-editing as necessary. Application of skills and effort will be consistent across all aspects of preparation in which the learner is involved.

**2B.M3**

During the get-in, fit-up, installation, rigging and testing stages, the learner will be able to work without direction, and thus will respond to plans, diagrams and instructions, carrying these out to meet the intended requirements. The degree of independence shown would, for example, be characterised by the learner taking responsibility for checking safety and testing equipment that has been set up. Work will fully comply with health and safety requirements.

**2C.M4**

The learner will demonstrate a secure and assured control of skills when operating and handling equipment during performance. This degree of control will be evident in accurate responses and execution of cues, and accurate, safe handling and control of equipment. This will be consistent throughout the performance

**2A.D1**

The learner's designs will be creative and imaginative, showing a good understanding of the range and scope of multimedia and how it might be applied to enhance the planned performance in communicating meaning and intended artistic effect. Designs may draw on a range of research, with the learner showing imagination and judicious selection in the ideas communicated. Work produced will appreciate constraints and possibilities from a range of practical considerations, such as resources, materials, time and budget. Designs will contain highly detailed information on aspects of construction/making, such as edits, composition, timings, shots, angles, levels, etc.

**2A.D2**

The learner will be fully focused and engaged with the work and material being produced for the multimedia performance. They will give considerable thought to the work in progress and actively seek to enhance the work through their own contribution, as will be evident in attention to detail when working with and realising their designs. They will show an inquiring and critical approach to their response in meeting the design and ensuring production values. Learners will show confidence when undertaking processes of producing and editing multimedia content – this may be evident, for example, in the handling of recording or editing equipment or when giving instruction to others involved in production or editing.



**2B.D3**

During the get-in, fit-up, installation, rigging and testing stages, the learner will respond accurately and independently to plans and instructions, in full accordance with stated requirements. The learner may be able to offer suggestions to solve staging problems, for example, or may direct or instruct others on tasks to be carried out at the production stage. Work will fully comply with health and safety, and the learner may check to ensure others are working safely and promoting safe working practices.

**2C.D4**

The learner's operation of equipment will be consistent and successful in helping to realise the creative intentions of the piece. The learner will show accuracy in responding to, and executing, cues. If problems were to arise during the performance, the learner would be able to respond to, and deal with, these proficiently and calmly. The learner will show a concrete understanding of the medium, and a sound and informed working knowledge of the equipment and material they are working with. Handling of equipment, settings and cues will be responsive to the extent that the learner will show sensitivity to the style, mood and atmosphere of the performance.

**Assessment – Level 1****1A.1**

Learners will produce designs in keeping with production and performance requirements discussed at design planning meetings. Designs presented will be functional and basic, such as simple sketches and notes, but sufficient to allow pre-production preparation of multimedia content to take place. Designs may not be practicable within identified constraints.

**1A.2**

Learners will take part in the preparation of content for the multimedia performance. They will be cooperative in following direction. They will be able to demonstrate relevant skills but these may be limited to basic operations, such as recording a sound file to CD-R. The learner may communicate production requirements to other specialist personnel, such as asking a photographer to produce a particular shot or film certain footage, but their communication will be limited in detail.

**1B.3**

Learners will be able to set up equipment, although this will not be sophisticated or the result of complex plans and instructions. The learner will require direction be able to work safely, maintaining a safe environment for self and others. They will be able to carry out equipment checks and tests, and make necessary adjustments in response to direction.

**1C.4**

The learner will show rudimentary skills when operating and handling equipment and will get through the performance, although there may be some errors in responding to cues or controlling equipment. These errors should not extend to undermining the ability of the performance to communicate intention and meaning, or compromise safety.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 1A.2, 2A.P1, 2A.P2, 2A.M1, 2A.M2, 2A.D1, 2A.D2	'Can I See Your ID?'	<p>You have been employed as a production technician by a group of artists who are planning a series of solo performances in a local art gallery on the theme of 'Identity'. Each artist wishes to explore the theme through live presentation of themselves as performers with a collage of media, including video, ICT and audio recordings.</p> <p>Your role is to help them realise their ideas and creative intentions, working with them to design and produce multimedia content. This will include discussing and developing ideas, creating designs and plans, then refining and producing the materials for use in performance.</p>	<ul style="list-style-type: none"> <li>● Production log.</li> <li>● Design development, e.g. research notes, sketches, storyboards, audio samples, plans, instructions, etc.</li> <li>● Teacher observations.</li> <li>● Witness statements.</li> <li>● Audio/video recordings of meetings, discussions.</li> </ul>
1B.3, 1C.4, 2B.P3, 2C.P4, 2B.M3, 2C.M4, 2C.D3, 2C.D4	'Show Me Your ID'	<p>You have been employed as a production technician by a group of artists who are planning a series of solo performances in a local art gallery on the theme of 'Identity'. You have already created designs in response to the theme and have produced multimedia content during the pre-production stage.</p> <p>Your role as technician is to take part in the setting up of equipment and carry out operation of the equipment during technical rehearsals and performance.</p>	<ul style="list-style-type: none"> <li>● Production log.</li> <li>● Working documents, e.g. cue sheets, annotated scripts or scores.</li> <li>● Teacher observations.</li> <li>● Witness statements.</li> <li>● Recording of final performance(s).</li> </ul>

# Unit 35: Physical Theatre Performance

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

What is physical theatre? In this unit, you will find out that physical theatre is an expressive art form that challenges traditional ideas about performance. It encourages directors and actors to use a mix of disciplines, such as music, dance, drama and visual arts to create innovative and imaginative theatre.

You will explore and develop your understanding of physical theatre through working on all kinds of texts, in just the way that pioneering companies do, such as Frantic Assembly, DV8 and Trestle Theatre Company. Be prepared to take risks, challenge preconceptions, explore your mental and physical abilities, and have fun!

To begin with, you will explore what physical theatre is, looking at different styles and techniques as well as influential practitioners within the field. You will work on developing your techniques, reviewing your work as you go. You will apply these techniques through structures, such as mime and improvisation.

It will be very important to work cooperatively with your group and learn to trust them: teamwork is essential in an ensemble. This way you can develop and devise original material through exploration, or work with a director in that ensemble. You could also be working solo, so you must be prepared to be flexible.

Physical theatre is all about experimenting with material and ideas and it demands a lot from its performers. You can use the medium of dance, just like Pina Bausch and her company. You can use drama, like the performances of Steven Berkoff, including working in mime and following the ideas of practitioners, such as Jacques Lecoq. The possibilities are yours to explore.

## Learning aims

In this unit you will:

A explore and develop physical theatre techniques and review your own practice

B use physical theatre techniques in rehearsal and performance.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Explore and develop physical theatre techniques and review your own practice</b></p> <p>Learners should take part in practical workshop sessions to explore and develop a range of physical theatre techniques.</p> <p><b>Exploring physical theatre and some of the key practitioners</b></p> <p>Learners should look at the work of at least two practitioners and apply their working practices to their own ideas in workshops, e.g.:</p> <ul style="list-style-type: none"> <li>● Pina Bausch</li> <li>● DV8</li> <li>● Frantic Assembly</li> <li>● Kneehigh Theatre</li> <li>● Steven Berkoff</li> <li>● Jacques Lecoq</li> <li>● Complicite.</li> </ul> <p><b>Exploring styles</b></p> <p>Learners should explore styles of physical theatre that use dance and/or drama skills:</p> <ul style="list-style-type: none"> <li>● dance, e.g. – <ul style="list-style-type: none"> <li>○ contemporary dance</li> <li>○ contact improvisation</li> <li>○ motif and development</li> <li>○ using dance to express themes and narratives</li> </ul> </li> <li>● drama, e.g. – <ul style="list-style-type: none"> <li>○ Commedia dell’Arte</li> <li>○ clowning</li> <li>○ circus skills</li> <li>○ acrobatics</li> <li>○ storytelling</li> <li>○ masks</li> <li>○ puppetry</li> <li>○ mime</li> <li>○ tableaux</li> <li>○ developing improvisations</li> <li>○ devised pieces</li> <li>○ using texts.</li> </ul> </li> </ul> <p style="text-align: right;"><i>continued</i></p>

## What needs to be learnt

### Exploring and practising techniques and structures

Learners should be introduced to different techniques and structures:

- movement techniques, e.g. –
  - balance
  - coordination
  - movement memory
  - spatial awareness
  - weight placement
  - focus and control
  - pace
  - energy and dynamics
  - gesture
  - facial expression
  - trust
  - contact improvisation
  - lifting and catching
  - taking and placing weight
  - using levels and heights
- vocal techniques, e.g. –
  - articulation
  - projection
  - breath control
  - pitch
  - inflection and modulation
  - tone
  - phrasing
  - pace
  - pause
  - learning lines
- structures, e.g. –
  - freeze-frame or tableau
  - role play
  - thought-tracking
  - conscience alley
  - timing
  - working from improvisation and/or from texts
  - planned choreography
  - direction
  - working solo and/or in an ensemble.

When working, learners should ensure safe working practices are applied in relation to the activities they undertake.

*continued*

### What needs to be learnt

#### Reviewing and evaluation processes

To review their own practice, learners should:

- identify their strengths and areas for development, e.g. –
  - using and responding to teacher feedback
  - using and responding to feedback from peers
  - reviewing their own work on video
- set targets, e.g. –
  - SMART targets
  - long-term and short-term goals
  - identifying and using specific exercises to improve skills
- track their progress, e.g. by –
  - keeping a log
  - measuring 'distance' travelled towards goals
  - updating targets.

**What needs to be learnt****Learning aim B: Use physical theatre techniques in rehearsal and performance**

Learners should take part in practical sessions and develop physical theatre in rehearsal, then take part in the performance of work.

**Developing physical theatre work from sources such as:**

- text
- props
- pictures
- found objects
- music
- voice
- song
- words
- stories/novels
- themes/issues
- masks
- costume
- poetry
- paintings
- newspaper articles
- scripts
- a play
- planned choreography
- direction.

**Development stages of rehearsal and performance will include:**

- exploring stimuli and/or text, choreography and/or from direction, to develop a physical theatre performance, working solo and/or in an ensemble
- developing and refining performance material through rehearsal and practice
- rehearsing a physical theatre role using dance and/or drama skills, encompassing –
  - body and vocal management
  - spatial awareness
  - role fulfilment
- performing a physical theatre role using performance skills, e.g. –
  - movement
  - dynamics
  - vocal projection
  - performance focus
  - communication with other performers
  - communication with the audience, consistent with the content of the piece and its intentions.

When working, learners should ensure safe working practices are applied in relation to the activities they undertake.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Explore and develop physical theatre techniques and review your own practice</b>			
1A.1 Demonstrate exploration of the key features of the work of physical theatre practitioners by carrying out directed tasks.	2A.P1 Demonstrate exploration of the key features of the work of physical theatre practitioners.	2A.M1 Demonstrate exploration of the key features of the work of physical theatre practitioners with focus, and appreciation of the style.	2A.D1 Demonstrate exploration of the key features of the work of physical theatre practitioners with focus, and a consistent appreciation of the style.
1A.2 Demonstrate limited application of physical theatre skills, techniques and structures.	2A.P2 Demonstrate competent application of physical theatre techniques and structures.	2A.M2 Demonstrate competent and confident application of physical theatre techniques and structures.	2A.D2 Demonstrate competent, confident and considered application of physical theatre techniques and structures.
1A.3 Present a review of the physical theatre techniques and structures explored and applied, identifying strengths and areas to develop.	2A.P3 Present an ongoing review of the physical theatre techniques and structures explored and applied, describing strengths and areas to develop, setting achievable targets for improvement.	2A.M3 Present a detailed and ongoing review of the physical theatre techniques and structures explored and applied, describing strengths and areas to develop, setting achievable targets for improvement.	2A.D3 Present a detailed and ongoing review and evaluation of the physical theatre techniques and structures explored and applied, making qualitative judgements, setting and justifying achievable targets for improvement.



Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Use physical theatre techniques in rehearsal and performance</b>			
1B.4 Demonstrate limited application of physical theatre techniques and structures in response to stimuli explored, in rehearsal and performance.	2B.P4 Demonstrate competent application of physical theatre techniques and structures in response to stimuli explored, in rehearsal and performance.	2B.M4 Demonstrate competent and thorough application of physical theatre techniques and structures in response to stimuli explored, in rehearsal and performance.	2B.D4 Demonstrate competent, thorough and consistent application of physical theatre techniques and structures in response to stimuli explored, in rehearsal and performance.
1B.5 Demonstrate limited realisation of physical theatre performance.	2B.P5 Demonstrate competent realisation of physical theatre performance.	2B.M5 Demonstrate competent and accurate realisation of physical theatre to communicate the intentions of the performance.	2B.D5 Demonstrate competent and consistently accurate realisation of physical theatre and effectively communicate the intentions of the performance.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are a practical dance/drama space, preferably with sprung floors and mirrors, access to sound equipment and a video/DVD recording and playback facility. It is advisable that learners have access to examples of physical theatre work on DVD. Theatre visits and workshops with professional artists and performers would be an advantage.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

Evidence for this unit will be generated through practical exploration sessions around the ideas and work of recognised physical theatre practitioners. The ideas of more than one practitioner should be addressed to provide breadth and depth of study. Skills and techniques associated with either dance- or drama-based physical theatre can be explored and applied to a range of stimuli. Following workshops where physical theatre ideas will be pursued and techniques developed, there will be rehearsals and workshop performances of material.

Evidence for learning aim A should be through recordings of practical exploration and application of physical theatre techniques and structures. The investigation of the ideas and practices of theatre practitioners can be purely practical or presented evidence. A unit log should be used by learners as an ongoing way of identifying their strengths and areas for development, to note the desired success criteria for each practical exercise, their targets and progress. Although the unit log can be presented in written form, a blog, video diary or series of recorded viva voce sessions is also appropriate.

Evidence for learning aim B should be through recordings of the practical application of physical theatre techniques and structures in response to stimuli for self and/or group pieces. There should be video recordings of rehearsals and the formal or informal performance of physical theatre.

### Assessment – Level 2

#### 2A.P1

Learners will explore the ideas and practices of at least two recognised physical theatre practitioners. They will explore these ideas based on chosen starting points, such as the unique characteristics of individual artists or viewed repertoire. They will explore and develop their own responses through physical theatre exercises.

#### 2A.P2

Learners will apply physical theatre skills and techniques within structures that they have explored to bring form to their ideas. They will take physical theatre ideas and order them, using one or more straightforward structures so that outcomes can be learned and reproduced by themselves and/or others.

## 2A.P3

Learners will present an ongoing review in the form of a logbook, blog or recording, charting the relative success of the exploration and application of their ideas. They will document those ideas that were successful, as well as those that were not, and set achievable targets for future improvement.

## 2B.P4

Learners will apply their physical theatre skills in response to stimuli, using skills, techniques and structures in rehearsal and performance. Rehearsals will be an extension of the workshop process and involve cooperation with other performers and/or directors in the refinement of the ideas.

## 2B.P5

Physical theatre will be polished through rehearsals, and then performed through informal or formal opportunities, as material that can be recalled and executed. The key intentions of the piece will be clear.

## 2A.M1

Learners will competently explore the ideas and practices of at least two recognised physical theatre practitioners. They will explore these ideas, appreciating the particularities of the styles.

## 2A.M2

Learners will confidently apply physical theatre skills and techniques within structures that they have explored to bring clear form to their ideas. The work will be characterised by the use of more complex and demanding physical theatre material.

## 2A.M3

Learners will produce a detailed and ongoing review of their exploration and development processes in the form of a logbook, blog or recording, showing how these were applied. They will clearly document the way the agreed success criteria for each piece has been achieved, or not, and set achievable targets for future improvement.

## 2B.M4

Learners will demonstrate thorough application of physical theatre skills, techniques and structures in response to the stimuli explored, in rehearsal and performance. Techniques will be thoroughly used in rehearsal as development tools to hone the material into a final form that can be performed by the learner and/or others. Rehearsals will be an extension of the workshop process and involve full cooperation with other performers and/or directors in the refinement of the ideas.

## 2B.M5

Physical theatre will be accurately realised to communicate the full intentions of the performance. Work will be accurately recalled and executed.

## 2A.D1

Learners will effectively explore the ideas and practices of at least two recognised physical theatre practitioners. In doing so, they will show full appreciation of the particularities of each style.

## 2A. D2

Learners will confidently apply physical theatre skills and techniques, within structures that they have explored, to bring clear form to their ideas, showing full consideration of the significance of the work's elements.

### 2A.D3

Learners will produce a detailed and ongoing review of their exploration and development processes in the form of a unit log, blog or recording, showing how these were applied. They will clearly document the way the agreed success criteria have been achieved, or not. They will make qualitative judgements, setting and justifying achievable targets for improvement.

### 2B.D4

Learners will demonstrate consistent application of physical theatre skills, techniques and structures in response to the stimuli explored, in rehearsal and performance. Techniques will be thoroughly and consistently used in rehearsal as development tools to hone the material into a final form that can be performed by the learner and/or others. Rehearsals will be an extension of the workshop process and involve energy, commitment and full cooperation with other performers and/or directors in the refinement of the ideas.

### 2B.D5

Physical theatre will be consistently and accurately realised to effectively communicate the full intentions of the performance. Work will be accurately recalled and executed with total commitment.

## **Assessment – Level 1**

### 1A.1

Learners will demonstrate limited practical exploration of the work of physical theatre practitioners.

### 1A.2

Learners will demonstrate limited application of physical theatre skills, techniques and structures in the practical work. Work may lack energy and focus.

### 1A.3

Learners will present a review of the physical theatre skills, techniques and structures explored and applied, identifying strengths and areas to develop. This may not be completed on a regular basis.

### 1B.4

There will be limited application of physical theatre skills, techniques and structures in response to stimuli explored, in rehearsal and performance. Skill levels may be inconsistent.

### 1B.5

There will be limited realisation of physical theatre performance which might result in the intentions of the piece not being clear to the audience.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 1A.2, 1A.3, 1B.4, 1B.5, 2A.P1, 2A.M1, 2A.D1, 2A.P2, 2A.M2, 2A.D2, 2A.P3, 2A.M3, 2A.D3, 2B.P4, 2B.M4, 2B.D4, 2B.P5, 2B.M5, 2B.D5	Exploring Frantic Assembly and DV8	<p>You have joined a newly formed physical theatre company. The director is keen for all company members to explore the work of Frantic Assembly and DV8. You will watch some recordings of their work.</p> <p>As a company, you will discuss the features of the pieces you have watched.</p> <p>You will then devise your own piece of physical theatre making use of some of the features and structures used by Frantic Assembly and/or DV8.</p>	<ul style="list-style-type: none"> <li>• Practical exploration workshops, performance, video evidence, PowerPoint presentation, learner-led discussions.</li> <li>• Learner and peer observations, learner blog, logbook, recorded evaluations.</li> </ul>



# Unit 36: Variety Performance

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

What links freestyle football, dancing with wheelbarrows, mind-reading, basketball on unicycles and quick costume changes? All of these can be described as variety acts!

Variety performance has its roots in the worlds of music hall, circus, cabaret and vaudeville. It developed during the 20th century into a performance genre seen widely in theatres and, during the second half of the century, on television. The popularity of the genre has most recently been given a boost by TV shows such as Britain's Got Talent. Nowadays, variety shows can include a huge range of interesting and unusual acts, and can be seen in venues, such as cruise ships and holiday camps, as well as on TV. Variety acts can also be booked for corporate events, birthday parties, weddings etc.

The world of the variety performer is wide and varied. It can range from comedy to more unusual acts involving magic, ventriloquism, circus skills and even performing animals. Variety often leads to innovation, as many acts develop new and unusual ways of working with props and equipment, such as skipping ropes, hula hoops, cycles, footballs, yo-yos or trampolines.

In this unit, you will investigate the world of the variety performer by undertaking research into historical and contemporary practice. You will take part in practical workshops to explore the performance skills associated with variety. You will develop and use skills acquired in other units in new and innovative ways. The unit will culminate with you working individually, or as part of a group, to rehearse and perform material for an innovative act or 'turn'.

## Learning aims

In this unit you will:

- A research and explore variety performance and develop innovative material for a variety act
- B rehearse and perform a variety act.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Research and explore variety performance and develop innovative material for a variety act</b></p>
<p><b>Researching the features of variety performance</b></p> <p>Learners will take part in research activities designed to enable them to understand the features of variety performance, looking at different types of historical and contemporary variety acts.</p> <p>Features of variety performance may include:</p> <ul style="list-style-type: none"> <li>● use of specialist skills</li> <li>● use of equipment and props</li> <li>● shock</li> <li>● risk</li> <li>● comedy</li> <li>● spectacle</li> <li>● endurance.</li> </ul> <p>Learners should undertake research into the following types of acts:</p> <ul style="list-style-type: none"> <li>● comedy acts, e.g. 'solo' stand-up comedy acts, double acts, impressionists</li> <li>● magic acts, e.g. illusion, close-hand magic, escapology, mind-reading, endurance</li> <li>● ventriloquism and puppetry</li> <li>● circus acts, e.g. juggling, acrobatics, aerial</li> <li>● other specialty and novelty acts, e.g. mime, quick-change, drag, freestyle football, animal acts.</li> </ul> <p>Activities should include:</p> <ul style="list-style-type: none"> <li>● researching historical and contemporary practice</li> <li>● watching recordings of different types of variety act and discussing their features in terms of: <ul style="list-style-type: none"> <li>○ the form and content of the material</li> <li>○ performance style</li> <li>○ intended audience.</li> </ul> </li> </ul> <p><b>Exploring the skills associated with variety performance</b></p> <p>Learners should take part in practical workshops in which the skills associated with different types of variety acts are explored.</p> <p>Skills explored should include:</p> <ul style="list-style-type: none"> <li>● use of voice</li> <li>● use of body</li> <li>● use of equipment and props</li> <li>● interaction with other performers</li> <li>● interaction with an audience.</li> </ul> <p style="text-align: right;"><i>continued</i></p>



**What needs to be learnt****Developing ideas and material for a variety act**

Learners should develop ideas and material for a variety act, either individually or as part of a group.

Development work should include:

- selection and rejection of ideas and material
- practising the skills related to the chosen material
- testing ideas and material, e.g. before an audience of peers
- modifying ideas and material as a result of feedback.

When working, learners should ensure safe working practices are applied in relation to the activities they undertake.

## What needs to be learnt

### Learning aim B: Rehearse and perform a variety act

Learners will need to make final decisions about the form and content of their act based on the work undertaken in the previous learning aim.

At the beginning of the rehearsal period, decisions should be made about:

- the type of act to be performed, e.g. comedy, magic, ventriloquism
- the material to be performed
- the structure of the performance work
- equipment and resources to be used.

Learners must rehearse and perform a substantial variety routine as a solo performer, or in a duo or group. For example:

- a freestyle football routine involving a group of learners lasting approximately four minutes
- a solo routine involving impressions of famous people lasting approximately three minutes
- a novelty comedy act involving two performers and a suitcase that appears to be stuck in mid-air lasting three to four minutes.

Please note that singing and/or dance acts are not within the scope of this unit, unless combined with other specialist skills.

#### Rehearsing a variety act

Learners will need to practise and rehearse their act to performance standard.

During rehearsals, learners should:

- attend and actively participate
- apply relevant skills and techniques
- respond to feedback, direction and/or instruction as required
- practise and refine skills and techniques
- work safely at all times.

#### Performing a variety act

Learners must perform using some, or all, of the following skills:

- use of body
- use of voice
- use of equipment and props
- interaction with other performers
- communication/interaction with the audience.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Research and explore variety performance and develop innovative material for a variety act</b>			
1A.1 Outline the features of variety performance.	2A.P1 Describe the features of variety performance with reference to specific historical and contemporary acts. #	2A.M1 Explain the features of different types of variety acts with reference to specific historical and contemporary acts. #	2A.D1 Explain the features of different types of variety acts, analysing specific historical and contemporary acts. #
1A.2 Explore and develop variety performance skills by carrying out directed tasks.	2A.P2 Explore and develop contrasting variety performance skills, showing focus and effort.	2A.M2 Explore and develop contrasting variety performance skills, showing consistency in focus and effort.	2A.D2 Explore and develop contrasting variety performance skills, showing consistency in focus and effort, imagination and energy.
1A.3 Develop material for a variety act, carrying out directed tasks.	2A.P3 Develop material for an innovative variety act, contributing relevant ideas.	2A.M3 Develop material for an innovative variety act, contributing relevant ideas and consistently making a positive contribution.	2A.D3 Develop material for an innovative variety act, contributing relevant, imaginative and perceptive ideas with a high level of commitment and input to the process.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Rehearse and perform a variety act</b>			
1B.4 Demonstrate limited skills and techniques in rehearsal and performance.	2B.P4 Demonstrate relevant skills and techniques in rehearsal and performance, competently.	2B.M4 Demonstrate relevant skills and techniques in rehearsal and performance, competently, confidently and consistently.	2B.D4 Demonstrate relevant skills and techniques in rehearsal and performance, competently, fluently and with imagination, energy and consistency.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit will depend on the types of skills and variety material used. As a minimum, however, learners should have access to an appropriate rehearsal and performance space and a range of appropriate props and equipment.

For research activities, access to the internet and sources, such as YouTube, will be useful. The use of visiting specialists would be advantageous.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Learning aim A

Learners should compile a variety log or scrapbook, which should include annotated research materials, rough notes and details of discussions. The log could be produced in hard copy or as an electronic document, such as a blog. Learners should produce a summary of their research work in an appropriate form, e.g. a written report, magazine article, recorded presentation or podcast recording.

Key practical workshop sessions should be recorded. Learners should note the skills explored and used in their log/scrapbook. Teacher observations, witness statements and/or peer reviews may also be used to support recorded evidence.

#### Learning aim B

Milestone rehearsal sessions and the actual performance should be recorded. Learners should document their progress during rehearsals in their log/scrapbook and teacher observations, witness statements and/or peer reviews may also be used to support recorded evidence.

## Assessment – Level 2

#### 2A.P1

Learners will be able to provide descriptions of the features of variety performance, making reference to specific examples. For example, a learner might identify that shock can often be a feature of variety acts by describing the work of Houdini and David Blaine.

#### 2A.P2

Learners will play an active role in activities and will demonstrate the ability to develop existing skills. There may, however, be some inconsistency of focus and effort and learners may be reluctant to try out new skills and techniques.

#### 2A.P3/2B.P4

Learners will work individually, or as part of a group, to develop material for a variety act. While the ideas contributed may not be innovative, they will be viable and appropriate to the type of act being developed. Learners will be able to use appropriate skills to create an act that is generally watchable.

2A.M1

Learners will provide explanations of how the specific features of variety performance are used by specific performers. For example, a learner may explain how ventriloquists use dummies in their acts, referring to the work of Ray Allen & Lord Charles and Paul Zerdin & Sam.

2A.M2

Learners will approach practical sessions with enthusiasm and will demonstrate an ability to take risks and try out new skills and techniques.

2A.M3/2B.M4

Learners will work individually, or as part of a group, to develop material for a variety act. The ideas contributed will be inventive and fully appropriate to the type of act being developed. Learners will be able to select and use appropriate skills in rehearsal and performance to create an act that includes some inventive and memorable elements.

2A.D1

Learners will explain why specific features of variety performance are used by performers. For example, the learner may discuss the use of comedy in double acts, analysing the devices used by Morecambe & Wise and Reeves & Mortimer.

2A.D2

Learners will approach practical work with total commitment and concentration. The learner will respond creatively to the exploration of new skills and the development of existing ones, taking risks and coming up with innovative ideas.

2A.D3/2B.D4

Learners will work individually, or as part of a group, to develop material for a variety act. The ideas contributed will be inventive and fully appropriate to the type of act being developed. Learners will be able to select and use appropriate skills in an imaginative and sustained way to create an act that is inventive and undeniably entertaining.

## Assessment – Level 1

1A.1

Learners will be able to provide outline descriptions of the features of variety performance. Work will however lack detail and may not reference specific acts.

1A.2

Learners will work cooperatively for most of the time. They will be able to follow direction.

1A.3/1B.4

Learners will be able to take part in activities to develop a variety act but may not be able to contribute viable ideas. They will use limited skills in rehearsal and performance to create and act with limited success.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1. 1A.2, 2A.P2, 2A.M2, 2A.D2. 1A.3, 2A.P3, 2A.M3, 2A.D3 1B.4, 2B.P4, 2B.M4, 2B.D4	Spice of Life Agency	<p><b>Part one</b></p> <p>You hear that a new talent agency is on the lookout for innovative variety acts for its books. The agency is holding open auditions in the form of a talent night at a local venue.</p> <p>You decide to undertake research into variety performance to find out about the features of the genre from a historical and contemporary point of view. You also decide to take part in practical skills sessions to develop your skills, with a view to being taken onto the books of the agency.</p> <p><b>Part two</b></p> <p>Having explored a range of variety performance skills, you are now ready to develop an act. You should come up with ideas for an innovative new variety act and rehearse the material you develop. You will then perform your act at the agency's talent night.</p>	<ul style="list-style-type: none"> <li>• Variety scrapbook – to include rough research notes and activity log from practical sessions.</li> <li>• Podcast summary of research.</li> <li>• Recordings of practical sessions, milestone rehearsals and final performance.</li> <li>• Teacher and peer observations.</li> </ul>





# Unit 37: Performing Arts Enterprise

Level: **1 and 2**

Unit type: **Mandatory**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Do you have the drive and ambition to turn an idea into a successful enterprise activity?

Do you like the prospect of putting together your creative talents and professional know-how to create a unique and exciting challenge?

If the answer is yes, then setting up a performing arts enterprise activity is for you.

In this unit, you will learn what makes a successful entrepreneur, how to harness an idea and make it into a successful business and then, as part of a group, you will set up and run your own enterprise. You will research what enterprise is, identify the skills and talents you will 'sell', consider how to package and promote your idea and then deliver the enterprise. You will then evaluate the success of your action against your plans.

Although a group project, you will demonstrate your input into a viable and imaginative plan and take on individual responsibilities throughout. You will plan and run a viable enterprise that has the potential to be sustainable over time. For example, you might set up a company that provides singing waiters/waitresses for corporate events or prop making services for local amateur dramatic companies.

Many successful enterprises are set up and run by people who use creative thinking as part of their everyday lives. Creativity is at the heart of all great developments.

When working in the performing arts industry, it is important you have clear and creative ideas along with the self-belief they can work. It is essential you communicate your ideas clearly to others, to 'get them on board' in order to maximise on the idea.

You will learn many transferable skills in this unit, as well as having the opportunity to use the talents and skills you have developed in other units.

## Learning aims

In this unit you will:

- A understand the factors that contribute to a successful performing arts enterprise
- B plan a performing arts enterprise
- C participate in running a performing arts enterprise
- D review a performing arts enterprise.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: understand the factors that that contribute to a successful performing arts enterprise</b></p>
<p>Learners should explore and understand the key factors that contribute to enterprise activities and the qualities of performing arts enterprise activities.</p> <p>Learners should consider the characteristics of the entrepreneur to appreciate the qualities they have. This may include:</p> <ul style="list-style-type: none"> <li>● focus and motivation</li> <li>● creativity and ambition</li> <li>● passion for a cause or an art form</li> <li>● behaving intuitively and with determination</li> <li>● understanding the market for their work</li> <li>● enthusiasm and ability to explain ideas.</li> </ul> <p>Learners should consider the skills demonstrated by entrepreneurs when setting up and running a performing arts enterprise. This may include:</p> <ul style="list-style-type: none"> <li>● idea generation and an ability to inspire others</li> <li>● knowledge of performing arts industry/sector</li> <li>● communication and interpersonal skills</li> <li>● teamwork, time management, leadership and management skills</li> <li>● strategic thinking, risk management and problem solving</li> <li>● sales techniques.</li> </ul> <p>Learners should explore at least two case studies in order to understand the factors that contribute to the success of enterprise activities in the performing arts. This may include:</p> <ul style="list-style-type: none"> <li>● innovative products or services that meet a market need</li> <li>● effective advertising of product, performance or service</li> <li>● ensuring there is a demand for product or service, including filling a gap in the market, unique selling points (USPs)</li> <li>● showing flexibility to meet changing demands or circumstances.</li> </ul>

**What needs to be learnt****Learning aim B: Plan a performing arts enterprise**

Learners will need to have a defined creative idea and set of intentions for their activity. They should explore concepts and present them to the group for a final idea to be selected, developed and taken forward. Areas for consideration may include:

- an audit of the skills the group has as a potential commodity
- a target audience / customer base
- promotional ideas and methods.

Once the final idea(s) have been agreed, learners will need to plan their performing arts enterprise. They should look at models of business planning and find a suitable structure and framework for their idea.

As a group, learners should work together to produce a business plan that considers the following key factors:

- project description and aims
- delivery plan
- organisational summary
- market research
- advertising
- timetable
- resources
- budgeting
- health and safety requirements.

### What needs to be learnt

#### Learning aim C: Take part in running a performing arts enterprise

Learners will take an individual role within the group. The enterprise should determine what roles and responsibilities are required to make the roles meaningful and applicable. Appropriate areas for individual roles may include:

- marketing or publicity
- finance
- managing resources
- administration.

Learners should consider the following when preparing and undertaking their role:

- communicating with customers
- working with others in the team
- meeting deadlines
- following instructions
- following health and safety practices
- asking for help and guidance when necessary.

#### Learning aim D: Review a performing arts enterprise

Learners are required to undertake a review of their role and that of the group against the original plan. They should consider:

- their contribution to final outcome
- ways to improve contribution to final outcome
- learner's effectiveness in role
- team members' effectiveness in their roles
- final outcome, including profit or loss, feedback from customers
- reasons for success or failure, e.g. venue, cost, advertising, strengths and weaknesses of product/service, team performance, customer service
- ways to improve final outcome if repeated.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Understand the factors that contribute to a successful performing arts enterprise</b>			
1A.1 Identify features of a performing arts enterprise.	2A.P1 Describe the factors that make a performing arts enterprise successful using specific examples.	2A.M1 Explain the factors that make a successful performing arts enterprise, using specific examples.	2A.D1 Analyse what makes a performing arts enterprise successful by referring to and comparing specific examples.
<b>Learning aim B: Plan a performing arts enterprise</b>			
1B.2 Make a limited contribution to the planning of a performing arts enterprise. *	2B.P2 Participate in the planning of a performing arts enterprise, taking into consideration key factors and contributing suggestions to a business plan. *	2B.M2 Participate effectively in the planning of a performing arts enterprise, showing consideration of key factors and contributing relevant suggestions to a business plan. *	2B.D2 Participate effectively and confidently in the planning of a performing arts enterprise, showing consideration of key factors and consistently contributing relevant and imaginative suggestions to a business plan. *

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Participate in running a performing arts enterprise</b>			
1C.3 Participate in the running of the enterprise by completing directed tasks. #	2C.P3 Participate in the running of the enterprise, demonstrating appropriate skills in own role. #	2C.M3 Participate in the running of the enterprise, demonstrating consistent and appropriate skills in own role. #	2C.D3 Participate in the running of the enterprise, demonstrating consistent, effective and appropriate skills and support for colleagues in own role. #
<b>Learning aim D: Review a performing arts enterprise</b>			
1D.4 Review the effectiveness of own contribution to the enterprise.	2D.P4 Review the effectiveness of own contribution to the enterprise, highlighting aspects that were done well and aspects that need improving.	2D.M4 Review the effectiveness of own contribution and that of the group to the enterprise, detailing aspects that were done well and aspects that need improving.	2D.D4 Review the effectiveness of own contribution and that of the group to the enterprise, analysing aspects that were done well and aspects that need improving.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources needed for this unit depend on the enterprise activities that learners are undertaking. When planning the enterprise, learners are expected to take into account the resources available to them.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Learning aim A

Learners should produce a written report that details the exploration they have undertaken, and their findings, into what makes a successful performing arts enterprise. Case studies should be included.

#### Learning aim B

It is most likely the creative content for this learning aim will come from the group as a whole, or be taken from work created for another unit.

Learners should contribute to the planning of the enterprise by producing contributions to a business plan. Any planning documents created by the group, e.g. the business plan, must be annotated by learners to show their individual contribution to their creation and understanding of the process. Individual contribution must also be evidenced via teacher observation records.

#### Learning aim C

Learners are required to participate in the running of the performing arts enterprise. This will be best evidenced by teacher observation / witness statements, annotated photographs of the learner undertaking their role and a recording of the activity.

#### Learning aim D

Learners should produce a written review of the effectiveness of their own contribution and that of the group to the enterprise, detailing strengths and weaknesses and areas for improvement.

## Assessment – Level 2

### 1A.P1

Learners should describe how many successful enterprise activities identify and fill a 'gap' in the market. For example, they may describe how many successful entrepreneurs identify and fill a 'gap' in the market using examples, such as 'Stage Coach': a company that identified a need for out of school drama, singing and dance tuition for children. Alternatively they may describe how companies such as [theatremerchandise.com](http://theatremerchandise.com) saw a need for theatrical productions to raise extra revenue through the sales of products such as T-shirts.

### 2B.P2

Learners are required to make relevant and useful contributions to the planning for a performing arts enterprise activity. They will be able to contribute to a business plan which communicates the main aims of the enterprise in a clear manner.

2C.P3

Learners will be able to prepare for their role in the running of the performing arts enterprise activity; they will be able to undertake their role as part of the group activity.

2D.P4

Learners will be able to identify key strengths and weaknesses of the activity in relation to the planning and execution.

2A.M1

Learners will provide explanations of the features of successful enterprise activities. They may, for example, explain how being able to reach a large number of customers can be important explaining that 'Stage Coach' use a franchise model to enable branches to be opened across the UK. Alternatively, they might explain how merchandising companies look to maximise sales of merchandise by designing it to appeal to the specific target audience of a production.

2B.M2

Learners will make consistently relevant and useful contributions to a business plan for a performing arts enterprise activity by describing planning criteria that are relevant and are likely to lead to a successful activity.

2C.M3

Learners will be able to prepare for their role in the running of the performing arts enterprise activity; they will undertake their role in a consistent, effective and appropriate way.

2D.M4

Learners will be able to describe key strengths and weaknesses of the activity in relation to the planning and make suggestions for future improvements.

2A.D1

Learners will be able to provide detailed explanations of the features of enterprise activities analysing why they lead to success. They may, for example, analyse how 'Stage Coach' promotes itself via its website or analyse the merchandise produced for a specific theatrical production.

2B.D2

Learners will make consistently relevant and detailed contributions to a business plan for a performing arts enterprise activity by offering effective and inventive suggestions.

2C.D3

Learners are required to prepare for their role in the running of the performing arts enterprise activity; they will be able to undertake their role showing dependable, effective skills and support for others.

2D.D4

Learners will be able to analyse key strengths and weaknesses of the activity in relation to the planning. They will be able to make relevant suggestions for future improvements, justifying conclusions by referring to aspects of the work undertaken.

## Assessment – Level 1

1A.1

Learners will be able to identify the features of the performing arts enterprise activity. Work will, however, lack detail and may not give examples.

1B.2

Learners will undertake planning and activities as directed. They may generate some ideas or contribute to those of others.



1C.3

Learners will take part in the performing arts enterprise activity. The individual role will make a positive contribution.

1D.4

Learners will identify key strengths and weaknesses of the enterprise activity.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1B.2, 2B.P2, 2B.M2, 2B.D2 1C.3, 2C.P3, 2C.M3, 2C.D3 1D.4, 2D.P4, 2D.M4, 2D.D4	'Take a Note'	<p>Your group is talented and musical and you are great communicators. You have decided to set up an enterprise where messages and greetings can be created to order and sent as sound files via email (as opposed to visual greetings like online cards).</p> <p>You should explore the qualities of entrepreneurs and of successful enterprise activities so you can be sure that this idea can succeed.</p> <p>You should organise yourselves as a team, each taking on an individual role with clear responsibilities and matching these roles to your skills and interests.</p> <p>As a team, you should produce a detailed business plan, including all the relevant information and present it to an invited audience.</p> <p>You should record some of the songs you have created in your singing unit and set up a website to market your work and publicise the 'Take a Note' concept.</p> <p>You should run the 'Take a Note' service for a month.</p> <p>Finally you should evaluate the success of 'Take a Note'.</p>	<ul style="list-style-type: none"> <li>• Written report detailing the exploration of what makes a successful enterprise activity.</li> <li>• A business plan for 'Take Note', with clear individual contributions relating to roles and responsibilities, is produced and presented to an invited audience.</li> <li>• A written evaluation of the 'Take a Note' enterprise activity.</li> </ul>

# Unit 38: Use of ICT in the Performing Arts

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

How is Information Communication Technology (ICT) used in the performing arts industry? What are the benefits and implications of using it? How can common ICT software packages and applications be used to find and present information in performing arts projects or contexts?

ICT is widely used in the performing arts industry. An individual performer or production company may create a page for a social networking site or blog to promote awareness of their work. Designers may use the internet to search for ideas and inspiration for costumes or sets. A stage manager may use a database to keep a record of backstage stock.

In this unit, you will find out how ICT can be used in the performing arts industry, consider its benefits and reflect on potential problems. You will then develop ICT skills related to a performing arts project you are undertaking. You will search for, and find information, using the internet, taking steps to ensure information gathered is valid and that safe file storage systems are used. You will then use ICT packages and/or applications to present your findings in an appropriate manner.

Through studying this unit, you will gain important transferable skills (skills that can be used in many different areas) that are highly valued by employers in the performing arts industry and the wider workplace.

## Learning aims

In this unit you will:

- A investigate the use of ICT in the performing arts
- B use ICT software to find information related to a performing arts project
- C use ICT software to present and communicate information related to a performing arts project.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate the use of ICT in the performing arts</b></p> <p>Learners will need to undertake research into the possible uses of ICT in the performing arts, considering its benefits and potential problems.</p> <p>In their investigations learners should consider the following areas.</p> <p><b>The use of ICT in the performing arts:</b></p> <ul style="list-style-type: none"> <li>● searching for, finding and interpreting information, e.g. an actor researching the historical context of a play, or a costume designer looking for examples of women's fashion in the 1960s</li> <li>● presenting and communicating information, e.g. a small dance company using a social networking site to increase awareness of its work</li> <li>● recording and storing information, e.g. a theatre compiling a database of customers/audience members, or a stage management team using a spreadsheet to keep track of their budget for a production</li> <li>● specialist services, e.g. a box office using an online payment system for ticket</li> <li>● use of Computer Aided Design (CAD), e.g. set design, lighting design.</li> </ul> <p><b>Benefits of using ICT:</b></p> <ul style="list-style-type: none"> <li>● increases access to services and information in terms of coverage and speed, e.g. a designer could search quickly and easily for images of costumes from a wide range of online sources</li> <li>● fosters communication, e.g. a theatre company could use a social networking site to communicate with its audience</li> <li>● increases efficiency in data management, e.g. a theatre box office could use software to manage ticket sales</li> <li>● provision of better services, e.g. a stage lighting company could set up an online booking system to make it easier for its customers to search for and hire equipment.</li> </ul> <p><b>Potential problems with using ICT:</b></p> <ul style="list-style-type: none"> <li>● problems when the server goes down, e.g. loss of information to process information when using online booking systems for equipment hire.</li> <li>● lack of personal contact, e.g. when a box office uses automated ticketing systems rather than dealing with audience members face to face.</li> <li>● not challenging the data produced through ICT, e.g. when researching using websites, assuming information found on historical costumes is correct.</li> </ul>

**What needs to be learnt****Learning aim B: Use ICT software to find information related to a performing arts project****Using the internet to search for and find information**

Learners should use the internet to search for, and find relevant information, related to a performing arts project.

For example, learners might use websites to research:

- the work of specific theatre and production companies
- the historical context of a play, musical or dance piece being studied
- ideas for sets, props and/or costumes for a production they are working on
- information about health and safety legislation in relation to sound and lighting in the theatre.

When using the internet to search for information, learners should:

- use search engines to find and connect to websites
- download relevant information, e.g. pictures, data, text
- reference the sources used
- check validity of websites.

**Using file management to store information**

Learners should use appropriate file management systems to store the information found.

Work should include:

- saving and retrieving information
- keeping information secure through use of usernames and passwords
- using appropriate filenames and folder structures
- version control of documents, backing up information
- other security measures, e.g. virus protection, firewall, encryption, security questions.

**What needs to be learnt****Learning aim C: Use ICT software to present and communicate information related to a performing arts project****Using software to present and communicate information**

Learners should present information related to their project with a specific audience or purpose in mind.

For example, they may present:

- research findings relating to the historical context of a play for an audience of peers using a PowerPoint® with embedded video clips
- a report relating to ticket sales for a college show using word processing and spreadsheet software for a finance director or budget holder
- a blog detailing the work undertaken during a specific unit to be used at an interview for a place on a theatre design course
- a virtual pinboard with set design ideas, to be presented to the director of a play or musical
- a database of technical lighting and sound equipment created as part of an audit requested by the stage manager of a theatre
- set design or lighting design for example created using graphics software or CAD application.

When presenting information, learners should consider the potential audience for the material, ensuring the information is presented accurately and clearly.

Learners may use the following:

- word processing software
- spreadsheet software
- presentation software, e.g. PowerPoint®, Keynote®, Prezi®
- web-based applications, e.g. blogs, virtual pin boards, social media sites.

When preparing work, learners may use the following skills:

- creating and using documents
- entering, moving around, inserting and deleting text
- entering and editing data
- entering and editing images
- using formatting and editing features
- creating charts and graphs, e.g. pie chart, bar chart, single line graph, scatter diagram, 2-D/3-D
- using audio and/or video clips, e.g. in a blog
- inserting web-links
- consideration of design features, e.g. use of text and/or images.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate the use of ICT in the performing arts</b>			
1A.1 Outline how ICT is used in the performing arts industry by individuals.	2A.P1 Describe how ICT is used in the performing arts industry by organisations and individuals.	2A.M1 Explain how and why ICT is used in the performing arts industry, describing benefits and potential problems with reference to specific examples for organisations and individuals.	2A.D1 Explain how and why ICT is used in the performing arts industry, analysing benefits and potential problems with detailed reference to specific examples for organisations and individuals.
<b>Learning aim B: Use ICT software to find information related to a performing arts project</b>			
1B.2 Use the internet to select information from given sources, with support from others. #	2B.P2 Use the internet to research and select relevant information related to a performing arts project. #	2B.M2 Use the internet to research and select relevant information related to a performing arts project, storing and managing electronic files. #	2B.D2 Use the internet to research and select detailed, relevant and valid information related to a performing arts project, storing and managing electronic files, efficiently and securely. #

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Use ICT software to present and communicate information related to a performing arts project</b>			
1C.3 Use ICT to present information and communicate to others. #	2C.P3 Use ICT to present and communicate different types of information clearly and accurately to others. #	2C.M3 Use ICT to present and communicate different types of information clearly and accurately to meet the needs of an audience and/or purpose. #	2C.D3 Use ICT to present and communicate different types of information clearly and consistently to fully meet the needs of an audience and/or purpose. #

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.



## Teacher guidance

### Resources

The resources required for this unit are:

- a PC or Mac
- internet access
- software, as appropriate.

It is expected that learners will have basic familiarity with the PC or Mac, the operating system and the version of the software that they use.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Learning aim A

Learners should compile information into the uses of ICT in the performing arts industry that can be presented in any appropriate form, e.g. a written report or recorded presentation.

#### Learning aim B

Learners should undertake an investigation related to a specific performing arts project. The project could be set by the teacher or chosen by the learner. It might be related to an assignment being undertaken in another BTEC unit or an extra-curricular activity. Evidence should be in the form of a research log, which should include citation of the internet sources used and judgments about their validity. Research findings should be presented electronically using an appropriate file management system.

#### Learning aim C

The evidence for this learning aim will depend on the applications used to present information. Screenshots of work in progress should be presented as well as the final presentation in electronic form. Where an online application is used, e.g. a blog, centres must ensure that material is backed up in a permanent form, e.g. through a series of printed screenshots or PDFs.

### Assessment – Level 2

#### 2A.P1

Learners will provide descriptions of how ICT is used by organisations and individuals in the performing arts industry. Reference to specific examples is likely to be limited.

#### 2B.P2

Learners will demonstrate use of the internet to research and select appropriate information related to a specific performing arts project they are undertaking.

#### 2C.P3

Learners will demonstrate the use of ICT to present and communicate different types of information both clearly and accurately.

#### 2A.M1

Learners will provide explanations of how and why ICT is used by organisations and individuals in the performing arts industry. They will give descriptions of the benefits of ICT packages and the potential problems that may occur with their use.

2B.M2

Learners will demonstrate use of the internet to research and select appropriate and valid information related to a specific performing arts project they are undertaking. They will make judgements about the validity of information gathered and will store and manage material in a relevant form.

2C.M3

Learners will demonstrate the use of ICT to present and communicate different types of information clearly and accurately, showing an awareness of the potential audience and/or purpose of the work created.

2A.D1

Learners will provide detailed explanations of how and why ICT is used by organisations and individuals in the performing arts industry. They will explain the benefits of ICT packages to specific types of organisations and individuals, and make judgements about potential problems that may occur with their use.

2B.D2

Learners will demonstrate use of the internet to research and select information that is detailed and highly relevant to the project undertaken. They will be consistently vigilant in ensuring the validity of information gathered. Information will be stored and managed effectively e.g. using appropriate file names and folder structures and ensuring files are backed up.

2C.D3

Learners will demonstrate the use of ICT to present and communicate different types of information in a consistently clear and accurate manner. They will show a high level of awareness of the potential audience and/or purpose of the work created.

## **Assessment – Level 1**

1A.1

Learners will provide an outline description of how ICT is used in the performing arts industry.

1B.2

Learners will use the internet to search for information but research activities are likely to lack focus. Information gathered may be very brief and stored in a rather disorganised manner.

1C.3

Learners will present information in a way which does not fully meet the brief, with limited success and accuracy. Communication skills and responses may be very brief, limiting the effectiveness of any presentation.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1	Uses of ICT in the Performing Arts Industry	<p>You work for a performing arts publisher and have been commissioned to create an article about the uses of ICT in the performing arts industry.</p> <p>Your article should refer to specific types of organisations and individuals from the industry, and should consider both the benefits and the potential problems of using ICT.</p>	<ul style="list-style-type: none"> <li>• Written article.</li> </ul>
1B.2, 1C.3, 2B.P2, 2C.P3, 2B.M2, 2C.M3, 2B.D2, 2C.D3	The Presentation	<p>Choose a performing arts project you are currently undertaking, which involves researching and presenting information and/or data.</p> <p>You should undertake research using the internet ensuring that sources used are valid and that findings are stored in an appropriate electronic format.</p> <p>You should then present your information using an ICT application(s) appropriate to the potential audience and/or purpose.</p>	<ul style="list-style-type: none"> <li>• Research log and materials.</li> <li>• Presentation – using appropriate ICT application(s).</li> <li>• Screenshots.</li> </ul>



# Unit 39: Work Experience in the Performing Arts

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Work experience is an excellent way for you to develop an understanding of what it is actually like to work in the performing arts industry. Placements help to give you an idea of what happens in places like theatres, production companies and other performing arts organisations. Placements help to prepare you for work by improving your knowledge, understanding and skills. The experience and skills you develop will be important when you start looking for a job, whether in the performing arts industry or another area of work. The experience you have whilst on placement will also add value to your job applications.

This unit gives you the chance to carry out work outside the school or college in which your BTEC programme is based. You might undertake a work experience placement with a professional theatre company, volunteer to work front of house at a theatre or arts centre, help out at a local dance school or carry out performance or production work with an amateur dramatic organisation.

You will begin work on this unit by learning how to find and apply for a suitable vacancy. Through your work experience you will investigate and use skills that are needed in the workplace and you will gain first-hand experience of the performing arts industry in action.

This unit will also give you the opportunity to look at the impact and benefits of your work experience and consider how it will help you with your personal career aims.

## Learning aims

In this unit you will:

- A prepare for work experience in the performing arts
- B use work-related and specialist skills during a work experience placement
- C reflect on the benefits of work experience in the performing arts industry.

## Learning aims and unit content

### What needs to be learnt

#### Learning aim A: Prepare for work experience in the performing arts industry

##### Investigating possible placements

Learners should investigate types of performing arts organisations and events in their region that may have work placement opportunities.

Organisations and events might include:

- theatres
- arts centres
- concert halls
- production companies
- amateur theatre groups
- dance/theatre schools
- arts, drama and/or music festivals.

Types of placement might include:

- performance or backstage experience, e.g. in an amateur production
- working front of house at a theatre
- helping out at a dance school for children
- working as a volunteer at an arts festival.

##### Applying for a placement

Learners should apply for appropriate placements using appropriate application methods and materials.

Application methods may include:

- CV and covering letter
- application forms
- online applications
- speculative letters.

When preparing application materials, learners should:

- outline relevant education, skills and interests
- explain how they meet employer's expectations
- outline how gaps could be addressed, e.g. on-the-job training, further reading, course completion
- detail achievements to date, e.g. school or college awards, sporting achievements, voluntary work
- ensure appropriate presentation of application materials, e.g. form filled in correctly, spelling, format and structure
- check the accuracy of application materials, e.g. free from typos, facts are correct, dates in a logical order.

Learners may also need to:

- prepare appropriate audition material, e.g. choosing appropriate pieces, practising and rehearsing material, responding to feedback from teacher, polishing and perfecting material

*continued*

### What needs to be learnt

- prepare a portfolio, e.g. –
  - design work
  - photographs of costumes, sets, props
  - photographs of production work undertaken.

### Interview/audition skills

Learners will need to prepare for interview and/or audition and ensure they present themselves in an appropriate manner.

Learners should undertake mock interviews/auditions to help them prepare.

Learners should:

- prepare answers to common questions, e.g. reason(s) for applying for role, skills and knowledge they have to carry out role
- use appropriate performance skills during auditions
- use communication skills during interview, including verbal (listening, speaking) and non-verbal (body language, facial expressions)
- ensure they present themselves in an appropriate manner, i.e. appearance, clothing, cleanliness
- prepare questions about workplace, e.g. dress code requirements, working hours, key contact at workplace
- be ready to ask for clarification or further information when necessary.

**What needs to be learnt****Learning aim B: Use work-related and specialist skills during a work experience placement****Skills used during a work experience placement**

Learners will need to undertake their work placement using work-related and specialist skills as required.

Work-related skills may include:

- communicating with others, e.g. line manager, colleagues, customers/clients
- completing tasks within agreed timescales
- working with others, including colleagues
- following instructions
- following health and safety practices
- asking for help and guidance when necessary.

Specialist skills may include:

- performance skills, e.g. acting, dancing, music performance skills
- technical theatre skills, e.g. in lighting and/or sound
- construction skills, e.g. in costume, set props, make-up
- design skills, e.g. lighting, sound, set, costume, make-up.

During their work experience, learners should keep a reflective diary noting the types of skills they are using and what they are learning.



**What needs to be learnt****Learning aim C: Reflect on the benefits of work experience in the performing arts industry****Reflecting on the placement**

When the placement has been completed, learners will need to reflect on what they have gained from the experience.

They should complete an evaluation in which they explain the benefits of the experience, review their interest in and suitability for the performing arts industry and discuss their next steps in terms of career aspirations.

Learners may include discussion of the following:

- benefits of work experience –
  - work-related skills gained and developed, e.g. customer service, teamwork, administrative
  - specialist skills gained and developed, e.g. performance, technical, construction, design
  - key achievements, e.g. contributions to projects/productions
  - short-term benefits, e.g. reference from employer
  - long-term benefits, including transferability of skills developed
- interest in, and suitability for, the performing arts industry –
  - reviewing suitability, e.g. skills and knowledge to be successful, and Strengths, Weaknesses, Opportunities and Threats (SWOT) analysis
  - interest strengthened or renewed by experience
  - interest decreased due to experience
  - created interest in another area of the industry
  - created interest in another sector
- next steps –
  - identifying potential future job roles of interest
  - identifying future training/education needs, e.g. further education
  - identifying further work experience or voluntary placements
  - planning short- and long-term objectives for career, e.g. within next six months, a year, two years.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Prepare for work experience in the performing arts industry</b>			
1A.1 Investigate work experience in the performing arts industry with support and guidance, identifying potential opportunities.	2A.P1 Investigate work experience in the performing arts industry describing the suitability of potential opportunities.	2A.M1 Investigate work experience in the performing arts industry, analysing the suitability of potential opportunities.	2A.D1 Effectively investigate work experience in the performing arts industry, evaluating the suitability of potential opportunities.
1A.2 Prepare application material for a work experience opportunity in the performing arts industry, with support and guidance.	2A.P2 Prepare relevant application material for a work experience opportunity in the performing arts industry.	2A.M2 Prepare relevant and detailed application material for a work experience opportunity in the performing arts industry.	2A.D2 Prepare relevant, detailed and effective application material for a work experience opportunity in the performing arts industry.
1A.3 Undertake a mock interview and/or audition for a work experience opportunity in the performing arts industry. #	2A.P3 Undertake a mock interview and/or audition for a work experience opportunity in the performing arts industry, using competent communication and/or performance skills. #	2A.M3 Undertake a mock interview and/or audition for a work experience opportunity in the performing arts industry, using competent and effective communication and/or performance skills. #	2A.D3 Undertake a mock interview and/or audition for a work experience opportunity in the performing arts industry, using competent and consistently effective communication and/or performance skills, with confidence. #

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Use work-related and specialist skills during a work experience placement</b>			
1B.4 Use work-related and/or specialist skills during a work experience placement.	2B.P4 Competently use relevant work-related and specialist skills during a work experience placement.	2B.M4 Competently and effectively use relevant work-related and specialist skills during a work experience placement with confidence.	2B.D4 Competently and effectively use relevant work-related and specialist skills during a work experience placement with consistency, confidence and ease.
<b>Learning aim C: Reflect on the benefits of work experience in the performing arts industry</b>			
1C.5 Identify the benefits of work experience in the performing arts.	2C.P5 Describe the benefits of work experience in the performing arts.	2C.M5 Explain the benefits of work experience in the performing arts.	2C.D5 Evaluate the benefits of work experience in the performing arts.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

No special resources are needed for this unit.

The centre needs to take responsibility in ensuring that all aspects of safeguarding learners on work placement have been covered. This includes CRB checks (where applicable) and risk assessments.

It is recommended that learners complete a minimum of five days of work experience. This could be over five consecutive working days, or spread over a wider period of time. Evidence from a simulated placement, for example a school or college production, is not acceptable.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Learning aim A

Learners should compile a research log that includes details of companies and organisations they have considered when searching for work experience opportunities. They should submit, for assessment, the application material produced for the placements for which they have applied.

Centres will need to hold mock interviews and/or auditions, which should be recorded. Teacher observations and peer reviews can also be used to evidence the interview/audition process.

#### Learning aim B

Evidence generated and/or demonstrated in the workplace must be authenticated by a workplace supervisor or manager, or a visiting teacher. Centres are ultimately responsible for verification of evidence and should be confident that those who sign witness and observation statements in a workplace are sufficiently competent to do so. Signed witness testimonies and all learner evidence should be retained by the centre for quality assurance purposes.

Learners should also keep a work experience diary detailing the activities undertaken and skills used.

#### Learning aim C

Learners will need to reflect on their experience during their placement in an evaluation, which could be presented in written form or as a recorded audio or video presentation.

## Assessment – Level 2

### 2A.P1

Learners will research possible work experience opportunities. They will be able to produce descriptions of potential opportunities, outlining their suitability.

### 2A.P2

Learners will prepare application material that is relevant to the requirements of the work experience opportunity.

## 2A.P3

Learners will take part in a mock interview and/or audition as appropriate, using relevant communication and/or performance skills. They will be able to respond to questions appropriately.

## 2B.P4

During their placement, learners will work in a competent and capable manner. They will use relevant work-related and specialist skills. They will be generally reliable and will respond to instructions in an appropriate manner.

## 2C.P5

Learners will provide a description of the ways in which they have benefited from their work placement.

## 2A.M1

Learners will undertake detailed research into relevant work experience opportunities. They will be able to explain why potential opportunities may be suitable.

## 2A.M2

Learners will prepare application material that responds in a detailed and relevant way to the requirements of the work experience opportunity.

## 2A.M3

Learners will take part in a mock interview and/or audition as appropriate, using relevant and clear communication and/or performance skills. They will respond to questions appropriately and will engage effectively with the interviewer(s).

## 2B.M4

During their placement, learners will work in an effective manner. They will use relevant work-related and specialist skills effectively. They will be reliable and will respond to instructions in an appropriate manner, showing some initiative.

## 2C.M5

Learners will provide an explanation of how and why they have benefited from their work placement, making some reference to activities undertaken and/or skills developed.

## 2A.D1

Learners will undertake detailed research into highly relevant work experience opportunities. They will be able to explain, in detail, why potential opportunities may be suitable, weighing up their relative merits.

## 2A.D2

Learners will prepare detailed application material that responds in an effective and relevant way to the requirements of the work experience opportunity.

## 2A.D3

Learners will take part in a mock interview and/or audition as appropriate, using relevant, clear, confident and fluent communication and/or performance skills. They will be able to respond to questions appropriately and will engage with the interviewer(s) in a highly effective manner.

## 2B.D4

Throughout their placement, learners will work in an effective and confident manner. They will consistently use relevant and effective work-related and specialist skills. Learners will be highly reliable and will respond to instructions in an appropriate manner. They will show a high level of confidence and initiative.

2C.D5

Learners will provide an explanation of how and why they have benefited from their work placement, justifying comments by referring to specific activities undertaken and/or skills developed.

### **Assessment – Level 1**

1A.1

Learners will undertake a basic investigation into work experience opportunities, identifying potential opportunities.

1A.2

Learners will prepare application materials for work experience. The content may however be brief and may not relate fully to the requirements of the work experience opportunity.

1A.3

Learners will participate in an interview or audition. They will be able to respond to some basic questions appropriately.

1B.4

Learners will participate in a work experience placement. During this, they will use work-related and/or specialist skills as directed. They will be able to follow instructions and behave in an appropriate manner.

1C.5

Learners will provide an outline summary of the benefits they have gained from work experience.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 1A.2, 1A.3, 2A.P1, 2A.P2, 2A.P3, 2A.M1, 2A.M2, 2A.M3	Preparing for Your Placement	As a learner, on a performing arts programme, you are keen to gain experience of the workplace.  To that end, you research possible placement opportunities in your local area and prepare application materials.  You also undertake a mock interview in front of your teacher and peers.	<ul style="list-style-type: none"> <li>● Research log.</li> <li>● Application materials.</li> <li>● Recording of mock interview.</li> <li>● Teacher observations.</li> <li>● Peer reviews.</li> </ul>
1B.4, 1C.5, 2B.P4, 2B.M4, 2B.D4, 2C.P5, 2C.M5, 2C.D5	During and After Your Placement	Having found a suitable placement, you will need to ensure you work to the best of your ability, to get the best out of the experience. During the placement, you will keep a diary, noting the activities you undertake and the skills you use.  After the placement, you will reflect on the work undertaken during the placement, and how you have benefited from the experience.	<ul style="list-style-type: none"> <li>● Work experience diary – either written or electronic.</li> <li>● Witness statements.</li> <li>● Evaluation – written or audio/video recording.</li> </ul>





# Unit 40: Singing Skills in the Performing Arts

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Why do many actors and dancers working in the performing arts industry also study singing? It is probably because many roles require actors and dancers to sing as part of their performance work. Singing is, therefore, an important addition to the variety of skills required by successful performers.

This unit will allow you to develop your skills as a solo singer and as a member of a vocal ensemble. You will take part in vocal workshops designed to help you develop vocal techniques. These techniques will allow you to perform with skill and confidence and will also be vital to avoid problems commonly associated with overuse and misuse of the voice.

The opportunities for singing within the performing arts are many and varied, and in this unit you will have the opportunity to participate in ensemble singing, learning to work as a team to perform unison songs and pieces in two or more parts.

You will also prepare solo pieces and here you will be encouraged to work with musical styles and genres that suit your voice and vocal range. The development of confidence will be vital and you will be encouraged to respond appropriately to direction and to share your work with your peers.

## Learning aims

In this unit you will:

- A develop singing skills and review own progress
- B use solo singing skills in rehearsal and performance
- C use ensemble singing skills in rehearsal and performance.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Develop singing skills and review own progress</b></p> <p><b>Develop singing skills</b></p> <p>Learners should take part in a series of singing workshops to develop their technical and interpretive singing skills.</p> <p>Work covered in workshops should include:</p> <ul style="list-style-type: none"> <li>● warming up the voice, e.g. through singing 'games' and exercises, scales and arpeggios, musical tongue twisters</li> <li>● developing the voice – exercises to develop and improve voice placement, tone, projection, range, flexibility and breath control</li> <li>● solo singing – singing a solo line within an ensemble piece, singing a full solo piece, working with an accompanist</li> <li>● unison ensemble singing – keeping 'together', listening, awareness of other singers, following the conductor/musical director</li> <li>● part singing – simple part work, e.g. rounds/partner songs, building to more complex material in two or more parts.</li> </ul> <p>Technical and interpretive skills developed in these sessions should include:</p> <ul style="list-style-type: none"> <li>● accuracy of pitch</li> <li>● rhythm and timing</li> <li>● projection, tone, articulation</li> <li>● breath control</li> <li>● aural awareness</li> <li>● awareness of other singers</li> <li>● following the conductor</li> <li>● phrasing</li> <li>● expression and dynamics</li> <li>● characterisation.</li> </ul> <p>Personal skills should also be developed by learners during these workshop sessions. These will include:</p> <ul style="list-style-type: none"> <li>● concentration and focus</li> <li>● showing sensitivity and respect towards others</li> <li>● accepting direction</li> <li>● providing constructive feedback to other singers.</li> </ul> <p><b>Reviewing own progress</b></p> <p>Learners should review their own development during workshop sessions. This should be undertaken on a regular basis, e.g. at the end of each session.</p> <p>Learners should:</p> <ul style="list-style-type: none"> <li>● consider their strengths – where they are succeeding and progress is being made</li> <li>● consider areas they need to develop in terms of technical, interpretive and personal management skills</li> <li>● use reflection and understanding of strengths and weaknesses to improve outcomes.</li> </ul>

**What needs to be learnt****Learning aim B: Use solo singing skills in rehearsal and performance**

Learners should demonstrate their singing skills in the practice, rehearsal and performance of **two contrasting solo pieces**.

Solos can be taken from any genre appropriate to the vocal ability of the learner, e.g.:

- musical theatre
- pop and rock
- jazz and blues
- folk
- light classical/opera
- lied/art songs.

Learners should undertake individual practice and take part in rehearsals led by the teacher/musical director.

Activities undertaken during practice and rehearsals should include:

- warm-ups and technical exercises
- following a score/lyric sheet
- repetition
- breaking down a song to concentrate on difficult passages/phrases
- committing music and lyrics to memory
- working with an accompanist
- responding appropriately to direction.

In rehearsal and performance, learners should also demonstrate the following technical and interpretive skills:

- accuracy of pitch
- rhythm and timing
- projection, tone, articulation
- breath control
- following the accompaniment
- phrasing
- expression and dynamics
- interpretation of the stylistic qualities of the music
- musicality
- communication of meaning
- characterisation
- stage presence.

Learners should also aim to perform with:

- focus and concentration
- confidence.

**What needs to be learnt****Learning aim C: Use ensemble singing skills in rehearsal and performance**

Learners should demonstrate their ensemble singing skills in the rehearsal and performance of **two pieces**. At least one of the pieces must be performed in two or more vocal parts. The other may be a unison piece.

Pieces can be taken from any genre appropriate to the vocal ability of the learners, e.g.:

- chorus pieces from musical theatre
- chorus pieces from operetta
- secular choral pieces, including 'rock choir' pieces
- religious choral pieces, e.g. anthems.

Learners should take part in rehearsals of ensemble pieces, which are led by a musical director/conductor.

Activities undertaken during rehearsals should include:

- warm-ups and technical exercises
- following a score/lyric sheet
- separate practice of individual parts, e.g. SA/SSA/SATB/TB
- combining parts
- working with an accompanist
- musical interaction with other singers
- following the conductor/musical director and responding appropriately to direction.

Learners should also undertake individual preparation work as necessary, i.e. practising musical parts and learning lyrics.

During rehearsals, learners should demonstrate appropriate personal management skills, which should include:

- attendance
- time management (adhering to rehearsal schedules)
- concentration and focus
- confidence
- showing sensitivity towards others.

In rehearsal and performance, learners should also demonstrate the following technical and interpretive skills:

- accuracy of pitch
- rhythm and timing
- projection, tone, articulation
- breath control
- awareness of other singers
- following the conductor/musical director
- phrasing
- expression and dynamics
- interpretation of the stylistic qualities of the music
- musicality
- communication of meaning
- characterisation
- stage presence.

*continued*

**What needs to be learnt**

Learners should also aim to perform with:

- focus and concentration
- confidence.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Develop singing skills and review own progress</b>			
1A.1 Demonstrate limited use and control of technical and interpretive singing skills in development.	2A.P1 Demonstrate competent use and control of technical and interpretive singing skills in development.	2A.M1 Demonstrate competent and consistent use and control of technical and interpretive singing skills in development.	2A.D1 Demonstrate competent, consistent and effective use and control of technical and interpretive singing skills in development.
1A.2 Present an ongoing review of own development during singing workshops, identifying strengths and areas to develop.	2A.P2 Present an ongoing review of progress during singing workshops, describing strengths and areas to develop, and identifying improvements to be made.	2A.M2 Present an ongoing review of progress during singing workshops, explaining strengths and areas to develop, and describing how improvements can be made.	2A.D2 Present an ongoing review of progress during singing workshops, analysing strengths and areas to develop, and explaining how improvements can be made.
<b>Learning aim B: Use solo singing skills in rehearsal and performance</b>			
1B.3 Rehearse solo vocal pieces demonstrating a limited application of technical and interpretive skills.	2B.P3 Rehearse solo vocal pieces demonstrating the competent application of technical and interpretive skills.	2B.M3 Rehearse solo vocal pieces demonstrating the competent and consistent application of technical and interpretive skills.	2B.D3 Rehearse solo vocal pieces demonstrating the competent, consistent and effective application of technical and interpretive skills.
1B.4 Perform solo vocal pieces using limited technical and interpretive skills.	2B.P4 Perform solo vocal pieces using relevant technical and interpretive skills.	2B.M4 Perform solo vocal pieces with confidence and consistency using relevant technical and interpretive skills to demonstrate stylistic qualities of the music.	2B.D4 Perform solo vocal pieces with confidence, consistency and ease using relevant technical and interpretive skills to successfully demonstrate stylistic qualities and communicate the meaning of the music.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Use ensemble singing skills in rehearsal and performance</b>			
1C.5 Rehearse ensemble vocal pieces demonstrating a limited application of technical, interpretive and personal skills.	2C.P5 Rehearse ensemble vocal pieces demonstrating the competent application of technical, interpretive and personal skills.	2C.M5 Rehearse ensemble vocal pieces demonstrating the competent and consistent application of technical, interpretive and personal skills.	2C.D5 Rehearse ensemble vocal pieces demonstrating the competent, consistent and effective application of technical, interpretive and personal skills.
1C.6 Perform ensemble vocal pieces using limited technical and interpretive skills.	2C.P6 Perform ensemble vocal pieces using relevant technical and interpretive skills.	2C.M6 Perform ensemble vocal pieces with confidence and consistency using relevant technical and interpretive skills to demonstrate stylistic qualities of the music.	2C.D6 Perform ensemble vocal pieces with confidence, consistency and ease using relevant technical and interpretive skills to successfully demonstrate stylistic qualities and communicate the meaning of the music.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe D* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are a suitable space in which to rehearse and perform. Appropriate sheet music will also be a necessity along with access to an accompanist.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Learning aim A

Evidence for this learning aim should include recordings of milestone sessions supported by teacher observation records. Monitoring records can be in the form of written logbook entries or presented as blogs or audio/video diaries.

#### Learning aim B

Evidence for this learning aim will include recordings of milestone rehearsal sessions. These should be supported by teacher observations and learner logs that can be presented in written form or as a blog or audio/video diary. Teacher observation records will also be useful forms of evidence to support work carried out during rehearsals. The performances should be video recorded.

#### Learning aim C

Evidence for this learning aim will similarly include recordings of milestone rehearsal sessions. These should be supported by learner logs that can be presented in written form or as a blog or audio/video diary. Teacher observation records could also be used, perhaps in the form of a checklist for each learner that allows a record of contributions to a number of rehearsals to be evidenced.

The performances should be video recorded and tutor observation records provided to support recorded evidence.

## Assessment – Level 2

#### 2A.P1, 2A.P2

Learners will play an active role in workshops, taking on board the skills and techniques taught. There may, however, be a lack of consistency across the range of skills being explored and developed, e.g. their vocal placement and tone may be noticeably better than their expression and musicality. Learners will reflect on their progress regularly, considering their strengths and areas for development, and identifying improvements needed.

#### 2B.P3, 2B.P4

Learners will demonstrate a positive approach to the rehearsal process and will be secure in their application of solo vocal skills. Learners will produce a performance that is generally solid. Any errors will be minor and the learner will not let these detract from the overall performance. Technical and interpretive music skills will, in the main, be secure, and learners will use these to create a performance that generally 'fits the bill'.



**2C.P5, 2C.P6**

Learners will demonstrate a positive approach to the rehearsal process and will be secure in their application of ensemble vocal skills. Learners will produce a performance that is generally solid. Any errors will be minor and the learner will not let these detract from the overall performance. Technical and interpretive music skills will, in the main, be secure, and learners will use these to create a performance that generally 'fits the bill'.

**2A.M1, 2A.M2**

Learners will approach workshops with enthusiasm and will demonstrate the development of technical and interpretive skills. Learners will reflect on their progress, regularly providing explanations of their strengths and areas for development, and descriptions of how improvements can be made.

**2B.M3, 2B.M4**

Learners, in rehearsal, will show that they can apply the skills needed to give a coherent performance. They will use technical and interpretive solo vocal skills to create a confident and assured performance. There will be consistent application of the skills used throughout the performance.

**2C.M5, 2C.M6**

Learners, in rehearsal, will show that they can apply the skills needed to give a coherent performance. They will use technical and interpretive ensemble vocal skills to create a confident and assured performance. There will be consistent application of the skills used throughout the performance.

**2A.D1, 2A.D2**

Learners will approach workshops with total commitment and focus and demonstrate the development of secure technical and interpretive skills. They will respond positively to feedback and direction, showing an eagerness to continually improve in timetabled sessions and, when applicable, through personal practice. This willingness to improve will result in regular monitoring of progress in which the learner will analyse strengths and areas for development, explaining how improvements and progress can be made.

**2B.D3, 2B.D4**

Learners will apply technical and interpretive solo vocal skills in rehearsal and performance, performing with total commitment. They will perform with flair and attention to detail to produce a fluent, coherent and successful performance.

**2C.D5, 2C.D6**

Learners will apply technical and interpretive ensemble vocal skills in rehearsal and performance, performing with total commitment. They will perform with flair and attention to detail to produce a fluent, coherent and successful performance.

**Assessment – Level 1****1A.1, 1A.2**

Learners will take part in workshops and will work in a generally cooperative manner. They will show some technical skills but these may not be consistent. Learners will be able to identify their strengths and areas for development; however, this may not be done on a regular basis.

1B.3, 1B.4

Learners will attend rehearsals and will use some solo vocal skills. They will produce a performance and should be able to get through the pieces without any major hitches. The use of technical and interpretive skills may not be secure, however.

1C.5, 1C.6

Learners will attend rehearsals and will use some ensemble skills. They will take part in ensemble performances and should be able to get through the pieces without any serious errors.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 1A.2, 2A.P1, 2A.M1, 2A.D1, 2A.P2, 2A.M2, 2A.D2	Can You Hear the People Sing...?	You are keen to develop your singing skills and, to that end, you are attending a series of singing workshops.  To make the most of the experience you decide to keep a diary charting your progress.	<ul style="list-style-type: none"> <li>● Progress log (completed after each workshop session).</li> </ul>
1B.3, 1B.4, 2B.P3, 2B.M3, 2B.D3, 2B.P4, 2B.M4, 2B.D4	On My Own	You have been given the opportunity to perform two songs in a concert entitled 'On My Own...Classic Solos from Musical Theatre'.  You will work with the musical director to prepare and rehearse two contrasting solos, before performing them at the event.	<ul style="list-style-type: none"> <li>● Recordings of milestone recordings.</li> <li>● Progress log.</li> <li>● Teacher observations.</li> <li>● Recordings of performances.</li> </ul>
1C.5, 1C.6, 2C.P5, 2C.M5, 2C.D5, 2C.P6, 2C.M6, 2C.D6	We Go Together...	Following the success of the solo event you have been invited to sing at a follow-up concert featuring show-stopper chorus pieces.  You will work with the musical director to prepare and rehearse two contrasting chorus pieces, before performing them at the event.	<ul style="list-style-type: none"> <li>● Recordings of milestone recordings.</li> <li>● Progress log.</li> <li>● Teacher observations.</li> <li>● Recordings of performances.</li> </ul>



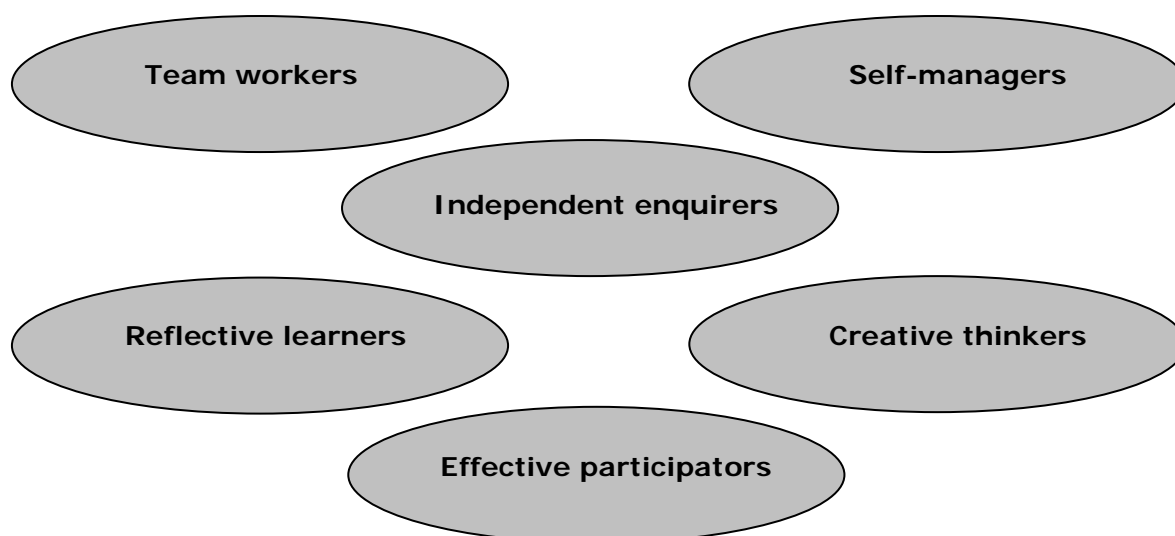
# Annexe A

## Personal, learning and thinking skills

### A FRAMEWORK OF PERSONAL, LEARNING AND THINKING SKILLS 11–19 IN ENGLAND

The framework comprises six groups of skills that are essential to success in learning, life and work. In essence, the framework captures the essential skills of: managing self; managing relationships with others; and managing own learning, performance and work. It is these skills that will enable young people to enter work and adult life confident and capable.

The titles of the six groups of skills are set out below.



For each group, there is a focus statement that sums up the range of skills. This is followed by a set of outcome statements that is indicative of the skills, behaviours and personal qualities associated with each group.

Each group is distinctive and coherent. The groups are also interconnected. Young people are likely to encounter skills from several groups in any one learning experience. For example, an independent enquirer would set goals for their research with clear success criteria (reflective learner) and organise and manage their time and resources effectively to achieve these (self-manager). In order to acquire and develop fundamental concepts such as organising oneself, managing change, taking responsibility and perseverance, learners will need to apply skills from all six groups in a wide range of learning contexts.

## The skills

### Independent enquirers

**Focus:**

Young people process and evaluate information in their investigations, planning what to do and how to go about it. They take informed and well-reasoned decisions, recognising that others have different beliefs and attitudes.

**Young people:**

- identify questions to answer and problems to resolve
- plan and carry out research, appreciating the consequences of decisions
- explore issues, events or problems from different perspectives
- analyse and evaluate information, judging its relevance and value
- consider the influence of circumstances, beliefs and feelings on decisions and events
- support conclusions, using reasoned arguments and evidence.

### Creative thinkers

**Focus:**

Young people think creatively by generating and exploring ideas, making original connections. They try different ways to tackle a problem, working with others to find imaginative solutions and outcomes that are of value.

**Young people:**

- generate ideas and explore possibilities
- ask questions to extend their thinking
- connect their own and others' ideas and experiences in inventive ways
- question their own and others' assumptions
- try out alternatives or new solutions and follow ideas through
- adapt ideas as circumstances change.

### Reflective learners

**Focus:**

Young people evaluate their strengths and limitations, setting themselves realistic goals with criteria for success. They monitor their own performance and progress, inviting feedback from others and making changes to further their learning.

**Young people:**

- assess themselves and others, identifying opportunities and achievements
- set goals with success criteria for their development and work
- review progress, acting on the outcomes
- invite feedback and deal positively with praise, setbacks and criticism
- evaluate experiences and learning to inform future progress
- communicate their learning in relevant ways for different audiences.

### Team workers

**Focus:**

Young people work confidently with others, adapting to different contexts and taking responsibility for their own part. They listen to and take account of different views. They form collaborative relationships, resolving issues to reach agreed outcomes.

**Young people:**

- collaborate with others to work towards common goals
- reach agreements, managing discussions to achieve results
- adapt behaviour to suit different roles and situations, including leadership roles
- show fairness and consideration to others
- take responsibility, showing confidence in themselves and their contribution
- provide constructive support and feedback to others.

### Self-managers

**Focus:**

Young people organise themselves, showing personal responsibility, initiative, creativity and enterprise with a commitment to learning and self-improvement. They actively embrace change, responding positively to new priorities, coping with challenges and looking for opportunities.

**Young people:**

- seek out challenges or new responsibilities and show flexibility when priorities change
- work towards goals, showing initiative, commitment and perseverance
- organise time and resources, prioritising actions
- anticipate, take and manage risks
- deal with competing pressures, including personal and work-related demands
- respond positively to change, seeking advice and support when needed.

### Effective participators

**Focus:**

Young people actively engage with issues that affect them and those around them. They play a full part in the life of their school, college, workplace or wider community by taking responsible action to bring improvements for others as well as themselves.

**Young people:**

- discuss issues of concern, seeking resolution where needed
- present a persuasive case for action
- propose practical ways forward, breaking these down into manageable steps
- identify improvements that would benefit others as well as themselves
- try to influence others, negotiating and balancing diverse views to reach workable solutions
- act as an advocate for views and beliefs that may differ from their own.

## Summary of the PLTS coverage throughout the programme

This table shows where units support the development of personal, learning and thinking skills.

### Key:

✓ indicates opportunities for development

a blank space indicates no opportunities for development

Unit	Personal, learning and thinking skills					
	Independent enquirers	Creative thinkers	Reflective learners	Team workers	Self-managers	Effective participators
1	✓	✓				
2	✓	✓		✓	✓	
3	✓	✓	✓	✓	✓	✓
4	✓	✓	✓	✓	✓	✓
5	✓	✓	✓	✓	✓	✓
6	✓	✓	✓	✓	✓	✓
7	✓	✓	✓	✓	✓	✓
8	✓					
9	✓	✓				
10	✓	✓			✓	
11	✓	✓		✓	✓	
12	✓	✓		✓	✓	
13	✓	✓		✓	✓	✓
14	✓	✓	✓		✓	
15	✓	✓		✓	✓	✓
16	✓	✓		✓	✓	
17	✓	✓		✓		
18	✓	✓		✓	✓	
19	✓	✓			✓	
20	✓	✓			✓	
21	✓	✓			✓	
22	✓	✓			✓	
23	✓	✓			✓	
24	✓				✓	
25	✓				✓	



Unit	Personal, learning and thinking skills					
	Independent enquirers	Creative thinkers	Reflective learners	Team workers	Self-managers	Effective participants
26	✓	✓		✓	✓	
27	✓	✓		✓	✓	
28	✓	✓			✓	
29	✓	✓		✓	✓	
30	✓	✓	✓	✓	✓	✓
31	✓		✓	✓	✓	✓
32	✓	✓		✓	✓	✓
33	✓	✓	✓	✓	✓	✓
34		✓	✓		✓	
35	✓	✓			✓	
36	✓	✓			✓	
37	✓	✓	✓	✓	✓	✓
38	✓				✓	
39	✓		✓	✓		
40	✓			✓		✓



## Annexe B

### Level 2 Functional Skills

#### Functional Skills standards for English Level 2

<b>Speaking, listening and communication</b>
Make a range of contributions to discussions in a range of contexts, including those that are unfamiliar, and make effective presentations
<b>Reading</b>
Select, read, understand and compare texts and use them to gather information, ideas, arguments and opinions
<b>Writing</b>
Write a range of texts, including extended written documents, communicating information, ideas and opinions, effectively and persuasively

#### Functional Skills standards for mathematics Level 2

<b>Representing</b>
<ol style="list-style-type: none"> <li>1. Understand routine and non-routine problems in familiar and unfamiliar contexts and situations</li> <li>2. Identify the situation or problems and identify the mathematical methods needed to solve them</li> <li>3. Select a range of mathematics to find solutions</li> </ol>
<b>Analysing</b>
<ol style="list-style-type: none"> <li>1. Apply a range of mathematics to find solutions</li> <li>2. Use appropriate checking procedures and evaluate their effectiveness at each stage</li> </ol>
<b>Interpreting</b>
<ol style="list-style-type: none"> <li>3. Interpret and communicate solutions to multistage practical problems in familiar and unfamiliar contexts and situations</li> <li>4. Draw conclusions and provide mathematical justifications</li> </ol>

## Functional Skills standards for ICT Level 2

<b>Using ICT</b>
<ol style="list-style-type: none"> <li>1. Plan solutions to complex tasks by analysing the necessary stages</li> <li>2. Select, interact with and use ICT systems safely and securely for a complex task in non-routine and unfamiliar contexts</li> <li>3. Manage information storage to enable efficient retrieval</li> </ol>
<b>Finding and selecting information</b>
<ol style="list-style-type: none"> <li>1. Use appropriate search techniques to locate and select relevant information</li> <li>2. Select information from a variety of sources to meet requirements of a complex task</li> </ol>
<b>Developing, presenting and communicating information</b>
<ol style="list-style-type: none"> <li>1. Enter, develop and refine information using appropriate software to meet requirements of a complex task</li> <li>2. Use appropriate software to meet the requirements of a complex data-handling task</li> <li>3. Use communications software to meet requirements of a complex task</li> <li>4. Combine and present information in ways that are fit for purpose and audience</li> <li>5. Evaluate the selection, use and effectiveness of ICT tools and facilities used to present information</li> </ol>

## Mapping to Level 2 Functional Skills

This table shows where a **learning aim** in a unit is of particular relevance for learners being prepared for assessment in Functional Skills in English, mathematics and/or ICT at Level 2. Centres may identify further opportunities arising in their own programmes in addition to those identified below, for example group work, research, employment-related activities and work experience.

**Key:** a letter, e.g. A, indicates the learning aim where there are opportunities for development; a blank space indicates no opportunities for development

Unit	English			Mathematics			ICT		
	Speaking, listening and communication	Reading	Writing	Representing	Analysing	Interpreting	Using ICT	Finding and selecting information	Developing, presenting and communicating information
1	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
2	A, B	A	A	B	B	B		A	
3	A		A						
4	A		A						
5	A		A						
6	A		A						
7	A		A	A	A	A			
8	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
9	A,B	A	A,B					A	
10	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
11	A	A	A						
12	A								

Unit	English			Mathematics			ICT		
	Speaking, listening and communication	Reading	Writing	Representing	Analysing	Interpreting	Using ICT	Finding and selecting information	Developing, presenting and communicating information
13	A		A				A	A	
14	A		A						
15	A	A	A						
16									
17									
18									
19	A, B	A, B	A, B	B	B	B			
20	A		A			B		A	
21	A		A			B		A	
22	A		A			B		A	
23	A		A			B		A	
24	A, B, C	A	A, C					A	
25	A, B, C	A	A, C					A	
26	A, B	A	A	B	B	B		A	
27	A, B	A	A	B	B	B		A	
28	A		A					A	
29	A, B		A, B					A	
30	A		A						

Unit	English			Mathematics			ICT		
	Speaking, listening and communication	Reading	Writing	Representing	Analysing	Interpreting	Using ICT	Finding and selecting information	Developing, presenting and communicating information
31	A, B, C	A	A, B, C					A	
32	A, B, C	A	A, C					A	
33	A, B	A	A, B	B	B	B		A	
34	A	A	A			A		A	A
35	A		A						
36	A		A						
37	A, B, C, D	A	A, B, D	B, C	B, C	B, D		A	
38	A, C		A, C				C	A, B	C
39	A, B, C	A	A, B, C	B	B	B	A,B	A	C
40						B, C			B, C





## Annexe C

### Synoptic assessment

Synoptic assessment in these qualifications is embedded throughout the assessment criteria across the units of study. The mandatory units provide the essential knowledge, understanding and skills required in the performing arts sector and underpin the content of the optional specialist units.

In addition, there is a further mandatory unit in the Diploma, *Unit 31: Community Arts*, that is specifically designed to allow learners to draw together all the themes and skills gained from other units of study and apply them to planning and carrying out a project.

Learners studying these qualifications are able to demonstrate a number of synoptic approaches towards meeting the assessment criteria. These include:

- showing links and holistic understanding/approaches to units of study from the specification
- being able to interrelate overarching concepts and issues, bringing together their knowledge of the performing arts sector
- drawing together and integrating knowledge, understanding and skills across different units, in order to develop an appreciation of how topics relate to one another, and how each may contribute to different performing arts context or situations
- making and applying connections to particular performing arts contexts or situations
- demonstrating their ability to use and apply a range of different methods and/or techniques
- being able to put forward different perspectives and/or explanations to support decisions they have made or evidence they have presented
- being able to suggest or apply different approaches to performing arts contexts or situations
- synthesising information gained from studying a number of different performing arts activities
- applying knowledge, skills and understanding from across different units to a particular performing arts situation, issue or case study
- using specialist performing arts terminology where appropriate
- demonstrating analytical and interpretation skills (of evidence and/or results) and the ability to formulate valid well-argued responses
- evaluating and justifying their decisions, choices and recommendations.



## Annexe D

### Definitions of terms used in assessment criteria grids for the internal units

Some terms in the assessment criteria grids have a particular meaning in the performing arts sector. For clarification, definitions are given below for these terms.

Assessment term	Definition
<b>Accurate</b>	Perform movements or actions in a precise manner.
<b>Adequate</b>	Acceptable in quality or quantity.
<b>Analyse</b>	Identify separate factors, say how they are related and how each one contributes to the topic.
<b>Apply</b>	Put knowledge, understanding or skills into action in a particular context.
<b>Appropriate</b>	Selection and use of materials, equipment and processes in ways that reflect the creative aim, brief or theme.
<b>Assured</b>	Confident in own technique, understanding or knowledge when applying practical skills.
<b>Coherent</b>	Logically or aesthetically consistent and holding together as a harmonious or credible whole.
<b>Comment</b>	Express an opinion or reaction in speech or writing.
<b>Competent</b>	Having the necessary knowledge or skill to do something suitably or sufficiently in amount or extent.
<b>Confident</b>	Demonstrate secure application of skills or processes.
<b>Considered</b>	A well thought-out and developed idea, proposal or response.
<b>Consistent</b>	Able to reliably repeat an action that progresses towards achieving an aim.
<b>Control/Controlled</b>	Being in command of skills and techniques.
<b>Creative</b>	Using techniques, equipment and processes to express ideas or feelings in new and engaging ways.
<b>Define</b>	State or describe exactly the nature, scope or meaning of something.
<b>Demonstrate</b>	Carry out practically.
<b>Describe</b>	Give a clear account that includes all the relevant features and characteristics – ‘painting a picture with words’.
<b>Detailed</b>	Having many details, facts or information.
<b>Discuss</b>	Consider different aspects of a topic and how they interrelate, and the extent to which they are important.
<b>Ease</b>	Without difficulty or effort.

<b>Assessment term</b>	<b>Definition</b>
<b>Effective</b>	Show control over techniques, equipment and processes to efficiently meet the details and broad aims of a requirement.
<b>Engagement/Engaging</b>	Connecting with and responding to the material.
<b>Evaluate</b>	Bringing together every piece of information and reviewing it to form a conclusion, drawing on evidence including strengths, weaknesses, alternative actions, relevant data or information.
<b>Explain</b>	Making a theory, hypothesis, inference or conclusion easily understandable and comprehensible – includes supporting details with an example.
<b>Explore</b>	Try out the qualities of materials, techniques or processes through practical investigation, with some record of results.
<b>Flair</b>	Performed in a stylish manner, with finesse.
<b>Fluent</b>	Expressed easily and confidently.
<b>Foresight</b>	Showing the ability to anticipate likely consequences, eg of decisions made.
<b>Identify</b>	Indicate the main features or purpose of something.
<b>Imaginative</b>	Develop ideas and concepts in new, engaging and inventive ways.
<b>Insight/Insightful</b>	Having or showing an accurate and deep understanding; being perceptive and discerning.
<b>Interpret</b>	State the meaning, purpose or qualities of something through the use of imagery, speech or another means of expression.
<b>Justify</b>	Give reasons or evidence to support an opinion.
<b>Limited</b>	Lacking in range or consistency.
<b>Outline</b>	Summarise or indicate the principal features of something.
<b>Panache</b>	Performed in an elegant or flamboyant manner.
<b>Participate</b>	Be involved; take part.
<b>Perceptive</b>	Showing an observant and discerning understanding.
<b>Positive</b>	Showing an eagerness to contribute or take part in activities.
<b>Qualitative</b>	Relating to, measuring, or measured by the quality of something rather than its quantity.
<b>Refine</b>	Improve initial work taking into account feedback and aims.
<b>Relevant</b>	Appropriate to the matter in hand.
<b>Responsive</b>	Reacting in a positive and thoughtful manner.

Assessment term	Definition
<b>Review</b>	Assess formally with the intention of instituting change if necessary.
<b>Secure</b>	Well practised, confident in own ability and skills.
<b>Select</b>	Choose the best or most suitable option.
<b>Show</b>	Present using practical skills.
<b>Sound</b>	A complete and thorough knowledge.
<b>State</b>	Express something definitely or clearly.
<b>Suggest</b>	Give own ideas or thoughts, providing alternatives.
<b>Summarise</b>	Articulate briefly the main points or essential features.



## Annexe E

### Summary of units in the BTEC Level 1/Level 2 First in Performing Arts

The BTEC First suite in Performing Arts contains four qualifications:

**Award (120 GLH), Certificate (240 GLH), Extended Certificate (360 GLH) and Diploma (480 GLH).**

The smaller qualifications are ‘nested’ within the larger qualifications, which means that learners may take a smaller-sized qualification, then top up to a larger size without repeating the units already achieved in the smaller size.

This table lists each unit in the suite and how it is used within individual qualifications, i.e. is the unit mandatory (Mand), optional specialist (Opt) or not included (—).

**Key:** Mand – Mandatory; Opt – Optional specialist; — indicates where the unit does not appear in the qualification

Unit	Unit title	GLH	Qualifications			
			Award	Certificate	Extended Certificate	Diploma
1	Individual Showcase <b>(externally assessed)</b>	30	Mand	Mand	Mand	Mand
2	Preparation, Performance and Production	30	Mand	Mand	Mand	Mand
3	Acting Skills	60	Opt	Mand (A)	Mand (A) Opt (U)	Mand (A) Opt (U)
4	Dance Skills	60	Opt	Mand (D)	Mand (D) Opt (U)	Mand (D) Opt (U)
5	Musical Theatre Skills	60	Opt	Mand (M)	Opt (U)	Opt (U)
6	Music Performance Skills	60	Opt	—	Opt (U)	Opt (U)
7	Production Skills for Performance	60	Opt	Mand (P)	Mand (P) Opt (U)	Mand (P) Opt (U)
8	The Performing Arts Industry <b>(externally assessed)</b>	30	—	Mand	Mand	Mand

Unit	Unit title	GLH	Qualifications			
			Award	Certificate	Extended Certificate	Diploma
9	Performance in Context	30	—	Opt	Opt	Mand
10	Movement Skills	30	—	Opt (A, D, M)	Opt	Opt (U, A, P, D)
11	Devising Performance Work	30	—	Opt	Opt	Opt
12	Exploring Improvisation	30	—	Opt	Opt	Opt (U, A, P, D)
13	Multimedia Performance	30	—	Opt	Opt	Opt
14	Voice and Speech for Performers	30	—	Opt	Opt	Opt
15	Performing Scripted Plays	30	—	Opt	Opt	Opt
16	Contemporary Dance Techniques	30	—	Opt	Opt	Opt (U, D, P, A)
17	Exploring Urban Dance Styles	30	—	Opt	Opt	Opt (U, D, P, A)
18	Jazz Dance Techniques	30	—	Opt	Opt	Opt (U, D, P, A)
19	Design Planning for Performance	30	—	Opt	Opt	Opt (U, A, D, P)
20	Realising Costume Design for Performance	30	—	Opt	Opt	Opt
21	Realising Set Design for Performance	30	—	Opt	Opt	Opt
22	Realising Prop Design for Performance	30	—	Opt	Opt	Opt (U, A, D, P)
23	Realising Mask Design for Performance	30	—	Opt	Opt	Opt (U, D, A, P)
24	Lighting for Performance	30	—	Opt	Opt	Opt (U, A, D, P)
25	Sound for Performance	30	—	Opt	Opt	Opt (U, A, D, P)
26	Supporting Performance: Stage Management	30	—	Opt (P)	Opt (U, P)	Opt (U, P)
27	Supporting Performance: Front of House	30	—	Opt (P)	—	Opt (U, P)
28	Make-up for Performance	30	—	Opt	Opt	Opt



Unit	Unit title	GLH	Qualifications			
			Award	Certificate	Extended Certificate	Diploma
29	Wardrobe for Stage Performance	30	—	Opt	Opt	Opt (U, A, P)
30	Choreographing Dance	60	—	—	Opt	Opt (U, D)
31	Community Arts	60	—	Opt	Opt	Mand
32	Directing Performance	60	—	Opt	Opt	Opt (U, A)
33	Planning and Managing a Performing Arts Event	60	—	Opt	Opt	Opt (U, A, P)
34	Multimedia Production	60	—	Opt (P)	Opt	Opt (U, P)
35	Physical Theatre Performance	60	—	Opt	Opt	Opt (U, A, D)
36	Variety Performance	60	—	Opt	Opt	Opt (U, A, D)
37	Performing Arts Enterprise	60	—	Opt	Opt	Mand
38	Use of ICT in the Performing Arts	30	—	Opt	Opt	Opt
39	Work Experience in the Performing Arts	30	—	Opt	Opt	Opt
40	Singing Skills in the Performing Arts	60	—	Opt (A, D)	Opt	Opt (U, A, D)



## Annexe F

### Structure: Pearson BTEC Level 1/Level 2 First Award in Performing Arts

This qualification is taught over 120 guided learning hours (GLH). It has mandatory and optional specialist units.

Learners must complete both mandatory units, plus a further unit for a total of 120 GLH.

This BTEC First Award has units that your centre assesses (internal) and a paper-based exam that Pearson sets and marks (external).

<b>Pearson BTEC Level 1/Level 2 First Award in Performing Arts</b>			
<b>Unit</b>	<b>Mandatory units</b>	<b>Assessment method</b>	<b>GLH</b>
1	Individual Showcase	External	30
2	Preparation, Performance and Production	Internal	30
<b>Optional specialist units</b>			
3	Acting Skills	Internal	60
4	Dance Skills	Internal	60
5	Musical Theatre Skills	Internal	60
6	Music Performance Skills	Internal	60
7	Production Skills for Performance	Internal	60

# Specification

## BTEC FIRST PERFORMING ARTS

**Certificate**  
**Extended Certificate**  
**Diploma**

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