edexcel

Pearson BTEC Entry Level Award in Performing Arts (Entry 3)

Pearson BTEC Level 1 Award/Certificate/ Diploma in Performing Arts

Specification

Issue 3
BTEC specialist qualification
First teaching September 2009

These qualifications were previously entitled:

Edexcel BTEC Entry Level Award in Performing Arts (Entry 3) (QCF)

Edexcel BTEC Level 1 Award in Performing Arts (QCF)

Edexcel BTEC Level 1 Certificate in Performing Arts (QCF)

Edexcel BTEC Level 1 Diploma in Performing Arts (QCF)

The QNs remain unchanged.

This specification is Issue 3. Key changes are listed in summary table on next page. We will inform centres of any changes to this issue. The latest issue can be found on the Pearson website: qualifications.pearson.com

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

Summary of Pearson BTEC Entry Level Award in Performing Arts (Entry 3) specification Issue 3 changes

Summary of changes made between previous issue and this current issue	Page/section number
All references to QCF have been removed throughout the specification	
Definition of TQT added	Section 1
Definition of sizes of qualifications aligned to TQT	Section 1
Credit value range removed and replaced with lowest credit value for the shortest route through the qualification	Section 2
TQT value added	Section 2
GLH range removed and replaced with lowest GLH value for the shortest route through the qualification	Section 2
Reference to credit transfer within the QCF removed	Section 5
QCF references removed from unit titles and unit levels in all units	Section 12
Guided learning definition updated	Section 12

Earlier issue(s) show(s) previous changes.

Contents

Purpose of this specification

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

- the qualification's objective
- any other qualification which a learner must have completed before taking the qualification
- any prior knowledge, skills or understanding which the learner is required to have before taking the qualification
- units that a learner must have completed before the qualification will be awarded and any optional routes
- any other requirements which a learner must have satisfied before the learner will be assessed or before the qualification will be awarded
- the knowledge, skills and understanding which will be assessed as part of the qualification (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
- any specified levels of attainment.

1 Introducing BTEC Specialist qualifications

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

What are BTEC Specialist qualifications?

BTEC Specialist qualifications are work-related qualifications available from Entry to Level 3 in a range of sectors. They give learners the knowledge, understanding and skills they need to prepare for employment in a specific occupational area. The qualifications also provide career development opportunities for those already in work. The qualifications may be offered as full-time or part-time courses in schools or colleges. Training centres and employers may also offer these qualifications.

Sizes of Specialist qualifications

For all regulated qualifications, we specify a total number of hours that learners are expected 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 the TQT, we identify the number of Guided Learning Hours (GLH) that a centre delivering the qualification needs to provide. Guided learning means activities that directly or immediately involve tutors and assessors in teaching, supervising, and invigilating learners, for example lectures, tutorials, online instruction and supervised study.

As well as guided learning, there may be other required learning that is directed by tutors or assessors. This includes, for example, private study, preparation for assessment and undertaking assessment when not under supervision, such as preparatory reading, revision and independent research.

As well as TQT and GLH, qualifications can also have a credit value – equal to one tenth of TQT, rounded to the nearest whole number.

TQT and credit values are assigned after consultation with users of the qualifications.

BTEC Specialist qualifications are available in the following sizes:

• Award – a qualification with a TQT value of 120 or less (equivalent to a range of

1–12 credits)

• Certificate – a qualification with a TQT value in the range of 121–369

(equivalent to a range of 13–36 credits)

• Diploma – a qualification with a TQT value of 370 or more

(equivalent to 37 credits and above).

2 Qualification summaries and key information

Qualification title	Pearson BTEC Entry Level Award in Performing Arts (Entry 3)
Qualification Number (QN)	500/6239/6
Date registrations can be made	1st September 2009
Age range that the qualification is approved for	14-16 16-18 19+
Credit value	Minimum of 6 credits
Assessment	Centre-devised assessment (internal assessment)
Total Qualification Time (TQT)	60
Guided learning hours	60
Grading information	The qualification and units are at pass grade.
Entry requirements	No prior knowledge, understanding, skills or qualifications are required before learners register for this qualification. However, centres must follow the Pearson Access and Recruitment policy (see Section 10, Access and recruitment)

Qualification title	Pearson BTEC Level 1 Award in Performing Arts
Qualification Number (QN)	500/6605/5
Date registrations can be made	1st September 2009
Age range that the qualification is approved for	14-16 16-18 19+
Credit value	Minimum of 7 credits
Assessment	Centre-devised assessment (internal assessment)
Total Qualification Time (TQT)	70
Guided learning hours	60
Grading information	The qualification and units are at pass grade.
Entry requirements	No prior knowledge, understanding, skills or qualifications are required before learners register for this qualification. However, centres must follow the Pearson Access and Recruitment policy (see Section 10, Access and recruitment)

Qualification title	Pearson BTEC Level 1 Certificate in Performing Arts
Qualification Number (QN)	500/6606/7
Date registrations can be made	1st September 2009
Age range that the qualification is approved for	14-16 16-18 19+
Credit value	Minimum of 13 credits
Assessment	Centre-devised assessment (internal assessment)
Total Qualification Time (TQT)	130
Guided learning hours	90
Grading information	The qualification and units are at pass grade.
Entry requirements	No prior knowledge, understanding, skills or qualifications are required before learners register for this qualification. However, centres must follow the Pearson Access and Recruitment policy (see Section 10, Access and recruitment)

Qualification title	Pearson BTEC Level 1 Diploma in Performing Arts
Qualification Number (QN)	500/6669/9
Date registrations can be made	1st September 2009
Age range that the qualification is approved for	14-16 16-18 19+
Credit value	Minimum of 37 credits
Assessment	Centre-devised assessment (internal assessment)
Total Qualification Time (TQT)	370
Guided learning hours	270 - 300
Grading information	The qualification and units are at pass grade.
Entry requirements	No prior knowledge, understanding, skills or qualifications are required before learners register for this qualification. However, centres must follow the Pearson Access and Recruitment policy (see Section 10, Access and recruitment)

Qualification title and Qualification Number

Centres will need to use the Qualification Number (QN) when they seek public funding for their learners. As well as a QN, each unit within a qualification has a QCF unit reference number (URN).

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 about certification is in the *Pearson Information Manual* on our website at qualifications.pearson.com

Objective of the qualifications

The Pearson BTEC Entry Level (Entry 3) and Pearson BTEC Level 1 in Performing Arts have been developed to give learners the opportunity to:

- engage in learning which is relevant to them and will provide opportunities to develop a range of skills and techniques, personal skills and attributes essential for successful performance in working life

- achieve a nationally recognised Entry or Level 1 vocationally related qualification

- progress to employment in a particular vocational sector

- progress to related general and/or vocational qualifications

Progression opportunities through Pearson qualifications

BTEC Entry 3 and Level 1 qualifications are designed to enhance learners' work and life skills in a range of vocational contexts. They are appropriate for a diverse range of learners including:

- 14-19 year-old learners

- adults returning to study

- those seeking to develop greater independence

- those who have not yet achieved accredited qualifications

- those with specific learning needs.

The intended destinations for learners successfully achieving these qualifications include:

- GCSEs and/or A Levels

- Diplomas

- apprenticeships

- supported employment

- independent living.

BTEC Entry 3 and Level 1 qualifications provide some of the underpinning knowledge and understanding for the National Occupational Standards for the sector, where these are appropriate. They are supported by the relevant Standards Setting Body (SSB) or Sector Skills Council (SSC). They attract achievement and attainment points that equate to similar-sized general qualifications and are listed in the Foundation Learning Tier catalogue.

Pearson BTEC Entry Level Award (Entry 3) (6 credits)

The 6-credit Pearson BTEC Entry Level Award (Entry 3) (QCF) offers a 'taster' qualification that focuses on the personal qualities and work skills that are required for a particular vocational sector.

Pearson BTEC Level 1 Award (7 credits)

The 7-credit Pearson BTEC Level 1 Award (QCF) provides an introduction to the skills, qualities and knowledge that may be required for employment in a particular vocational sector.

Pearson BTEC Level 1 Certificate (13 credits)

The 13-credit Pearson BTEC Level 1 Certificate (QCF) extends the work-related focus from the Pearson BTEC Level 1 Award (QCF) and covers some of the knowledge and practical skills required for a particular vocational sector.

The Pearson BTEC Level 1 Certificate (QCF) offers an engaging programme for those who are clear about the vocational area that they wish to learn more about. These learners may wish to extend their programme through the study of a related GCSE, a complementary NVQ or other related vocational or personal and social development qualification. These learning programmes can be developed to allow learners to study complementary qualifications without duplication of content.

For adult learners the Pearson BTEC Level 1 Certificate (QCF) can extend their knowledge and understanding of work in a particular sector. It is a suitable qualification for those wishing to change career or move into a particular area of employment following a career break.

Pearson BTEC Level 1 Diploma (37 credits)

The 37-credit Pearson BTEC Level 1 Diploma extends the work-related focus from the Pearson BTEC Level 1 Certificate. There is potential for the qualification to prepare learners for employment in a particular vocational sector and it is suitable for those who have decided that they wish to enter a specific area of work.

Industry support and recognition

These qualifications are supported by Creative and Cultural Skills, the SSC for creative and cultural industries.

3 Centre resource requirements

As part of the approval process, centres must make sure that the resources requirements below are in place before offering the qualification.

General resource requirements

- 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 occupational experience.
- There must be systems in place to make sure 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.

Specific resource requirements

As well as the general requirements above, there are specific resource requirements that centres must meet:

Unit	Resources required
Unit 1: Introduction to the Performing Arts	• Examples of venues' promotional material. • Access to internet
Unit 2: Taking Part in a Performance	• Appropriate rehearsal and performance space. • Access to a video camera and playback equipment. • Use of lighting and sound equipment and materials for props, costumes and scenery as appropriate
Unit 3: Starting to Develop Performance Skills	• Resources required for this unit might include: • a resource bank of suitable drama games and activities • rehearsal space appropriate for drama, dance and music-based activities • access to percussion instruments • video/DVD recorder

Unit 4: Promoting a Performing Arts Event	• Examples of promotional materials.
	• An event to promote
Unit 5: Preparing Performing Arts Work	• Practical rehearsal and performance spaces appropriate to the work being undertaken
	• Equipment depending on the nature of the performing arts work being prepared for presentation.
Unit 6: Presenting Performing Arts Work	• A practical performance space appropriate to the work being carried out
	• Equipment depending on the nature of the performing arts work being prepared for presentation
	• Recording equipment will be required for evidence gathering purposes.
Unit 7: Exploring Acting Skills	• Learners must have access to a practical studio space in which to work and perform.
	• Video equipment will be needed for evidence recording purposes.
Unit 8: Exploring Dance Skills	• Learners must have access to a practical dance space, preferably with a sprung floor and mirrors, in which to work and perform.
	• Video equipment will be needed for evidence recording purposes.
Unit 9: Exploring Music Performance Skills	• Learners must have access to a practical space to work in and perform.
	• Video equipment will be needed for evidence recording purposes.
	• Video recordings of musical performances and concert visits will be a useful resource.
	• Learners will need to provide their own musical instruments.
	• Centres should, provide larger instruments such as pianos and drum kits, as appropriate.

Unit 10: Exploring Technical Support for Stage Performance	• A practical space for learners to work in
	• Equipment appropriate to the type of production role or roles being covered. This may include access to a recording studio, rehearsal and performances spaces, as appropriate.
	• Relevant equipment will also need to be provided for example sets, rostra, lighting and/or sound equipment.
Unit 11: Exploring Design Skills for the Performing Arts	• Access to materials and equipment for simple prop, set, costume, make-up and/or mask design as appropriate to the type of design area being explored.
	• An appropriate space for learners to work in
	• access to existing performing arts artefacts for research purposes.
	• access to performing arts productions on video/DVD for research and discussion purposes
Unit 12: Exploring Musical Theatre Skills	• Access to a practical performance space in which to work in and perform.
	• Access to an accompanist or backing tracks and libretti for appropriate musicals will be essential.
	• Video equipment will be needed for evidence recording purposes.
	• Video recordings of musical shows and theatre visits will also be a useful resource.
Unit 13: Performing Arts Individual Repertoire and Showcase	• Selection of appropriate solo performance materials
	• Appropriate rehearsal and performance space
	• Access to a video camera and playback equipment
	• Lighting and sound equipment
	• Materials for props, costumes and scenery as appropriate.

Unit 14: Working in the Performing Arts	• Access to computers and the internet
	• Journals and periodicals such as The Stage, Contacts and Spotlight.
Unit 15: Professional Development in the Performing Arts Industry	• access to research information when investigating careers in the performing arts industry. This might include trade journals, books, websites and information gathered from careers libraries.
Unit 16: Working in the Performing Arts	• access to research information when investigating areas of, and roles within, the performing arts industry. This might typically include trade journals, books and websites.

4 Qualification structures

Pearson BTEC Entry Level Award in Performing Arts (Entry 3)

The learner will need to meet the requirements outlined in the table below before Pearson can award the qualification.

Minimum number of credits that must be achieved	6
Minimum number of credits that must be achieved at Entry 3	6

Unit	Unique Reference Number	Optional units	Level	Credit	Guided Learning Hours
1	D/502/3823	Introduction to the Performing Arts	Entry 3	3	30
2	A/502/3828	Taking Part in a Performance	Entry 3	3	30
3	F/502/3829	Starting to Develop Performance Skills	Entry 3	3	30

Pearson BTEC Level 1 Award in Performing Arts

The learner will need to meet the requirements outlined in the table below before Pearson can award the qualification.

Minimum number of credits that must be achieved	7
Minimum number of credits that must be achieved at level 1 or above	4

Unit	Unique Reference Number	Optional units	Level	Credit	Guided Learning Hours
1	D/502/3823	Introduction to the Performing Arts	Entry 3	3	30
2	A/502/3828	Taking Part in a Performance	Entry 3	3	30
3	F/502/3829	Starting to Develop Performance Skills	Entry 3	3	30
4	A/502/3831	Promoting a Performing Arts Event	1	4	30
5	H/502/3838	Preparing Performing Arts Work	1	4	30
6	K/502/3839	Presenting Performing Arts Work	1	4	30
7	F/502/3832	Exploring Acting Skills	1	4	30
8	J/502/3833	Exploring Dance Skills	1	4	30
9	R/502/3835	Exploring Music Performance Skills	1	4	30
10	Y/502/3836	Exploring Technical Support for Stage Performance	1	4	30
11	L/502/3834	Exploring Design Skills for the Performing Arts	1	4	30
12	D/502/3837	Exploring Musical Theatre Skills	1	4	30
13	D/502/3840	Performing Arts Individual Repertoire and Showcase	1	4	30
14	T/502/3830	Working in the Performing Arts	1	4	30
15	R/502/3902	Professional Development in the Performing Arts Industry	2	5	30
16	L/502/3901	Working in the Performing Arts Industry	2	5	30

Pearson BTEC Level 1 Certificate in Performing Arts

The learner will need to meet the requirements outlined in the table below before Pearson can award the qualification.

Minimum number of credits that must be achieved	13
Minimum number of credits that must be achieved at level 1 or above	8

Unit	Unique Reference Number	Optional units	Level	Credit	Guided Learning Hours
1	D/502/3823	Introduction to the Performing Arts	Entry 3	3	30
2	A/502/3828	Taking Part in a Performance	Entry 3	3	30
3	F/502/3829	Starting to Develop Performance Skills	Entry 3	3	30
4	A/502/3831	Promoting a Performing Arts Event	1	4	30
5	H/502/3838	Preparing Performing Arts Work	1	4	30
6	K/502/3839	Presenting Performing Arts Work	1	4	30
7	F/502/3832	Exploring Acting Skills	1	4	30
8	J/502/3833	Exploring Dance Skills	1	4	30
9	R/502/3835	Exploring Music Performance Skills	1	4	30
10	Y/502/3836	Exploring Technical Support for Stage Performance	1	4	30
11	L/502/3834	Exploring Design Skills for the Performing Arts	1	4	30
12	D/502/3837	Exploring Musical Theatre Skills	1	4	30
13	D/502/3840	Performing Arts Individual Repertoire and Showcase	1	4	30
14	T/502/3830	Working in the Performing Arts	1	4	30
15	R/502/3902	Professional Development in the Performing Arts Industry	2	5	30
16	L/502/3901	Working in the Performing Arts Industry	2	5	30

Pearson BTEC Level 1 Diploma in Performing Arts

The learner will need to meet the requirements outlined in the table below before Pearson can award the qualification.

Minimum number of credits that must be achieved	37
Minimum number of credits that must be achieved at level 1 or above	28

Unit	Unique Reference Number	Optional units	Level	Credit	Guided Learning Hours
1	D/502/3823	Introduction to the Performing Arts	Entry 3	3	30
2	A/502/3828	Taking Part in a Performance	Entry 3	3	30
3	F/502/3829	Starting to Develop Performance Skills	Entry 3	3	30
4	A/502/3831	Promoting a Performing Arts Event	1	4	30
5	H/502/3838	Preparing Performing Arts Work	1	4	30
6	K/502/3839	Presenting Performing Arts Work	1	4	30
7	F/502/3832	Exploring Acting Skills	1	4	30
8	J/502/3833	Exploring Dance Skills	1	4	30
9	R/502/3835	Exploring Music Performance Skills	1	4	30
10	Y/502/3836	Exploring Technical Support for Stage Performance	1	4	30
11	L/502/3834	Exploring Design Skills for the Performing Arts	1	4	30
12	D/502/3837	Exploring Musical Theatre Skills	1	4	30
13	D/502/3840	Performing Arts Individual Repertoire and Showcase	1	4	30
14	T/502/3830	Working in the Performing Arts	1	4	30
15	R/502/3902	Professional Development in the Performing Arts Industry	2	5	30
16	L/502/3901	Working in the Performing Arts Industry	2	5	30

5 Assessment

The table below gives a summary of the assessment methods used in the qualifications.

Units	Assessment method
All units	Centre-devised assessment

Centre-devised assessment (internal assessment)

Each unit has specified learning outcomes and assessment criteria. To pass an internally assessed unit, learners must meet all the assessment criteria. Centres may find it helpful if learners index and reference their evidence to the relevant learning outcomes and assessment criteria.

Centres need to write assignment briefs for the learners to show what evidence is required. Assignment briefs should indicate clearly, which assessment criteria are being targeted.

Assignment briefs and evidence produced by learners must also meet any additional requirements in the *Information for tutors* section of the unit.

Unless otherwise indicated in *Information for tutors*, the centre can decide the form of assessment evidence (eg performance observation, presentations, projects, tests, extended writing) as long as the methods chosen allow learners to produce valid, sufficient and reliable evidence of meeting the assessment criteria.

Centres are encouraged to provide learners with realistic scenarios and maximise the use of practical activities in delivery and assessment.

To avoid over assessment centres are encouraged to link delivery and assessment across units.

There is more guidance about internal assessment on our website. See *Section 13. Further information and useful publications.*

6 Recognising prior learning and achievement

Recognition of Prior Learning

Recognition of Prior Learning (RPL) is a method of assessment (leading to the award of credit) that considers whether a learner can demonstrate that they can meet the assessment requirements for a unit through knowledge, understanding or skills they already possess and so do not need to develop through a course of learning.

Pearson encourages centres to recognise learners' previous achievements and experiences in and outside the workplace, as well as in the classroom. RPL provides a route for the recognition of the achievements resulting from continuous learning.

RPL enables recognition of achievement from a range of activities using any valid assessment methodology. If the assessment requirements of a given unit or qualification have been met, the use of RPL is acceptable for accrediting a unit, units or a whole qualification. Evidence of learning must be sufficient, reliable and valid.

Further guidance is available in the policy document *Recognition of Prior Learning Policy*, which is on the Pearson website.

7 Centre recognition and approval

Centres that have not previously offered Pearson qualifications need to apply for, and be granted, centre recognition as part of the process for approval to offer individual qualifications. New centres must complete a *Pearson Vocational Centre & Qualification Approval Form (VCQA)*.

Existing centres get 'automatic approval' for a new qualification if they are already approved for a qualification that is being replaced by the new qualification and the conditions for automatic approval are met. Centres that already hold Pearson Centre approval are able to apply for qualification approval for a different level or different sector via Pearson Online, up to and including level 3 only.

In some circumstances, qualification approval using Pearson Online may not be possible. In such cases, guidance is available as to how an approval application may be made.

Approvals agreement

All centres are required to enter into an approval agreement that is a formal commitment by the head or principal of a centre to meet all the requirements of the specification and any associated codes, conditions or regulations. Pearson will act to protect the integrity of the awarding of qualifications. If centres do not comply with the agreement, this could result in the suspension of certification or withdrawal of approval.

8 Quality assurance of centres

Quality assurance is at the heart of vocational qualifications. The centre assesses Pearson BTEC qualifications. The centre will use quality assurance to make sure that their managers, internal verifiers and assessors are standardised and supported. Pearson use quality assurance to check that all centres are working to national standards. It gives us the opportunity to identify and provide support, if needed, to safeguard certification. It also allows us to recognise and support good practice.

For the qualifications in this specification, the Pearson quality assurance model will follow one of the processes listed below.

1   Delivery of the qualification as part of a BTEC apprenticeship ('single click' registration):

- an annual visit by a Standards Verifier to review centre-wide quality assurance systems and sampling of internal verification and assessor decisions

2   Delivery of the qualification outside the apprenticeship:

- an annual visit to the centre by a Centre Quality Reviewer to review centre-wide quality assurance systems

- Lead Internal Verifier accreditation. This involves online training and standardisation of Lead Internal Verifiers using our OSCA platform, accessed via Pearson Online. Please note that not all qualifications will include Lead Internal Verifier accreditation. Where this is the case, we will annually allocate annually a Standards Verifier to conduct postal sampling of internal verification and assessor decisions for the Principal Subject Area.

For further details, go to the *UK BTEC Quality Assurance Handbook* on our website.

9 Programme delivery

Centres are free to offer the qualifications using any mode of delivery (for example full time, part time, evening only, distance learning) that meets their learners' needs. Whichever mode of delivery is used, centres must make sure that learners have access to the resources identified in the specification and to the subject specialists delivering the units.

Those planning the programme should aim to enhance the vocational nature of the qualification by:

- liaising with employers to make sure a course is relevant to learners' specific needs

- accessing and using non-confidential data and documents from learners' workplaces

- developing up-to-date and relevant teaching materials that make use of scenarios that are relevant to the sector

- giving learners the opportunity to apply their learning in practical activities

- including sponsoring employers in the delivery of the programme and, where appropriate, in the assessment

- making full use of the variety of experience of work and life that learners bring to the programme.

Centres must make sure that any legislation is up to date and current.

10 Access and recruitment

Pearson's 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.

Centres are required to recruit learners to BTEC specialist qualifications with integrity.

Applicants will need relevant information and advice about the qualification to make sure it meets their needs.

Centres should review the applicant's prior qualifications and/or experience, considering whether this profile shows that they have the potential to achieve the qualification.

For learners with disabilities and specific needs, this review will need to take account of the support available to the learner during teaching and assessment of the qualification. The review must take account of the information and guidance in *Section 11 Access to qualifications for learners with disabilities or specific needs*.

Learners may be aged between 14 and 16 and therefore potentially vulnerable. Where learners are required to spend time and be assessed in work settings, it is the centre's responsibility to ensure that the work environment they go into is safe.

11 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. It also requires our qualifications to be 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 the Equality Act 2010) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to learners who do not share that characteristic

- all learners achieve the recognition they deserve from undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Learners taking a qualification may be assessed in British sign language or Irish sign language where it is permitted for the purpose of reasonable adjustments.

Details on how to make adjustments for learners with protected characteristics are given in the policy documents Application of Reasonable Adjustment for BTEC and Pearson NVQ Qualifications and Application for Special Consideration: BTEC and Pearson NVQ Qualifications.

The documents are on our website at qualifications.pearson.com

12 Units

Units have the following sections.

Unit title

This is the formal title of the unit that will appear on the learner's certificate

Unit reference number

Each unit is assigned a unit reference number that appears with the unit title on the Register of Regulated Qualifications.

Level

All units and qualifications have a level assigned to them. The level assigned is informed by the level descriptors defined by Ofqual, the qualifications regulator.

Credit value

When a learner achieves a unit, they gain the specified number of credits.

Guided learning hours

Guided Learning Hours (GLH) is the number of hours that a centre delivering the qualification needs to provide. Guided learning means activities that directly or immediately involve tutors and assessors in teaching, supervising, and invigilating learners, for example lectures, tutorials, online instruction and supervised study.

Unit aim

This gives a summary of what the unit aims to do.

Essential resources

This section lists any specialist resources needed to deliver the unit. The centre will be asked to make sure that these resources are in place when it seeks approval from Pearson to offer the qualification.

Learning outcomes

Learning outcomes of a unit set out what a learner knows, understands or is able to do as the result of a process of learning.

Assessment criteria

Assessment criteria specify the standard required by the learner to achieve each learning outcome.

Unit amplification

This section clarifies what a learner needs to know to achieve a learning outcome.

Information for tutors

This section gives tutors information on delivery and assessment. It contains the following subsections.

- *Delivery* – explains the content's relationship to the learning outcomes and offers guidance on possible approaches to delivery.

- *Assessment* – gives information about the evidence that learners must produce, together with any additional guidance if appropriate. This section should be read in conjunction with the assessment criteria.

- *Indicative resource materials* – lists resource materials that can be used to support the teaching of the unit, for example books, journals and websites.

Unit 1: Introduction to the Performing Arts

Unit reference number: D/502/3823

Level: Entry 3

Credit value: 3

Guided learning hours: 30

Unit aim

In this unit learners will find out about local and national performance venues. They will discover the types of shows that are performed and the variety of job roles that can be undertaken within these venues.

Unit introduction

Learners will find out about local performance venues and the types of performance they can see in their own area. Initial research skills can be developed through using the internet and local press for example radio and newspaper advertisements. By looking at the promotional material for venues learners can consider the importance of roles other than performance, and that many people employed in the sector are not performers.

Where possible, learners should experience this unit through practical activities with visits to local performance spaces, backstage tours and meeting people employed in the sector. Learners can then gain an understanding of some of the job roles in the sector and identify the employability skills required.

Consideration of the employability skills necessary for performance, front of house and administration roles allows learners to see that, as well as very specific job-related skills, there are some work-related skills which are transferable. These skills can apply to all three areas looked at in this unit and also to job roles outside of the sector. The unit can, therefore, provide a link to work placement activities undertaken by the learners.

Experiencing a live performance is important for developing a greater understanding of how a performance venue can be used. Learners must be able to contribute to a discussion about a live performance they have seen.

Essential resources

- Examples of venues' promotional material.
- Access to internet.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Know about performance venues	1.1	list performance venues	☐ *Performance venues*: types eg repertory theatre, receiving house, concert hall, cinema, studio space, town hall, schools, colleges, arts centre, street theatre, park, arena, bandstand
		1.2	describe types of performances these venues may put on	☐ *Performance*: eg pantomime, opera, play, musical, ballet, concert, variety show
2	Know about performance roles in performance venues	2.1	identify performance roles	☐ *Performing roles*: eg actor, dancer, musician, singer, magician, acrobat, comedian, clown
		2.2	describe the responsibilities and skills required to carry out selected performance roles	☐ *Responsibilities*: eg learn lines, learn movements, rehearse scene, practise performance, attend rehearsals and performances, follow direction ☐ *Relevant employability skills*: eg punctuality, confidence, flexibility, respecting the views of others, accepting feedback in a positive manner, acting responsibly, working as a part of a team, dressing appropriately

Learning outcomes		Assessment criteria		Unit amplification
3	Know about non-performance roles in performance venues	3.1	identify non- performance roles	☐ *Creative roles*: eg director, conductor, choreographer, set designer ☐ *Front of house roles*: eg box office assistant, box office manager, front of house attendant, catering assistant, security guard, cleaner ☐ *Administrative roles*: eg marketing manager, publicity officer, finance director ☐ *Backstage roles*: eg assistant stage manager, lighting technician, sound technician, assistant, follow spot operator
		3.2	describe the responsibilities and skills required to carry out selected non-performance roles	☐ *Responsibilities*: creative role eg giving direction, choreographing routines, arranging musical score; front of house role eg sell programmes and refreshments, collect tickets; administrative role eg publicise the performance, manage the budget; backstage role eg operate follow spot, set up equipment ☐ *Relevant employability skills*: eg punctuality, talking and listening to customers, confidence, flexibility, respecting the views of others, accepting feedback in a positive manner, acting responsibly, working as a part of a team, dressing appropriately, money handling skills
4	Be able to report on a performance	4.1	contribute to a discussion about a performance	☐ *Discussion*: eg listening to others, making judgements, respecting the opinions of others, giving opinion on the success of the performance, describing elements of the performance

Information for tutors

Delivery

The availability of suitable venues to visit may vary depending on centre location. However, in order for learners to identify performance venues it may be helpful, in addition to research using brochures and the internet, to arrange group visits to local or regional venues wherever possible. The experience of seeing different venues and the way they are used would be advantageous and it may be possible to link visits to meeting people employed at the venue, finding out about their roles and the required skills.

When considering performance roles learners could be encouraged to draw on their own experience of performances they have seen and discuss these as a group. From this, they might consider what makes a good performance and identify the skills they have seen performers demonstrate on stage, in concert or on film. It may stimulate debate if the group can have a shared experience of a live performance but, if this is not possible, videos or DVDs of performances (dance, music or drama) could be a good starting point. Learners may need to be supported in differentiating between performance-related skills requiring talent and training, and the wider employability skills performers need to posses.

Through this unit learners should be encouraged to think about the range of job roles in performing arts, not just those of performers. Administration and front of house roles are no more likely to have potential for job shadowing or work experience, which may give learners a greater appreciation of what they actually involve. Interviewing or questioning job holders about their role, either in person or through questionnaires, should allow learners to select different job roles, one from each of performance, administration and backstage, describe what the job holder does and identify the skills required to carry out the roles.

It is important that learners are given the opportunity to watch live performance. It may be that the local venue does not stage professional companies or performers; if so, an amateur or semi-professional production should still be sufficient for the purposes of the unit. Before watching the performance it could be useful to discuss what learners expect of the performance using the information provided in the publicity material. Learners may want to take notes during or after the performance, including sketches of the stage, costumes, masks etc.

Outline learning plan

The outline learning plan has been included in this unit as guidance only. It is not mandatory.

Topic and suggested assignments/activities
Research local venues: internet, brochures, adverts Discussion on what types of performances can be seen Discuss venues learners have visited and performances seen Assessment: learner's log book, observation records of discussion [1.1, 1.2]
Discussion on different performance roles and what skills and qualities performers are expected to have Consider performances learners have seen: what makes a good performance? Assessment: learner's log book, mind map, spidergram [2.1, 2.2]
Non-performance roles: ☐ (Where possible) visit venues, backstage tours, interview FoH and/or admin staff ☐ Create, distribute and read questionnaires ☐ Group discussion ☐ Visiting speakers Assessment: photographic evidence, video/DVD evidence, learner's log book, observation records [3.1, 3.2]
Work-related skills – learners to identify at least one role from each of performance, FoH and admin: ☐ What does the job role involve, and what are the specific skills needed for each job ☐ What skills relate to all jobs? ☐ Relate skills to any work experience placements/part time employment learners may have Assessment: learner's log book, observation records [2.1, 2.2, 3.1, 3.2]
Before the show: discuss the expectations and hopes for the performance Watch a performance Take part in a discussion about the performance Assessment: observation records of discussion [4.1]

Assessment

This unit requires learners to identify venues and job roles. Learners should keep a log book. To meet criterion 1.1 learners should have a record of the venues visited or researched. To meet 1.2 learners should be able to describe the different types of performances these venues may put on. Through this research into performances, the learners should be able to identify different performing roles providing evidence to meet 2.1. Assessment evidence for this could include evidence of research, brochures, flyers and printouts included in a log book and annotated as well as annotated photographs from visits. Other forms of evidence may be in the form of tutor observations, worksheets, logbooks etc. To meet 2.2 learners need to focus on the type of responsibilities of different performers, describing the kind of tasks they must carry out before and during performances.

In order to meet 3.1 learners need to be able to list the different types of non-performance jobs including creative, backstage, administrative and front of house roles. This may be evidenced through learner diaries/logbooks or through the use of worksheets/gapped handouts etc, as well as records of any discussions learners have had with those employed in the sector. To meet 3.2 learners must describe the kind of work undertaken for particular roles ie what the job holder might normally be expected to do, and identify the skills required to carry out the roles. Evidence for this may be in the form of a report, worksheets or log book/diary entries and may be supported as appropriate by observations, or audio evidence, of learners having met the criterion verbally in discussion or presentation to peers.

To meet 4.1, learners will need to take part in a discussion about a live performance they have watched. Learners may use notes taken during or after the performance. Learners should be able to express their opinions about the performance and describe elements of the work. They should be able to listen to and respect the opinions of others during the discussion.

Suggested resources

Books

Evans – *Acting and Theatre (Usborne Introduction)* (E.D.C. Publishing, 1992) ISBN 978-0746006993

Websites

www.nationaltheatre.org.uk	National Theatre
www.rsc.org.uk	Royal Shakespeare Company
www.thestage.co.uk	The Stage

Unit 2: Taking Part in a Performance

Unit reference number: A/502/3828

Level: Entry 3

Credit value: 3

Guided learning hours: 30

Unit aim

This unit will give learners experience of taking part in a performance as a performer, designer or in a technical role.

Unit introduction

This unit aims to give learners experience of undertaking a role within a performance. Learners may choose the role of performer but they also have the opportunity to develop technical or design skills.

The unit focuses on the need for teamwork and to work collaboratively on a performance piecing supporting others through the rehearsal process. The development of communication skills, as learners interact and give peer feedback, is an integral part of the rehearsal process.

Through carrying out rehearsal activities learners can be supported in identifying the individual performance or technical support skills relevant to their chosen role. These skills can then be developed through practical activities and further rehearsals.

The rehearsal process should allow learners to develop self-confidence and a sense of working as a part of a team.

The final performance must be to an audience of peers or an invited audience of family and friends.

Essential resources

- Appropriate rehearsal and performance space.
- Access to a video camera and playback equipment.
- Use of lighting and sound equipment and materials for props, costumes and scenery as appropriate.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Be able to take a positive role in preparing for a performance	1.1	rehearse a performance or production role	□ *Performance role*: eg actor, dancer, musician, singer □ *Production role*: eg lighting operator, sound operator, costume maker, props maker and collector, mask maker
		1.2	work collaboratively with others	□ *Work collaboratively*: eg punctuality, teamwork, listening to others, respecting others' opinions, turn taking in discussion, providing feedback to peers in a positive way
2	Be able to undertake a role in a performance for an audience	2.1	carry out the role with focus and commitment	□ *Focus*: eg prepared for cues, awareness of other performers, awareness of audience □ *Commitment*: eg cooperation, supporting others, reliability, respect

Information for tutors

Delivery

The performance piece presented to an audience may be a devised or scripted piece, a piece of musical theatre, a dance performance, showcase or concert. Whichever form is chosen learners should be encouraged to develop ideas and work collaboratively to create a piece of work. The chosen performance piece may depend on the resources available as well as learners' own preferences. It may be that, to accommodate this, all learners take part in one performance piece or two or more different performances take place.

As this unit is practically based, the development of collaborative working skills will be a central part of the rehearsal process. Learners should be encouraged to reflect on their teamworking skills, as well as their performance or production skills.

Learners who choose to take on a production role may still be involved in the devising and rehearsal process, taking part in peer observations in addition to setting up the rehearsal space, providing working props, making notes for lighting changes, preparing and recording sound effects etc, as appropriate to their chosen role.

The final performance could be to an audience of peers or an invited audience of family and friends.

Outline learning plan

The outline learning plan has been included in this unit as guidance only. It is not mandatory.

Topic and suggested assignments/activities
Select performance piece, either scripted or topic for devising:
Tutorial/group discussion on individual roles
Auditions for roles if necessary
Devising of individual scenes (if not a scripted piece) or the selection of suitable music/lyrics
Character development/vocal/instrumental or dance rehearsals, as appropriate
Peer observations of rehearsals with supportive feedback
Preparation of props, costumes, lighting plan, creation of sound effects, music
Learn lines/choreography/music
Assessment: tutor observation records, peer observation records, scrap books [1.1, 1.2]
Warm ups
Rehearsals
Technical and dress rehearsals
Assessment: tutor observation records, DVD/video evidence [1.1, 1.2]
Final preparations and warm ups
Perform to an audience
Assessment: DVD/video evidence [2.1]

Assessment

In order to achieve 1.1 learners need to take a positive role in preparing for a performance, and rehearsing a performance or production role. Log books, assessor observation records and video/DVD evidence will form the key assessment methods for this criterion. To achieve 1.2, supportive peer observations may provide evidence to demonstrate giving feedback positively when working collaboratively, as well as giving the learner being observed some valuable indicators of their achievement and areas for development.

For 2.1 learners need to be able to undertake a role in a performance for an audience with focus and commitment. In addition to assessor observations, learners may keep records of their contribution to the rehearsal process and final performance in diaries, logbooks or log books. It may be appropriate for some learners to comment on the process orally in an audio or DVD recording or by documentary evidence of their comments.

Suggested resources

Books

Evans – *Acting and Theatre (Usborne Introduction)* (E.D.C. Publishing, 1992) ISBN 978-0746006993

Pallin G – Stage Management: The Essential Handbook, 3rd Revised edition (Nick Hern Books, 2010) ISBN 9781848420144

Unit 3: Starting to Develop Performance Skills

Unit reference number: F/502/3829

Level: Entry 3

Credit value: 3

Guided learning hours: 30

Unit aim

No performer can perform without developing and practising essential skills. In this unit learners will identify and start to develop these skills.

Unit introduction

Developing performance skills is integral to the study of performing arts. Professional performers spend many years developing and practising their skills to reach the required high standard. In this unit learners will identify some of the essential skills required within different disciplines and, through workshops and practical activities, start to develop their own performance skills.

Through tutor-led activities and workshops learners will develop confidence in the use of rhythm and some vocal and movement skills, and a sense of spatial awareness.

After this introduction to performance skills, learners may decide to focus on one area of dance, acting or musical skills. However, they may decide to work on a short performance piece which incorporates two or possibly all three of these.

A short performance piece, presented to peers or an invited audience of family and friends, will allow learners to demonstrate the skills they have developed through the unit.

Essential resources

Resources required for this unit might include:

- a resource bank of suitable drama games and activities
- rehearsal space appropriate for drama, dance and music-based activities
- access to percussion instruments
- video/DVD recorder.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Know performance skills	1.1	identify the skills needed to perform	□ *Vocal skills*: eg projection, clarity □ *Movement skills*: eg spatial awareness, coordination □ *Music skills*: eg sense of timing, stage presentation □ *Dance skills*: eg musicality, rhythm
2	Be able to demonstrate preparatory skills in group activities	2.1	demonstrate preparatory skills in group activities	□ *Preparatory skills*: eg warm ups; physical and mental preparatory exercises/routines; collaborative working; other preparatory skills eg line learning, taking direction/choreography, trust exercises, vocal skills, movement memory □ *Group activities*: eg team building games, workshops, ice breakers, character development exercises, devising activities, choral singing
3	Be able to demonstrate performance skills	3.1	show performance skills to an audience	□ *Group size*: eg solo, small groups, whole group □ *Context*: eg drama, music, dance, musical

Delivery

In order to meet learning outcome 1, learners should participate in a range of workshops and practical sessions in order to begin to develop their performance skills. Learners should be encouraged to express different ideas and feelings through voice, movement and music. It is suggested that learners have opportunity in this unit to sample a range of performance skills. Depending on the individual requirements of the group, and available teaching resources there may be a stronger emphasis in one or two areas.

Practical drama activities might include warm ups (both vocal and physical), vocal exercises to develop clarity of speech and voice projection, and the use of gestures to express emotion, action and reaction. Ice breakers and drama games can develop group working and form a basis for work on character development. Exercises on developing spatial awareness should be encouraged.

Dance skills activities might include activities designed to develop an understanding of the effectiveness of change of pace, rhythm, direction and levels. These skills may be practised through repeating and extending sequences. Exercises on posture, balance and movement memory could be included.

Music skills may be developed alongside the dance activities or separately. Activities could include the use of percussion, singing skills, for example exercises on pitch, breath control and choral singing, and following a straightforward rhythm with some changes in tempo.

At this level learners will need considerable tutor support and direction to develop confidence in demonstrating their skills development.

Learners should be encouraged to demonstrate their performance skills within the practical sessions and then through a short skills performance to their peers or an invited audience, focusing on one or more selected skills form.

Outline learning plan

The outline learning plan has been included in this unit as guidance only. It is not mandatory.

Topic and suggested assignments/activities
Workshops
Team building games
Drama games
Discussions on skills required in acting, dance, singing, music
Assessment: observation records, photographic evidence, worksheets, mind maps [1.1, 2.1]
Select or devise short performance piece(s)
Learn lines, movement, lyrics, music
Focus on selected skills
Rehearse individually/in small groups/whole group as appropriate
Learners comment on own skills development
Assessment: observation records, photographic evidence, DVD or video evidence, learner notes [2.1, 3.1]
Final preparations for demonstration of skills to peers
Technical rehearsal
Demonstrate skills to selected audience
Assessment: observation records, photographic evidence, DVD or video evidence [3.1]

Assessment

Assessment of this unit is based on learners' log books, tutor observation of the development and demonstration of performance skills. Learners' log books could be in the form of written documents or blogs. Detailed tutor observation records and witness statements are an essential assessment tools as they provide evidence of the development process. It is good practice for at least some of these observations to be reviewed with the learner, discussing and recording individual areas for development. These may be short-term individual targets and at, this level, may need to be broken into small steps. From these discussions the learner can be encouraged to comment, either verbally or in writing, on what they understand about the individual skills and to monitor their own improvement.

To achieve 1.1 learners must have taken part in practical activities and identified the skills needed to perform. These activities could cover the whole range of performance skills in the unit content and delivery guidance or a selection of them, depending on available resources. The identification of skills needed to perform is likely to take place verbally during workshops and can be evidenced by tutor observation. These observations may also support assessment of 2.1, commenting on whether the learner has participated actively in group activities.

Having participated in performance skills activities learners should be able to performance skills to their peers. 3.1 may be assessed through the demonstration of skills as part of activities and workshops. It may also be evidenced through a short performance of one or more skills selected by the learner to develop further.

Other forms of evidence to support the development and demonstration of performance skills are videos/DVDs of practical activities and demonstrations of skills, annotated digital photographs and learner diaries and logbooks.

Suggested resources

Books

Farmer D – *101 Drama Games and Activities, Second Edition* (Lulu.com, 2007) ISBN 978-1847538413

McCurrach I and Darnley B – *Special Talents, Special Needs: Drama for People with Learning Disabilities* (Jessica Kingsley Publishers, 1999) ISBN 978-1853025617

Novelly M – *Theatre Games for Young Performers* (Meriwether Publishing, 1991) ISBN 978-0916260316

Unit 4: Promoting a Performing Arts Event

Unit reference number: A/502/3831

Level: 1

Credit value: 4

Guided learning hours: 30

Unit aim

The unit aims to develop the knowledge and understanding needed to promote a performing arts event successfully.

Unit introduction

The need to ensure an audience for a performance or event is essential in the performing arts business and this unit explores how and why performing arts events are marketed and publicised. Knowledge that a paying audience will cover some if not all of the costs for the event is vital. However, learners should also appreciate that showing the work to an audience, paying or not, is the main purpose behind staging the event. It is important, therefore, for learners to appreciate the importance of successful marketing and the consequences of not reaching a wide enough audience.

Learners will consider who different events are aimed at and who would be expected to attend. They will then promote a particular performance or event with this target audience in mind.

Learners will form a promotions team and gather together the essential information which they must publicise in ways appropriate for the selected event or performance. Promotions teams work collaboratively but with clearly defined roles and learners will take on roles individually or in small groups to promote the event. Post event analysis of the success or otherwise of the promotion activity, using feedback from the audience as to where they heard about the event, should allow learners to reflect on any areas for future improvement.

Essential resources

- Examples of promotional materials.

- An event to promote.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Understand why a performing arts event needs promotion	1.1	discuss why a performing arts event needs promotion	☐ *Financial*: expenditure eg salaries, hire of performance space, set, props, costumes, promoting costs; income eg ticket sales, sponsors, grants ☐ *Need for performers to present work to audience*: quality of live performance lifted by having audience; critical feedback
2	Be able to plan the promotion of a specific performance or event	2.1	produce a plan which identifies the target audience	☐ *Relevant information*: eg event title, genre, target audience, start times, dates, venue details, box office contact details and opening times, cast details, publicity photos, length of performance, age restrictions, interval details ☐ *Target audience*: eg family, friends, children, young adults, elderly
		2.2	produce a plan which identifies appropriate promotional methods and materials	☐ *Promotion methods*: eg press releases, publicity stunts, billboards, advertising at the theatre, posters, flyers, press adverts, TV/local radio adverts, interviews with local press, quotations from reviews, email, brochures, mailshots, mailing lists
		2.3	produce a plan which identifies suitable outlets for publicity	☐ *Outlets*: eg local media, shops, schools, colleges, theatre billboards, 'what's on' guides, tourist information

Learning outcomes		Assessment criteria		Unit amplification
3	Be able to contribute to the promotion of a specific performance or event	3.1	collect all relevant information	☐ *Individual roles*: eg design of posters, production of posters, flyers, press releases, coordinating publicity stunts, putting up posters, distributing flyers
		3.2	work collaboratively with others to allocate roles within the group	☐ *Employability skills*: reliability; a positive attitude to work; respect for others; problem solving; working collaboratively
		3.3	identify the responsibilities of their individual role	
		3.4	carry out the role using appropriate communication skills	
4	Be able to assess the success of the promotion of a specific performance or event	4.1	obtain feedback from appropriate sources	☐ *Feedback*: verbal; questionnaires; email
		4.2	identify areas for future improvement	☐ *Areas for future development*: additional or alternative methods for promoting an event; individual contribution; team contribution; effective communication; alternative outlets; cost implications

Delivery

This unit can be delivered largely through practical activities, allowing learners to have a realistic experience of promoting an event. It is likely to focus on a live performance with learners forming a promotions team and working collaboratively to promote the event.

When considering why events need promotion, delivery could be in the form of lectures and discussions with, where possible, input from an outside speaker working in the industry. Alternatively, a visit to a local venue to interview a member of the promotions or marketing team may provide stimulus for discussion. Learners should gather together items of publicity from local venues, by post or email from regional venues and from the internet. This information can then form the basis of a discussion on what makes good promotional material and how specific groups are targeted.

Learners need to be able to produce a promotional plan for a performance or event. Each learner could produce a plan for the event that the marketing team is going to promote or, as a build up activity, individual promotional plans could be created for alternative events allowing learners to have a free creative rein. The event to be promoted by the group may then have a promotional plan which is a collective effort devised by the group, based on some of the marketing methods they have considered previously. By producing a group promotional plan learners will have the opportunity to demonstrate performing arts work-related skills such as working collaboratively and problem solving.

When assessing the success of the promotion of a specific performance or event learners can be creative in how they obtain feedback. It can be collected orally or by questionnaire and gathered directly after the event or later by post, email or interview.

At this level learners may need considerable support and direction from tutors to develop confidence in their promotion skills.

Outline learning plan

The outline learning plan has been included in this unit as guidance only. It is not mandatory.

Topic and suggested assignments/activities
Why an event needs promotion: Discussion of areas of cost involved in putting on an event Discussion on sources of income – ticket sales, sponsorships, grants Consider, as performers, how they would feel if their work was not seen Assessment: spidergram/mind map, learner log book, observations of contribution to discussion [1.1]
Target audiences: Look at and discuss a number of different items of publicity material for a range of performances Learners to identify who the publicity is targeting Create a piece of publicity aimed at a specific market Learners to collect performance-related publicity material (flyers/brochures/press releases/adverts etc) in own time Discuss with group and identify who they are aimed at Assessment: observations, logbooks, materials can be put in learner log books and annotated [1.2]
Consider different methods of publicity for the specific event to be promoted: Examples of publicity stunts, trailers, interviews etc Storyboard for trailer or publicity event Assessment: learner log books, notes, observations [2.1, 2,2, 2,3]
Gather together all relevant information about the event: Set up a promotions team and allocate roles Devise a promotional plan for the project which identifies: □ target audience □ appropriate methods and materials □ suitable outlets for publicity Assessment: notes on information, observation of working as part of a team, plan [3.1, 3.2, 3.3]
Design and devise appropriate promotional material: Team meetings to consider the materials produced Prepare final materials Distribute materials and promote event Assessment: observation of individual roles, material produced [3.4]

Topic and suggested assignments/activities
Devise questionnaire
Distribute questionnaire to audience/visitors to event
Obtain verbal feedback
Assess success of the promotional plan, and identify areas for future improvement
Assessment: tutorial, report on areas for improvement (verbal or written) [4.1, 4.2]

Assessment

Assessment will be based on learners' records of their activities. This could be in the form of written log books or blogs and observation records of learners' contribution in sessions and of their undertaking given roles within a promotions team. Assessment evidence is also likely to be in the form of learner log books recording why events need promoting and how target audiences are identified. In order to meet assessment criteria 1.1 learners need to be able describe why events need promoting and show an understanding of the consequences if this does not happen. Learners should have gathered together a range of publicity material and, from this to be able to identify appropriate target audiences for different performances meet 2.1. This can be evidenced through annotated of material in log books, a written report or observations of appropriate identification of target audiences in discussion.

As stated in the delivery guidance the plan which the group work from to achieve criteria for 3 and 4 may be a group one, with the learners contributing to discussions. Learners may have each developed their own ideas and have an individual plan for this specific event, or have an individual marketing plan for an alternative, specified event as a build up activity before creating the group plan. To achieve 2.1, 2.2, and 2.3 learners must be able to produce a promotional plan for a specific performance or event which identifies the target audience, appropriate methods and materials to be used and suitable outlets for publicity. Assessment should, therefore, be of the learner's own individual plan showing their individual understanding, and not of one produced as a group.

In order to achieve 3.1-3.4 learners need to collect all the relevant information and work collaboratively with others to allocate roles within the group. Once individual roles have been allocated learners need to identify the responsibilities of their individual role and carry out the role using appropriate communication skills. Criteria 3.3 and 3.4 are likely to be assessed through tutor observations, possibly supported by minutes of group meetings and entries in learner logbooks or diaries.

For learners to achieve 4.1 they need to obtain feedback from appropriate sources on how effective the publicity material was in promoting the event. Learner assessment of the success of the marketing campaign can be evidenced by a report, either verbal or written, supported by the feedback they collected. Learners will need to be able to identify that success, in this instance, is measured by ticket sales and audience awareness of their promotional efforts, not by whether the audience liked the performance or event itself. In order to meet 4.2 they should be able to identify any areas for improvement in the marketing of future performances or events.

Suggested resources

Books

Freakley V and Sutton R – *Essential Guide to Business in the Performing Arts* (Hodder & Stoughton, 1996) ISBN 978-0340655252

Websites

www.nationaltheatre.org.uk   National Theatre

www.rsc.org.uk   Royal Shakespeare Company

Unit 5:   Preparing Performing Arts Work

Unit reference number: H/502/3838

Level: 1

Credit value: 4

Guided learning hours: 30

Unit aim

This unit is about the process of preparing work for presentation to an audience as part of a group. Performing arts work could be a dance piece, play, concert, showcase or pantomime.

Unit introduction

Preparing work for an audience is an exciting time for all those involved. This unit allows learners to learn about the various stages of this preparation process and apply them to a group project of their own. Performing arts work could be a short performance or an extract from a dance piece, play, concert, showcase or pantomime. Learners may take part as performers, in which case they will spend time rehearsing and devising, or in a technical or production role preparing props, costumes, scenery, lighting or sound.

Learners will begin by exploring the various stages of the preparation process. They will need to come up with ideas for the form and content of the work and choose, or help to choose, an appropriate idea. They will then decide on, or be allocated, a role in the preparation process, taking part in production meetings, rehearsals and other preparations appropriate to their role.

Learners will also develop employability skills throughout the unit as they will learn the importance of reliability, teamwork, a positive attitude and respect for others in relation to their work.

Essential resources

For this unit learners will need access to practical rehearsal and performance spaces appropriate to the work being undertaken. Equipment requirements will depend on the nature of the performing arts work being prepared for presentation.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Know the stages involved in the preparation of performing arts work	1.1	identify the stages in the preparation of performing arts work	□ *Stages*: eg rehearsals, production meetings, designing and making props, set and costumes, designing lighting plans/sound, get in/fit up, band call, technical rehearsal, dress rehearsal □ *Performing arts work*: eg play, musical, dance piece, concert, showcase, variety show
2	Be able to explore ideas for performing arts work	2.1	explore ideas for performing arts work	□ *Exploring and developing ideas*: eg contributing ideas, responding to the ideas of others, experimenting, selection and rejection, discussing, shaping ideas
		2.2	develop appropriate ideas	
3	Be able to carry out a role in the preparation of performing arts work	3.1	work collaboratively with others to allocate roles within the group	□ *Individual roles*: eg actor, singer, dancer, musician, choreographer, director, stage crew, lighting operator, sound operator, front of house attendant, wardrobe assistant
		3.2	identify the responsibilities of their individual role	□ *Preparations*: eg rehearsals, devising, planning, making, attending meetings
		3.3	carry out role using appropriate skills	
4	Be able to demonstrate employability skills when preparing performing arts work	4.1	be reliable in the preparation of work	□ *Reliability*: attendance; punctuality; focus; being ready to work
		4.2	show a positive attitude in the preparation of work	□ *Positive attitude*: eg enthusiasm, motivation, willingness to try
		4.3	be respectful of others in the preparation of work	□ *Respect for others*: tutors and peers; listening to others; being supportive of others and respecting their views; responding appropriately to feedback

Information for tutors

Delivery

Learners are unlikely to be familiar with the stages, or the people, involved in the production of a performing arts piece. Discussion activities, where learners come up with ideas and suggestions of what might need to be carried out and by whom, will be a useful way of introducing this unit. A theatre visit to include a backstage tour or a visit from someone working in the profession will also be useful. Examining theatre or events programmes will provide learners with job titles (eg deputy stage manager or wardrobe supervisor) that they could investigate; findings could be collated by the group into a timeline that illustrates the stages of the process. Learners should also be encouraged to consider the importance of organisational skills, meeting deadlines and team-working skills in the preparation of performing arts work. They should begin to develop a production log book to include research notes and handouts as well as a copy of the timeline.

Learners will need to explore ideas for performance work, possibly from a list of viable suggestions supplied by the tutor. Tutor may prefer, however, for learners, work on a new project from a given stimulus, or use extracts and scenes from an existing play, dance piece, musical or music score. Learners should be encouraged to consider time and other practical constraints (eg the availability of resources) when developing their ideas. They should also think about the target audience for their work. Records of ideas should be included in the learner's log book and tutors may wish to provide simple writing frames to enable learners to record and log their progress.

Once decisions about the nature of the performance have been made the group will need to consider the requirements of their project and, with tutor guidance, allocate roles within the production and performance teams. Some learners may prefer to take on a production role, working as a member of the stage crew or designing and making props, items of set or simple costumes. Others may wish to perform. Some may want to split their time between both. Whatever role they are allocated, it is vital that learners understand that everyone is equally important in terms of the success of the performance.

Once allocated a role, learners must identify their individual responsibilities. It may be useful for each learner to create an action plan with the help of the tutor. Rehearsal and production schedules should be drawn up, with the tutor guidance, which identify key milestones. Rehearsals, devising, design or making sessions will follow as appropriate and regular production meetings should be used to allow learners to track the progress of the preparations. Learners should be encouraged to keep their log books up to date to show how ideas have been generated, selected and developed. Those involved in design work should include sketches, drafts and prototypes. Performers could include character studies and rehearsal notes. Those working backstage could include items such as props lists, descriptions of costumes, scale drawings of the set with positioning of furniture, etc.

The unit will culminate in 'production week' type activities with learners taking part in a get in and fit up, as appropriate, under the supervision of a tutor.

Outline learning plan

The outline learning plan has been included in this unit as guidance only. It is not mandatory.

Topic and suggested assignments/activities
Discussion of the stages involved in the preparation of a performing arts event
Discussion of jobs to be done, how long each stage might take, the importance of good organisation
Assessment: spidergram/mind map/timeline, production of log book, observations of contribution to discussion [1.1]
Exploration and development of ideas for an event
Consideration of the appropriateness of ideas through practical activities and discussions
Keeping log book up to date
Assessment: spidergram/mind map, production of log book, observations of contribution to discussion [2.1, 2.2]
Finalising of form and content of presentation
Allocation of roles
Devising an individual action plan setting out learner's role in the preparation process
Devising a rehearsal/production schedule
Making a list of own responsibilities
Assessment: observations of contribution to discussion, individual action plan, production/rehearsal schedule [2.2, 3.1, 3.2, 4.3]
Participation in rehearsals/devising sessions:
☐ prop/costume/set design/making
☐ production of light and sound designs
☐ attendance at production meetings
Keeping log book up to date
Assessment: observation of working as part of a team, video evidence, planning documentation, production log book, designs/sketches/models, props/costumes/items of set, lighting and sound design [3.3, 4.1, 4.2, 4.3]
'Production week' Get in and fit up.
Assessment: Observation of contribution [3.3, 4.1, 4.2, 4.3]

Assessment

Evidence for this unit will be generated through participation in discussion, rehearsal and other practical activities using tutor observations and learners' log book entries. To achieve 1.1 learners should be able to list, orally, in written form or through a timeline or mind map, the stages involved in the preparation of performing arts work.

For 2.1 and 2.2 they should take part in practical activities and discussions where ideas for performing arts work are explored and appropriate ideas developed.

To achieve 3.1 learners must participate in a group meeting to allocate roles within the preparation process. For 3.2, they should be able to list, orally or in written form, their own responsibilities. To achieve 3.3 they must be able to carry out their allocated role using performance, technical or design and making skills as appropriate.

To achieve 4.1 learners must be punctual for meetings and rehearsals and be able to focus on working immediately. For 4.2 learners should demonstrate a willingness to participate in discussions and other activities with a positive manner. To achieve 4.3 learners should show respect and support for others when discussing and developing ideas, in rehearsals and when receiving direction and instruction.

Suggested resources

Books

Dean P – Production Management: Making Shows Happen- A Practical Guide (Crowood Press, 2002) ISBN 978-1861264510

Fredman R and Reade I – The Essential Guide to Making Theatre (Essential Guides for GNVQ Performing Arts) (Hodder & Stoughton, 1995) ISBN 978-0340655146

Gardyne J – *Producing Musicals: A Practical Guide* (The Crowood Press, 2004) ISBN 978-1861266279

Hawkins T and Menear P – Stage Management and Theatre Administration (Theatre Manual) (Phaidon, 1988) ISBN 978-0714825168

White M – *Staging A Musical (Stage and Costume)* (A&C Black, 1999) ISBN 978-0713648966

Unit 6: Presenting Performing Arts Work

Unit reference number: K/502/3839

Level: 1

Credit value: 4

Guided learning hours: 30

Unit aim

Presenting work to an audience can be both exciting and nerve-racking. It is something that all those involved in the performing arts do on a regular basis. This unit will give learners a taste of what it is like to perform or work backstage.

Unit introduction

The presentation of work to an audience is the culmination of weeks of preparation. This unit focuses on presenting work learners have created and prepared. It may be a short performance, an extract from a dance piece, pantomime, concert or play.

Learners may take part as singers, actors, musicians or dancers. They will need to perform to the best of their abilities communicating with the audience and other performers. They may however be carrying out a technical or production role, for example operating lighting or sound equipment or as a member of the stage crew (working backstage, organising costumes, in the front of house team or designing and preparing sound, costume, scenery, lighting etc).

Whatever their role, learners will need to work hard to ensure the performance runs smoothly and that they work as a team to achieve goals. They will also need review the work considering successes and what could be improved in the future.

Learners will also develop employability skills throughout the unit as they will learn the importance of reliability, teamwork, a positive attitude and respect for others in relation to their work.

Essential resources

For this unit learners will need access to a practical performance space appropriate to the work being carried out. Equipment requirements will depend on the nature of the performing arts work being prepared for presentation. However recording equipment will be required for evidence gathering purposes.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Be able to carry out a role in the presentation of a performing arts work	1.1	collaborate with others when carrying out a role	□ *Individual roles*: performing roles eg actor, singer, dancer, musician; production roles eg set designer, lighting operator, sound operator, front of house attendant, wardrobe assistant □ *Performing arts work*: eg play, musical, dance piece, concert, showcase, variety show □ *Rehearsing*: timekeeping; rehearsing appropriately; considering the views of others □ *Collaboration with others*: communication with audience and other performers; dealing with the public; communicating with others in the production team
		1.2	use appropriate skills when carrying out a role	□ *Appropriate skills*: performing eg leadership, teamwork; production eg technical, organisational; front of house eg customer service, leadership, teamwork
2	Be able to review own contribution to the performance	2.1	collect feedback of performance from different sources	□ *Feedback*: verbal; questionnaires; audience reaction □ *Sources of feedback*: tutor(s); peers; audience members
		2.2	identify strengths of own contribution	□ *Areas for future development*: improvement in performance/production skills; allocated roles; communication skills; style of presentation; content of presentation; employability skills eg reliability, attitude, respect, meeting deadlines
		2.3	identify areas for future improvement	

Learning outcomes	Assessment criteria	Unit amplification
3 Be able to demonstrate employability skills in the presentation of performing arts work	3.1 be reliable in the presentation of work	☐ *Reliability*: attendance; punctuality; focus; being ready to work
	3.2 show a positive attitude in the presentation of work	☐ *Positive attitude*: eg focus, enthusiasm, motivation, willingness to try
	3.3 be respectful to others in the presentation of work	☐ *Respect for others*: tutors and peers; listening to others; being supportive of others and respecting their views; responding appropriately to feedback

Information for tutors

Delivery

Learners should begin the unit by considering the final preparations that need to be carried out before their work is ready to be shown. Through led discussions learners should compile a master checklist of activities, as well as identifying their own responsibilities in the lead up to the performance.

Learners should also consider how they might assess the success of their work. They should spend some time considering ways of collecting audience responses to their work and should, with the help of their tutor, design a questionnaire for the audience and/or come up with questions that could be used with a focus group of peers and/or tutors. In designing questions they should consider the aim of their work for example to entertain or to show the skills they have developed, and the kinds of questions they will need to ask to find out how well those aims have been met.

Rehearsals, technical and dress rehearsals will need to be carried out (as appropriate to the piece being performed) with learners fulfilling their role as a performer or as part of the production team. Learners undertaking front of house roles will need to carry out final checks to ensure the auditorium and other public areas are ready for the audience. Activities should be supervised by a tutor who should lead a follow up session giving feedback what went well and what went less well and providing actions for improvements. Learners should then take part in the performance in their allocated role.

After the performance all learners should take part in the strike and/or get out. Learners should appreciate the importance of these activities and the value of leaving the performance space tidy when a performance is finished. They will also need to gather audience questionnaires and/or take part in focus group meetings as appropriate.

The unit will culminate in a tutor led discussion activity where learners will assess the success of their performance. They should collate audience responses and discuss what went well and less well, giving and receiving feedback in an appropriate manner.

Outline learning plan

The outline learning plan has been included in this unit as guidance only. It is not mandatory.

Topic and suggested assignments/activities
Discussions of how to prepare for a presentation/performance: ☐ technical and dress rehearsals ☐ mental and physical preparation ☐ relaxation techniques ☐ physical and vocal warm-ups ☐ pre-production health and safety checks Assessment: observation of discussion, checklist of final preparations [1.1, 1.2, 3.2]
'How will we know how we have done?': methods of collecting audience feedback Designing audience questionnaires, verbal questioning techniques Distribute questionnaire to audience/visitors to event Assessment: questionnaires, observation of participation in discussions [2.1]
Technical and dress rehearsals Assessment: recording of technical and dress rehearsals [1.1, 1.2, 3.1, 3.2, 3.3]
Take part in presentation(s)/performances Participate in post-production activities eg strike, get out Assessment: observation of individual roles, recording of presentation/performance [1.1, 1.2, 3.1, 3.2, 3.3]
Collate responses to questionnaires Obtain verbal feedback Group discussion: assess success of presentation and identify areas for future improvement Present information Assessment: observation of discussion activities [2.1, 2.2, 3.2, 3.3]

Assessment

Evidence for this unit will be generated through learners' log books, discussions, practical activities, final rehearsals and a performance/presentation. Achievement can be confirmed through recordings of final rehearsals, preparations and discussions which should be supported by tutor observation and a recording of the performance/presentation itself.

To achieve assessment criteria 1.1 learners should demonstrate the ability to collaborate with others. This could be demonstrated in a number of ways, for example. by performers working together on stage, by sound and lighting operators working together during the technical rehearsal or by members of the stage crew working as a team when setting and striking scenery.

To achieve 1.2 learners should demonstrate skills appropriate to the role they have been allocated for example actors should show use of vocal and movement skills, members of the front of house team should show good communication skills when dealing with members of the public, members of the technical team might show skills in operating simple sound or lighting equipment.

To achieve 2.1 and 2.2 learners must participate in discussion activities where they assess feedback from the audience, peers and tutors. They should, with support from their tutor, identify their successes and list areas where improvements could be made.

To achieve 3.1 learners must be punctual for the final rehearsals, the performance/presentation and all follow-up meetings. They must be able to focus and begin working immediately. For 3.2 learners should demonstrate a willingness to participate in all activities in a positive manner. To achieve 3.3 learners should show respect to others during the final rehearsals and before, during and after the performance/presentation.

The learners' log books will contain evidence of their work across all learning outcomes.

Suggested resources

Books

Dean P – Production Management: Making Shows Happen – A Practical Guide (Crowood Press, 2002) ISBN 978-1861264510

Fredman R and Reade I – The Essential Guide to Making Theatre (Essential Guides for GNVQ Performing Arts) (Hodder & Stoughton, 1995) ISBN 978-0340655146

Hawkins T and Menear P – *Stage Management and Theatre Administration (Theatre Manual)* (Phaidon, 1988) ISBN 978-0714825168

Unit 7: Exploring Acting Skills

Unit reference number: F/502/3832

Level: 1

Credit value: 4

Guided learning hours: 30

Unit aim

The aim of this unit is to allow learners to explore some of the skills an actor uses when preparing for and performing a dramatic role. Learners will achieve this through participation in practical workshops that lead to the performance of a piece of drama to an audience.

Unit introduction

Whether working in the theatre, television or film actors need to employ vocal, movement and spatial awareness skills in order to develop and play believable characters. This unit aims to give learners an idea of what it is like to work as an actor in the preparation and performance of a dramatic role. The unit will allow learners to explore some of the skills used by actors in a practical manner. Learners will develop confidence in the use of vocal and movement skills as well as a sense of spatial awareness. They will also explore some of the techniques actors use when developing a character for an acting role.

Learners will initially take part in tutor-led activities that will include drama games, vocal exercises, movement exercises and improvisations. They will then use their skills to develop a character for an acting role as they prepare and rehearse a short extract from a play or piece of devised drama under the guidance and direction of their tutor.

Learners will also develop employability skills throughout the unit as they will learn the importance of reliability, a positive attitude and respect for others in relation to acting work.

The unit will culminate in a performance of the prepared piece to an invited audience for example peers, friends, family members.

Essential resources

Learners will be their own resource for this unit. They should have access to a practical studio space in which to work and perform. Video equipment will also be needed for evidence recording purposes.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Be able to use acting skills in practical activities	1.1	use vocal skills in practical activities	□ *Vocal skills*: breath control; projection; vocal exercises; tone; articulation
		1.2	use movement skills in practical activities	□ *Movement skills*: control of movement; weight placement; focus; coordination; spatial awareness (awareness of surroundings, awareness of other performers)
				□ *Practical activities*: games eg ice breakers, trust games, team building games, concentration exercises; explorative exercises eg still images, hot-seating, role-play, role on the wall; physical exercises
2	Be able to develop a character for an acting role	2.1	develop a character for an acting role with direction and guidance	□ *Development*: eg undertaking simple research, improvisation, exploring what-ifs
				□ *Acting role*: a role in an extract from a play or devised piece
3	Be able to use acting skills in a performance	3.1	use vocal expression	□ *Vocal expression*: pace; use of pause; vocal colour; meaning
		3.2	use physical expression	□ *Physical expression*: pace; movement memory; gesture; facial expression
		3.3	communicate with the audience and other performers for some of the time	□ *Communication*: commitment whilst on stage; vocal and physical clarity; interaction with and response to other performers
				□ *Role*: focus; use of vocal and movement skills to portray character
		3.4	stay in role for some of the time	□ *Performance*: extract from a play or devised piece

Learning outcomes		Assessment criteria		Unit amplification
4	Be able to demonstrate employability skills through participation in practical activities	4.1	be reliable when carrying out practical activities	☐ *Reliability*: attendance; punctuality; being ready to work
		4.2	show a positive attitude to practical activities	☐ *Positive attitude*: eg focus, enthusiasm, motivation, willingness to try
		4.3	be respectful to others in practical activities	☐ *Respect for others*: tutors and peers; listening to others; being supportive of others and respecting their views; responding appropriately to feedback

Information for tutors

Delivery

The unit should be delivered through a series of tutor-led practical workshops designed to allow learners to explore a range of acting skills. Learners should be encouraged to develop good practice in terms of preparing and warming up for class, working as a team and being supportive of others. Learners should keep log books, diaries or blogs of their activities. This should contain their notes, annotated scripts and reflections.

Early sessions should concentrate on building confidence and team-working skills. Vocal and movement skills should be introduced and explored through games and exercises. Imaginative work will also be important and games and exercises that involve improvisation should be used to explore characters and dramatic situations. Learners will need to explore characterisation in class through techniques such as role on the wall.

Learners will then apply the skills they have developed to a piece of drama, which will be rehearsed under the direction of the tutor. The piece could be an extract (or extracts) from a scripted piece or devised by the group under the guidance of the tutor. In choosing a scripted piece tutors should take into account the abilities of learners and how the piece might be cast. Tutors should remember that all learners must be given an appropriate performance and, therefore, assessment opportunity. The choice of a simple piece, that allows learners to perform well, is preferable to a more complex text that some learners may struggle to understand. If a devised piece is chosen the tutor should provide a strong stimulus for the piece and guide learners through the devising process. Learners should also be encouraged when undertaking development activities to consider the target audience for their piece when undertaking development activities.

Rehearsals should be carried out within a vocational context, with learners working as a company. Learners should develop an understanding of the rehearsal process through participation in activities such as read-throughs, blocking, off text exercises and technical and dress rehearsals. They should be given the opportunity to develop employability skills in these sessions with the importance of focus, cooperation, reliability and respect for others being stressed. Learners should also be encouraged to undertake some independent learning through homework activities that could include learning lines, practising vocal exercises, character development work and research.

The unit does not need to culminate in a large-scale public performance. Learners could, for example, show their work to a small audience of peers.

Outline learning plan

The outline learning plan has been included in this unit as guidance only. It is not mandatory.

Topic and suggested assignments/activities
Unit introduction Ice breaking and team building games The actors toolkit introduction to vocal and movement exercises: Homework activity: Observing the work of an actor/actress you like and make notes on their performance Assessment: tutor observation sheet [1.1, 1.2, 4.1, 4.2, 4.3]
Trust games The actors toolkit imagination and improvisation games Further vocal and movement exercises Building a character Homework activity: Making a character log book. Assessment: video recording and tutor observation sheet, log book. [1.1, 1.2, 2.1, 4.1, 4.2, 4.3]
Work on short scripted extract or devise a short piece of drama from a given stimulus Character development activities Rehearsals developing vocal and physical expression Homework activity: Learning lines/moves Assessment: video recordings and tutor observation sheet [1.1, 1.2, 2.1, 4.1, 4.2, 4.3]
Final rehearsals Performance(s) Assessment: video recordings, log book. [3.1, 3.2, 3.3, 3.4]

Assessment

Evidence for this unit will be generated through learners' log books, practical workshops, rehearsals and a performance. Achievement of assessment criteria 1.1, 1.2, 4.1, 4.2 and 4.3 can be evidenced through recordings of practical sessions, which should be supported by tutor observation.

For 1.1 and 1.2, learners should demonstrate a willingness to participate in workshop games and activities that focus on the development of vocal and movement skills.

Evidence of character development will be also be generated through recordings of practical sessions supported by tutor observations. A log book or log which could include notes, ideas boards and mind maps should also be produced by learners. To achieve 2.1 learners must develop a character through tutor led activities and a degree of independent research.

The performance should be recorded on video/DVD and supported by tutor observations. Peer evaluations and/or audience feedback could also be used in evidence. For 3.1 and 3.2, learners should demonstrate that they can apply the vocal and movement skills developed in workshops and rehearsals to a performance. To achieve 3.3 learners must perform in a manner that communicates the intentions of the piece to the audience and connects with other performers for some of the time. For 3.4, they must be able to take on the character developed during rehearsals in the performance, staying in role for some of the time.

To achieve 4.1 learners must be punctual for meetings and rehearsals and be able to focus on working immediately. For 4.2, learners should demonstrate a willingness to participate in discussions and other activities with a positive manner. To achieve 4.3 learners should show respect and support for others when discussing and developing ideas in rehearsals, and when receiving direction and instruction.

Suggested resources

Books

Cartwright A – *Forty Short Plays* (Heinemann Plays for 11 to 14) (Heinemann, 2000) ISBN 978-0435233273

Cassady M – *Acting Games, Improvisations and Exercises* (Meriwether Publishing, 1993) ISBN 978-0916260927

Scher A and Verral C – *100+ Ideas for Drama* (Heinemann, 1975)
ISBN 978-0435187996

Other resources

Jewers S and Etheridge M – *Hot Topics for KS4 Drama* (electronic resource file available from https://shop.tribalgroup.co.uk/Schools.html)

Unit 8: Exploring Dance Skills

Unit reference number: J/502/3833

Level: 1

Credit value: 4

Guided learning hours: 30

Unit aim

From urban dance styles used in pop videos to jazz dance styles often used in musical theatre, dance is a key area of the performing arts. This unit will allow learners to develop dance skills in practical workshops and to demonstrate them in a performance piece.

Unit introduction

This unit aims to introduce learners to dance skills through participation in practical workshops and the rehearsal and performance of a dance piece. In tutor-led workshops learners will develop their physical skills, becoming stronger, more flexible and physically aware. They will develop their movement memory and learn how dancers move by observing and copying their tutor. They will also learn how to behave appropriately during dance workshops, developing focus and concentration and working cooperatively with tutors and peers.

Learners will work with their tutor on preparing of a dance piece in any style, which will be choreographed by the tutor.

Learners will also develop employability skills throughout the unit as they will learn the importance of reliability, a positive attitude and respect for others in relation to participating in dance workshops.

The unit will culminate in a performance of the dance piece to an invited audience for example peers, friends, family members.

Essential resources

For this unit learners should have access to a practical dance space, preferably with a sprung floor and mirrors, in which to work and perform. Video equipment will be needed for evidence recording purposes.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Be able to participate in practical dance workshops	1.1	use physical skills in practical dance workshops	☐ *Physical skills*: posture; alignment; coordination; balance; spatial awareness; rhythm; timing; movement memory
		1.2	use interpretive skills in practical dance workshops	☐ *Interpretive skills*: musicality; focus; dynamic range; facial expression ☐ *Workshops*: warm-up; skills development; repeating movement phrases; refining materials
2	Be able to develop a dance piece for performance	2.1	develop a dance piece with direction and guidance	☐ *Development*: interpretation; following choreography; applying rehearsal techniques; movement memory ☐ *Dance role*: a role in an extract from a dance piece
3	Be able to use dance skills in performance	3.1	perform with a degree of accuracy	☐ *Dance skills*: accuracy of movement; focus; musicality; dynamics; expression
		3.2	perform using physical expression appropriate to the style of the piece	☐ *Performance*: piece choreographed by tutor ☐ *Dance style*: eg jazz, ballet, contemporary, urban, rock 'n' roll, folk, African, Bollywood
		3.3	perform with a degree of musicality	
4	Be able to demonstrate employability skills through participation in practical activities	4.1	be reliable when taking part in practical activities	☐ *Reliability*: attendance; punctuality; being ready to work; suitable attire
		4.2	show a positive attitude to practical activities	☐ *Positive attitude*: eg focus, enthusiasm, motivation, willingness to try
		4.3	be respectful to others in practical activities	☐ *Respect for others*: tutors and peers; listening to others, being supportive of others; respecting the views of others; responding appropriately to feedback

Information for tutors

Delivery

The unit should be delivered through a series of tutor-led practical dance workshops designed to allow learners to develop a range of skills. Learners should be encouraged to develop good practice in terms of preparing and warming up for class, dressing appropriately and being supportive of others.

Early sessions should concentrate on building confidence in the use of physical skills through the introduction of simple movement material to develop posture, coordination and balance. In initial workshops tutors could introduce learners to a range of dance styles for example jazz, contemporary, urban, folk. However it would be equally appropriate to concentrate on a single style. Movement memory and accuracy should be developed through the repetition of short movement patterns and learners should explore a range of group relationships through the use of compositional devices such as unison, canon, formations, entrances and exits. Interpretive skills and musicality should be developed through exploration of the stylistic qualities of the style or styles being covered. Learners could be encouraged to keep a log book of the work undertaken in classes.

Learners will need to apply the physical and interpretive skills they have developed to a piece of dance, which will be choreographed and rehearsed under the direction of the tutor and performed to an audience. In choreographing the piece tutors should remember that all learners must be given an appropriate performance and, therefore, assessment opportunity. The choice of a simple piece, that allows learners to perform well, is preferable to a more complex movement sequence that some learners may struggle to perform.

Rehearsals should be carried out within a vocational context, with learners potentially working as a dance company. Learners should develop an understanding of the rehearsal process through participation in activities such as warmups, exploring ideas, learning movement sequences, refining material and technical/dress rehearsals. They should be given the opportunity to develop employability skills in these sessions with the importance of focus, cooperation, reliability and respect for others being stressed. Learners should also be encouraged to undertake some independent learning through homework activities that could include practising the routine.

The unit does not need to culminate in a large-scale public performance. Learners could, for example, show their work to a small audience of family and friends.

Outline learning plan

The outline learning plan has been included in this unit as guidance only. It is not mandatory.

Topic and suggested assignments/activities
Unit introduction
Practical workshops to introduce physical skills and movement patterns
Observing the work of a dancer you like
Assessment: tutor observation sheet [1.1, 1.2, 4.1, 4.2, 4.3]
Practical workshops to develop physical and interpretive skills in relation to group dance eg unison, canon, formation, entrance and exits
Practical workshops to explore the stylistic features of a chosen dance style through physical and interpretive skills
Assessment: video recordings and tutor observation sheet [1.1, 1.2, 4.1, 4.2, 4.3]
Learning and rehearsing choreography for performance piece
Practising routine
Assessment: video recordings and tutor observation sheet [1.1, 1.2, 2.1, 4.1, 4.2, 4.3]
Final rehearsals
Performance(s)
Post-performance discussion
Assessment: video recordings [2.1, 3.1, 3.2, 3.3]

Assessment

Evidence for this unit will be generated through learners' log books, practical workshops, rehearsals and a performance. Achievement of assessment criteria 1.1, 1.2 and 2.1 can be evidenced through recordings of practical sessions, which should be supported by tutor observation. Learners should demonstrate a willingness to participate in workshop activities, a positive manner and the use of physical and interpretive skills when taking part in activities and rehearsals. Learners must keep notes on their investigations, activities and reflections on their work.

The performance should be recorded and supported by tutor observations. Peer evaluations and/or audience feedback could also be used as evidence. For 3.1, learners should demonstrate that they can contribute to the performance, demonstrating a degree of accuracy in their use of movement work. To achieve 3.2 learners must demonstrate the use of physical expression, through movement, gesture and facial expression, in their dance work. To achieve 3.3 degree of musicality must be demonstrated through the application of timing and an awareness of the stylistic qualities of the piece.

To achieve 4.1 learners must be punctual for meetings and rehearsals and able to focus on working immediately. For 4.2 they should demonstrate a willingness to participate in discussions and other activities with a positive manner. To achieve 4.3 learners should show respect and support for others when discussing and developing ideas, in rehearsals, and when receiving direction and instruction.

Suggested resources

Books

Ashley L – *Dance Sense: Theory & Practice for GCSE Dance Students*, 2nd Edition (Northcote House, 2006) ISBN 978-0746311561

Ashley L – *The Essential Guide to Dance*, Third Edition (Hodder Arnold, 2008) ISBN 978-0340968383

Gough M – *Knowing Dance: A Guide to Creative Teaching* (Dance Books, 1999) ISBN 978-1852730703

McGreevy-Nichols S, Scheff H and Sprague M – *Building Dances: A Guide to Putting Movements Togethe*r (Human Kinetics Europe Ltd, 2004) ISBN 978-0736050890

Unit 9: Exploring Music Performance Skills

Unit reference number: R/502/3835

Level: 1

Credit value: 4

Guided learning hours: 30

Unit aim

Most of us have, at some time, dreamt of being a rock star! This unit allows learners to explore some of the skills a musician requires whether they are a violinist or thrash guitarist.

Unit introduction

This unit aims to give learners an idea of what it is like to work as a musician in preparing and performing of a group or solo piece of music. Learners will develop confidence in the use of vocal and/or instrumental skills. They will learn how to plan a performance, practise and rehearse, and how to present themselves to an audience.

Learners will also develop employability skills throughout the unit as they will learn the importance of reliability, a positive attitude and respect for others in relation to music performance work.

The unit will culminate in a performance of the prepared solo or group piece to an invited audience for example peers, friends, family members.

Essential resources

For this unit learners should have access to a practical space to work in and perform. Video equipment will be needed for evidence recording purposes. Video recordings of musical performances and concert visits will also be a useful resource. Learners will need to provide their own musical instruments. Centres should, provide larger instruments such as pianos and drum kits, as appropriate.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Be able to take part in practical music-making activities	1.1	take part in practical music-making activities	□ *Activities*: singing and/or instrumental eg solo playing/singing, ensemble playing/singing, warm-ups, technical exercises, practice routines, repertoire development
2	Be able to prepare for a solo or group music performance	2.1	take part in preparations for a musical performance	□ *Preparations*: eg considering target audience and venue; selection of appropriate performance pieces eg length of piece, difficulty; running order, rehearsals audience type eg children, young adults; venue eg acoustics
3	Be able to use music skills in performance	3.1	perform with a degree of musical accuracy in performance	□ *Musical skills*: sense of pitch; sense of rhythm; sense of timing; musicality; expression; confidence; presentation techniques eg communicate effectively with accompanist/band, communication with the audience
		3.2	perform with a sense of musical style in performance	□ *Performance*: solo or ensemble performance
		3.3	use stage presentation techniques	
4	Be able to demonstrate employability skills through participation in practical activities	4.1	be reliable in practical activities	□ *Reliability*: attendance; punctuality; being ready to work
		4.2	show a positive attitude to the work practical activities	□ *Positive attitude*: eg focus, enthusiasm, motivation, willingness to try
		4.3	be respectful to others in practical activities	□ *Respect for others*: tutors and peers; listening to others; being supportive of others and respecting their views; responding appropriately to feedback

Information for tutors

Delivery

This unit should be delivered through a series of tutor-led practical workshops designed to allow learners to develop a range of skills associated with musical performance. Learners should be encouraged to develop good practice in terms of preparing and warming up for class and maintaining of their instrument as appropriate. The nature of delivery will depend on the skills of learners at entry in terms of the musical instruments they play. It is, however, possible for learners who do not already play a musical instrument to participate and succeed in this unit through using the voice as an instrument or through playing tuned and/or untuned percussion instruments.

Early sessions should concentrate on building confidence as well as musical ability. Learners should take part in practical music making activities, which could include performance of simple ensemble arrangements for instrumentalists and rounds and/or partner songs for vocalists. Pieces can be taught 'by ear' or with the use of musical scores as appropriate. In terms of technical ability, tutors should guide learners in a range of appropriate practice techniques and learners should be encouraged to keep a practice log to track their progress. Observation of and listening to professional performers will also be useful in the identification of appropriate performance techniques.

Learners will then apply the skills they have developed to a piece or pieces of music, which will be rehearsed under the direction of the tutor and performed to an audience. Learners can prepare a solo piece or work on an ensemble piece. In helping learners to choose pieces tutors should take into account the, abilities. The choice of a simple piece, that allows a learner to perform well, is preferable to a more complex piece that they may struggle with. Learners should be encouraged to consider the target audience for their piece when making choices.

Learners should rehearse under the direction of the tutor. They should develop an understanding of the rehearsal process and be encouraged to develop good practice in terms of rehearsal discipline and taking direction. It would be useful for early rehearsal sessions to be recorded. Learners may then revisit these recordings to hear how they have improved and set targets for further development.

The unit does not need to culminate in a large-scale public performance. Learners could, for example, perform their piece(s) to a small audience of family and friends. It would also be appropriate for the piece(s) to be shown as part of a larger showcase that might include work prepared in other units.

Outline learning plan

The outline learning plan has been included in this unit as guidance only. It is not mandatory.

Topic and suggested assignments/activities
Unit introduction Practical music making activities eg singing and/or instrumental working in groups or individually Observing a musician you admire Assessment: tutor observation sheet [1.1, 4.1, 4.2, 4.3]
Activities to develop musical accuracy, interpretive skills and stage presentation Viewing and discussing the work of other musicians Initial preparations for performance Assessment: video recordings and tutor observation sheet [1.1, 2.1, 4.1, 4.2, 4.3]
Rehearsals for performance Practising routine Development of presentation skills Assessment: video recordings and tutor observation sheets [2.1, 4.1, 4.2, 4.3]
Final rehearsals Technical rehearsals Performance(s) Post-performance discussions Assessment: video recordings [3.1, 3.2, 3.3, 4.1, 4.2, 4.3]

Assessment

Evidence for this unit will be generated through learners' log books, practical music making sessions, rehearsals and a performance. Achievement of 1.1, 2.1, 4.1, 4.2 and 4.3 can be evidenced through recordings of practical sessions, which should be supported by tutor observation. Learners should demonstrate a willingness to participate in activities in a positive manner contributing to activities and rehearsals.

Performance should be recorded and supported by tutor observations. Peer evaluations and/or audience feedback could also be used as evidence. To achieve 3.1 learners must perform with a degree of musical accuracy in terms of timing and pitch. For 3.2, they should be able to demonstrate musicality in their performance work and stage presentation techniques such as communication with the audience and other performers for 3.3.

To achieve 4.1 learners must be punctual for meetings and rehearsals and be able to focus on working immediately. For 4.2 learners should demonstrate a willingness to participate in discussions and other activities with a positive manner. To achieve 4.3 learners should show respect and support for others when discussing and developing ideas in rehearsals, and when receiving direction and instruction.

Suggested resources

Musical scores may not be appropriate. However, the Kaleidoscope Series published by Chester Music includes arrangements of classical and pop standards for mixed groups of instruments.

Unit 10: Exploring Technical Support for Stage Performance

Unit reference number: Y/502/3836

Level: 1

Credit value: 4

Guided learning hours: 30

Unit aim

In live performances those involved backstage often outnumber the performers on stage. Their work is vital to the success of a production but often goes unnoticed, particularly if they do a good job. This unit allows learners to explore some of the technical skills used by those working 'behind the scenes'.

Unit introduction

This unit aims to give learners experience of what it is like to work in the production area of performing arts. It will allow learners to explore some of the technical skills used by those who work backstage or in a recording studio. Learners will begin to develop skills in music production, lighting, sound or stage management, exploring some of the techniques used in these areas.

Learners will demonstrate what they have learned in a practical manner by using technical skills to support a performing arts production or event.

Learners will also develop employability skills throughout the unit as they will learn the importance of reliability, a positive attitude and respect for others in relation to working on production skills.

Essential resources

Learners will need a practical space to work in and equipment appropriate to the type of production role or roles being covered. This may include access to a recording studio, rehearsal and performances spaces, as appropriate. Relevant equipment will also need to be provided for example sets, rostra, lighting and/or sound equipment.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Know the roles and responsibilities of technical support in the performing arts	1.1	describe the responsibilities of one technical support role	☐ *Technical support role and responsibilities*: stage crew eg move scenery and equipment, install equipment; stage management crew eg prompting, timekeeping; lighting or sound operator eg following cue sheet, running cues
2	Know how to set up equipment safely	2.1	set up equipment used in the production area of performing arts with direction and guidance	☐ *Set up*: eg for a recording session, during a 'get in', for a rehearsal, for a technical rehearsal, for a performance ☐ *Equipment*: eg microphones, mic stands, mixing desks, PA systems, staging, scenery, lighting ☐ *Health and safety*: eg working with electrical equipment, working at height, safe handling techniques, tripping hazards
3	Be able to use technical skills for a production or event	3.1	contribute to a performing arts production or event using technical skills	☐ *Production skills*: eg operating lights, working as a member of the stage crew, operating sound equipment, working on a mixing desk ☐ *Production or event*: eg show, concert, recording session, showcase
4	Be able to demonstrate employability skills through participation in practical activities	4.1	be reliable in practical activities	☐ *Reliability*: attendance; punctuality; being ready to work
		4.2	show a positive attitude to the work in practical activities	☐ *Positive attitude*: eg focus, enthusiasm, motivation, willingness to try
		4.3	be respectful of others in practical activities	☐ *Respect for others*: tutors and peers; listening to others; being supportive of others and respecting their views, responding appropriately to feedback

Information for tutors

Delivery

The unit should be delivered through a series of tutor-led workshops designed to allow learners to explore the skills used and activities undertaken by those working in production roles in the performing arts industry. Early sessions should give learners an overview of the kind of technical and support work that is typically carried out in the industry, and of the relationship between performers and the production team. A visit to a theatre that includes a backstage tour could be used to extend knowledge gained in these sessions. Learners might also complete a spidergram or mind map illustrating the roles and responsibilities of a chosen technical function.

Teaching of the skills associated with setting up equipment can be introduced though exercises and simulations. There should also, however, be opportunities for learners to apply their skills in real situations for example setting up for drama or music rehearsals. Learners should be introduced to the importance of health and safety when working backstage or in a studio. The hazards associated with such work for example working at height, manual handling and working with electrical equipment, should addressed and activities such as a practical audit of potential hazards in their own workspace could be used to further learner understanding of how risks should be controlled. Learners should consider the health and safety implications of the activities they are undertaking and should produce a log book which includes simple worksheets and illustrations for example a diagram to illustrate safe lifting techniques. The importance of relationships and teamworking should also be stressed and learners should be encouraged to develop good practice in terms of cooperation, listening to others and taking direction and guidance.

The unit should culminate in a project in which learners contribute to a performing arts production or event in a production role. They could, for example, work as a member of the stage crew for a theatrical performance, help to operate sound or lighting equipment at a music event or work to support a recording session. The production or event does not need to be a large-scale public performance. However, it should be substantial enough to allow learners to demonstrate the skills they have developed.

Outline learning plan

The outline learning plan has been included in this unit as guidance only. It is not mandatory.

Topic and suggested assignments/activities
Discussion of health and safety in production work eg working at height, traps, electricity, manual handling
Health and safety audit of own performance/rehearsal areas
Activity - working with equipment under supervision
Produce a health and safety checklist for an activity
Assessment: mind maps, observations of discussion activities, audit, log book, observations of activities [1.1, 3.1, 3.2, 3.3]
Skills development activities in a chosen/given area of production work eg lighting, sound, stage management
Produce a job outline
Assessment: log book, observations of activities [2.1, 3.1, 3.2, 3.3]
Take on a production role in support of a performance or event eg working backstage, operating lights or sound
Assessment: observations of activities witness statement [2.1, 3.1, 3.2, 3.3]

Assessment

Evidence for this unit will be generated through learners' log books, practical activities. Achievement of assessment criteria 3.1, 4.1, 4.2 and 4.3 should be evidenced through tutor observations of activities supported by learners' log books, which could include mind maps, diagrams and photographs. Learners should demonstrate a willingness to participate in activities, a positive manner.

For 2.1, they must demonstrate that they can set up equipment in a safe and sensible manner under the guidance of a tutor. For 3.1, learners should make a contribution in a production role to an event or production. This will be evidenced largely through tutor observations but recordings, photographs and peer observations will also be useful. To achieve 4.1 learners must be punctual for meetings and rehearsals and be able to focus on working immediately. For 4.2, should demonstrate a willingness to participate in discussions and other activities with a positive manner. To achieve 4.3 learners should show respect and support for others when discussing and developing ideas in rehearsals, and when receiving direction and instruction.

Suggested resources

Books

Palmer S – Essential Guide to Stage Management (Essential Guides to the Performing Arts) (Hodder & Stoughton, 2000) ISBN 978-0340721131

Vasey J – Concert Sound and Lighting Systems, Second Edition (Focus Press, 1993) ISBN 978-0340721131

White P – *Basic Live Sound* (Sanctuary Publishing, 2000) ISBN 978-1860742712

Website

www.nationaltheatre.org.uk   National Theatre

Unit 11: Exploring Design Skills for the Performing Arts

Unit reference number: L/502/3834

Level: 1

Credit value: 4

Guided learning hours: 30

Unit aim

From costumes to make-up, scenery to props, performers rely on the skills of designers to make them and their work look good. This unit allows learners to explore some of the design skills used in the field of performing arts.

Unit introduction

This unit aims to give learners an idea of what it is like to work as a designer in the performing arts industry. Learners will begin by considering different types of performing arts artefacts, exploring their purpose and effect on the performances they contribute to. They will begin to understand the skills and processes involved in designing and producing an artefact. Learners will then have the opportunity to design one of the following: a prop, costume, make-up, set/ item of scenery, lighting plan or sound plan for a specific purpose. Once this has been completed, the learner will evaluate the process of designing the artefact and review the success of the end product.

Learners will also develop employability skills throughout the unit as they will learn the importance of reliability, a positive attitude and respect for others in relation to working on a design brief.

Essential resources

Learners should have access to materials and equipment for simple prop, set, costume, make-up and/or mask design as appropriate to the type of design area being explored. They should have an appropriate space to work in and access to existing performing arts artefacts for research purposes. They will need access to performing arts productions on video/DVD for research and discussion purposes.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Know the purpose of design in performing arts productions	1.1	identify a purpose for design in performing arts productions	□ *Design*: costumes; set; props; masks; make-up; lighting; sound □ *Purpose*: eg creating atmosphere, setting a scene, giving a period feel, creating the look of a character □ *Types of production*: eg dance show, variety show, play, gig, talent show
2	Be able to use design skills for a performing arts production	2.1	take part in practical activities using design skills	□ *Design process*: design brief; resources eg found objects; materials; health and safety; skills eg measurements, colour charts, scale drawings, patterns, make-up design; lighting plot; sound cue sheet □ *Construction process*: materials; timescales; equipment; health and safety
3	Be able to demonstrate employability skills through participation in practical activities	3.1	be reliable in practical activities	□ *Reliability*: attendance; punctuality; being ready to work
		3.2	show a positive attitude to practical activities	□ *Positive attitude*: eg focus, enthusiasm, motivation, willingness to try
		3.3	be respectful to others in practical activities	□ *Respect for others*: tutors and peers; listening to others; being supportive of others and respecting their views; responding appropriately to feedback
4	Be able to evaluate the success of the design for the performing arts production	4.1	describe own production design work	□ *Evaluation*: feedback eg verbal, original brief, audience reaction; sources of feedback eg performers, tutor(s), peers, audience members □ *Areas for future development*: improvement in skills; meeting the original brief; communication skills; employability skills eg reliability, attitude, respect, meeting deadlines

Information for tutors

Delivery

The unit should be delivered through a series of practical tutor-led workshops. Learners should begin by exploring the purpose of designed artefacts in performing arts for example setting a scene, creating an atmosphere, helping to create a character. This should be undertaken by viewing performing arts productions live or on video/DVD and discussing the design elements of each show. Learners could produce a spidergram to illustrate their discussions.

Learners should then focus on one of the following design areas: set, props, costume, make-up or mask. They should explore they ways in which designers work in the area considering the skills, materials and equipment used. This could be through an investigation of specific examples for example learners could be given three different types of mask and asked to consider how each might have been made, the materials used and the purpose of each mask. Findings might be written up in a log book that could include illustrations and draft designs for similar items. Learners should also consider how designers might interact with the director of a performance to ensure they understand what is required.

Learners will need to apply the knowledge and skills gained to a simple design brief presented by the tutor. The brief should require them to produce a simple design for a specific item of set, prop, costume, make-up or mask. The brief can be simulated. However, a more realistic scenario could be provided by linking the brief to a real show or event being produced in another area of the programme or to learners on a different performing arts programme. The brief should be produced in written form but should also be presented to learners in a production meeting setting in which they can ask questions. Learners will then produce ideas for the design, experimenting with the techniques they have learned. They should select an idea for development and present a first draft of their design to the tutor. This could be done informally or learners could take part in a session in which they 'pitch' their design ideas to the group. Tutors should provide feedback to enable learners to improve their work and produce their final design.

It should be noted that this unit does not require learners to realise their design through the production of their artefact.

Outline learning plan

The outline learning plan has been included in this unit as guidance only. It is not mandatory.

Topic and suggested assignments/activities
Consider why performing arts productions need design artefacts
Consider and make notes on the purpose of props, set, costume, mask and make-up and the effects of these on the production
Assessment: spider gram/mind map, log book, observations of discussion contribution [1.1]
Explore the ways in which one of these types of artefact is designed (choose from props, set, costume, make-up or mask)
Experiment with design techniques eg producing a scale drawing of a prop or a sketch of a costume
Consider and make notes on how the designer might interact with the director of the performance to understand what is required
Assessment: observations of practical activities, observations of discussion contribution, log book [2.1, 3.1, 3.2, 3.3]
Work on the design of a specific artefact from a production
Produce rough drawings and present initial ideas to tutor
Improve work in line with feedback
Assessment: log book, rough drawings, prototypes, tutor observations [2.1, 3.1, 3.2, 3.3]
Produce and present a finished design
Discussion on the success of the design and ideas for future development
Assessment: completed design [2.1, 3.1, 3.2, 3.3, 4.1]

Assessment

Evidence for this unit will be generated through learners' log books practical workshops and discussion activities. Achievement should be evidenced through learners' log books and tutor observations of practical activities and discussions. For assessment criteria 1.1 learners should identify why items such as props, sets and costumes are used in performing arts productions. For 2.1, they should also examine specific artefacts and explore some of the design techniques used.

Achievement of 2.1 should be evidenced through the learner's logbook, which could include mood boards, drafts and sketches of initial design ideas and a finished design produced in response to the brief.

To achieve 3.1 learners must be punctual for meetings and rehearsals and be able to focus on working immediately. For 3.2 they should demonstrate a willingness to participate in discussions and other activities with a positive manner. To achieve 3.3 learners should show respect and support for others when discussing and developing ideas in rehearsals, and when receiving direction and instruction.

To achieve 4.1 learners must be able to take part in a discussion about the success of their design, describing what they have designed and what they could do to develop and improve the design. They will be able to discuss the original brief and how they worked and communicated with others during the process.

Suggested resources

Books

Davies G – *Sets (Stage Source Book)* (A&C Black, 2004) ISBN 978-0713665864

Holt M – *Costume and Make-up (Theatre Manual)* (Phaidon, 1988) ISBN 978-0714825120

Huaixiang T – Character Costume Figure Drawing: Step by Step Drawing Methods for Theatre Costume Designers (Focal Press, 2004) ISBN 978-0240805344

Sivin C – *Mask Making* (Davis Publications, 1986) ISBN 978-0871921789

Unit 12:   Exploring Musical Theatre Skills

Unit reference number: D/502/3837

Level: 1

Credit value: 4

Guided learning hours: 30

Unit aim

Musical theatre is a popular and enduring form of theatrical entertainment. In this unit learners will explore the skills used by musical theatre performers, combining dancing, acting and singing skills in workshops, rehearsals and performance.

Unit introduction

This unit aims to introduce learners to the skills used by musical theatre performers through participation in practical workshops and the rehearsal and performance of a chorus piece. In tutor-led workshops learners will develop their dance, acting and singing skills. They will also learn how to behave appropriately during these sessions, developing focus and concentration and working cooperatively with tutors and peers.

Learners will also develop employability skills throughout the unit as they will learn the importance of reliability, a positive attitude and respect for others in relation to participation in theatre workshops.

Learners will work with their tutor on the preparation of a chorus number from a musical. The unit will culminate in a performance of the piece to an invited audience for example peers, friends, family members.

Essential resources

For this unit learners should have access to a practical performance space in which to work in and perform. Access to an accompanist or backing tracks and libretti for appropriate musicals will be essential. Video equipment will be needed for evidence recording purposes. Video recordings of musical shows and theatre visits will also be a useful resource.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Be able to use singing, dancing and acting skills in practical workshops	1.1	use singing skills in practical workshops	□ *Workshops*: warm up; skills development; working on set pieces □ *Singing skills*: clarity; intonation; timing; musicality
		1.2	use dancing skills in practical workshops	□ *Dancing skills*: posture; alignment; coordination; balance; spatial awareness; rhythm; timing; movement memory
		1.3	use acting skills in practical workshops	□ *Acting skills*: use of movement and gesture; vocal expression; facial expression
2	Be able to develop musical theatre work for performance	2.1	develop musical theatre work with direction and guidance	□ *Development*: following direction/accompaniment/choreography; applying rehearsal techniques □ *Musical theatre role*: a role in an extract from a musical theatre piece
3	Be able to combine singing, dancing and acting skills in performance	3.1	combine singing, dancing and acting skills in performance	□ *Skills*: combination of singing, acting and dancing skills in a role □ *Performance*: chorus piece (to include song, movement and acting within the context of the song)
		3.2	communicate with the audience and other performers for some of the time in performance	□ *Communication*: with other performers; audience; focus; timing; energy

Learning outcomes		Assessment criteria		Unit amplification
4	Be able to demonstrate employability skills through participation in practical activities	4.1	be reliable in practical activities	☐ *Reliability*: attendance; punctuality; being ready to work; suitable attire
		4.2	show a positive attitude to the work in practical activities	☐ *Positive attitude*: eg focus, enthusiasm, motivation, willingness to try
		4.3	be respectful to others in practical activities	☐ *Respect for others*: tutors and peers; listening to others; being supportive of others; respecting the views of others; responding appropriately to feedback

Information for tutors

Delivery

The unit should be delivered through a series of tutor-led practical workshops designed to allow learners to explore a range of skills in the three areas of dance, singing and acting. Learners should be encouraged to develop good practice in terms of preparing and warming up for class, dressing appropriately for movement sessions and being supportive of others. Early sessions may be structured to include separate workshops in dance, singing and acting led by different specialists. Dance work should include exploration of physical and interpretive skills through participation in simple movement sequences. Singing sessions should include work on projection, intonation and interpretation. In acting workshops, learners should explore characterisation through imaginative games and improvisation. Early sessions should also concentrate on building confidence and teamworking skills.

Learners should go on to explore how the three skills are combined in musical theatre pieces by watching the work of others on video and, if practicable, in a live performance. They should also engage in practical activities where they explore simple extracts from the musical theatre repertoire.

Learners will then apply the skills they have used to a piece of musical theatre, which will be rehearsed under the direction of the tutor and performed to an audience. The piece should be an extract that combines singing and movement work and provides an opportunity to demonstrate acting skills in the context of a song. In choosing a piece, tutors should take into account learner abilities of. The choice of a simple chorus piece, that allows learners to perform well, is preferable to a more complex number that some learners may struggle with. The learners' age group should also be taken into consideration. For pre-16s in particular tutors should explore repertoire written specifically for the age group rather than opting for a West End favourite.

Rehearsals should be carried out within a vocational context, with learners working as a company. Learners should develop an understanding of the rehearsal process through participation in activities such as warmups, exploring ideas, learning movement sequences, note thumping, refining material technical and dress rehearsals. They should be given the opportunity to develop employability skills in these sessions with the importance of focus, cooperation, reliability and respect for others being stressed. Learners should also be encouraged to undertake some independent learning through homework activities that could include learning lyrics and practising routines.

The unit does not need to culminate in a large-scale public performance. Learners could, for example, show their work to a small audience of family and friends.

Outline learning plan

The outline learning plan has been included in this unit as guidance only.

Topic and suggested assignments/activities
Unit introduction
Practical workshops to introduce the three disciplines of singing, acting and dance
Observing and commenting on the work of a musical theatre performer of learner's choice.
Assessment: Learner's log book, tutor observation sheet [1.1, 1.2, 1.3, 4.1, 4.2, 4.3]
Practical workshops to develop skills further and explore the way in which they can be combined in a range of short extracts from musical theatre chorus pieces
Assessment: Learner's log book, video recordings, tutor observation sheet [1.1, 1.2, 1.3, 4.1, 4.2, 4.3]
Learning and rehearsing a chorus number for performance
Practising routine
Learning lyrics
Assessment: Learner's log book, rehearsal diary, video recordings and tutor observation sheets [2.1, 2.2, 2.3, 4.1, 4.2, 4.3]
Off book rehearsals
Dress and technical rehearsals
Performance(s)
Post-performance discussions
Assessment: Learner's log book, rehearsal diary, video recordings [2.1, 2.2, 2.3, 4.1, 4.2, 4.3]

Assessment

Evidence for this unit will be generated through learners' log books, rehearsal diaries, practical workshops, rehearsals and a performance. Achievement of assessment criteria 1.1, 1.2, 1.3, 4.1, 4.2 and 4.3 can be evidenced through recordings of practical sessions, which should be supported by tutor observation. Learners should demonstrate a willingness to participate in workshop activities in a positive manner and demonstrate the use of singing, dance and acting skills when taking part in workshops and rehearsals. Learners' log books and rehearsal diaries could be written or take the form of a blog. Learners should be encouraged to develop skills in reflecting on the rehearsal and performance. A video or audio diary can support achievement of the unit.

The performance should be recorded and supported by tutor observations. Peer evaluations and/or audience feedback could also be used as evidence. For 3.1, learners should show that they are able to contribute to the performance demonstrating the ability to combine singing, dance and acting skills in a musical theatre piece. To achieve 3.2 learners must perform in a manner that communicates the intentions of the piece to the audience and connects with other performers for some of the time.

To achieve 4.1 learners must be punctual for meetings and rehearsals and be able to focus on working immediately. For 4.2, should demonstrate a willingness to participate in discussions and other activities with a positive manner. To achieve 4.3 learners should show respect and support for others when discussing and developing ideas in rehearsals, and when receiving direction and instruction.

Suggested resources

Books

Cassady M – *Acting Games, Improvisations and Exercises* (Meriwether Publishing, 1993) ISBN 978-0916260927

Gardyne J – *Producing Musicals: A Practical Guide* (The Crowood Press, 2004) ISBN 978-1861266279

Gough M – *Knowing Dance: A Guide to Creative Teaching* (Dance Books, 1999) ISBN 978-1852730703

The Teens Musical Theatre Collection: Duets Edition (Book with CD) (Hal Leonard Publishing Corporation, 2002) ISBN 978-0634047657

The Teens Musical Theatre Collection: Young Men's Edition (Book with CD) (Hal Leonard Publishing Corporation, 2002) ISBN 978-0634047640

The Teens Musical Theatre Collection: Young Women's Edition (Book with CD) (Hal Leonard Publishing Corporation, 2002) ISBN 978-0634030772

White M – *Staging A Musical (Stage and Costume)* (A&C Black, 1999) ISBN 978-0713648966

Website

www.musicroom.com   Music Room

Unit 13: Performing Arts Individual Repertoire and Showcase

Unit reference number: D/502/3840

Level: 1

Credit value: 4

Guided learning hours: 30

Unit aim

In this unit learners can develop an understanding of their own skills through selecting, preparing and presenting examples of their work to an audience.

Unit introduction

In this unit learners will have the opportunity to consider the skills they have been working on within the developing skills units and select a performance or technical skill they wish to showcase individually. Emphasis should be on learners recognising their own strengths and sourcing performance pieces, or ideas for design, which reflect the skills they are developing.

Although this unit focuses on developing individual pieces of work, learners do not need to carry this out entirely independently. Tutor support in planning and research will be vital, along with peer support and encouragement during preparation and rehearsal.

Individual performances can be a key component within musical theatre, dance, music and drama performance pieces. Learners should make a considered choice of performance material taking into account own skills and confidence.

Individual skills in designing sets, costumes, sound and lighting can be showcased through an exhibition or demonstration of work. This may take the form of a display or through learners giving a presentation to an audience of peers. If the technical skills showcased support a fellow learner's performance piece, then demonstration of these skills within the performance can form part of the exhibition.

By focusing on an individual performance piece or exhibition of technical skill the unit allows learners to start to build up a portfolio of individual work. This can then, potentially, be used when applying for an audition or place on a course of further study.

Essential resources

- Selection of appropriate solo performance materials

- Appropriate rehearsal and performance space

- Access to a video camera and playback equipment

- Lighting and sound equipment

- Materials for props, costumes and scenery as appropriate.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Understand how to select appropriate performance or design material	1.1	identify potential performance or design pieces in the chosen form	□ *Performance pieces*: types eg songs, musical pieces, dance, music, dramatic speeches, soliloquies, poems, adapted literature, improvised performance, stand up comedy
		1.2	select appropriate piece for development	□ *Design/technical pieces*: types eg set design and construction, costume design and making, lighting design and operation, prop design and making, mask design and making, sound design and operation
		1.3	explain why this piece was chosen	□ *Appropriate selection*: types eg matches skills and abilities of performer, challenges abilities, builds confidence
2	Be able to plan and prepare material for a performance or presentation	2.1	plan preparation or rehearsal requirements for a performance or presentation	□ *Planning*: types eg timescales, rehearsal schedule, using and preparing the performance space, using the rehearsal space, props, instruments, costumes, lighting, requisite workshop space, equipment, materials, display space
		2.2	prepare and gather support materials for a performance or presentation	□ *Preparation*: types eg research, learn lines, learn choreography, learn music, learn lyrics, workshops, improvisation, warm ups, preparatory exercises, designs, drawings, making models, making costumes, rehearse
		2.3	work to a schedule and meet deadlines for a performance or presentation	

Learning outcomes		Assessment criteria		Unit amplification
3	Be able to perform or present work to an audience	3.1	perform or present work to an audience	☐ *Performance*: types eg vocal expression, physical expression, staying in character, spatial awareness, use of props, movement, choreography, rhythm, timing, instrumental, singing, engaging with audience, focus, energy ☐ *Present work*: types eg display, exhibition, photographs, DVD, lighting plans, cue sheets, grid plans, scale drawings, preparatory drawings and sketches, model sets, designs, constructed costumes, examples of fabrics and techniques, sound recordings, constructed props, found props

Information for tutors

Delivery

Although the purpose of this unit is for learners to develop an individual performance piece or production role, delivery may involve some group work as well as individualised learning. When considering the need to select appropriate performance or support material, learners can be presented with a range of different pieces of material and sample these in group workshop activities. Possible performance materials could include singing a solo, an individual choreographed dance piece, performing with a musical instrument or a dramatic monologue. Learners wishing to exhibit a technical or production skill should consider different contexts and performance requirements when selecting a design brief.

Once working on the individual selected piece or performance solo has begun it may be appropriate, at times, to have small group work where learners support each other, through peer observation and technical support under the guidance of the tutor.

It is important for learners developing an individual performance piece to appreciate the need for well-organised rehearsals and an appropriate timescale. Learners should be encouraged to work independently on their preparation in their own time as well as in taught sessions, identifying any preparation requirements and gathering together any support materials as necessary. Learners who have decided to exhibit their technical skills should record the planning and preparation process clearly, and create a display which demonstrates this progression as well as the final piece.

Solo performance pieces to an audience may form part of a showcase to an invited audience, or may occur as a solo within concerts, dramas or dance shows. Exhibition of production skills may form a static display and/or a presentation to an invited audience.

Outline learning plan

The outline learning plan has been included in this unit as guidance only. It is not mandatory.

Topic and suggested assignments/activities
Select chosen form for performance
Research individual performance or design for technical support pieces
Sample with peer/tutor support a selection of pieces
Select appropriate performance or design
Explain orally or in a written report reason for final choice
Assessment: observation records, learner's log book [1.1, 1.2]
Select date for performance, exhibition or presentation:
Prepare rehearsal plan
Prepare lists of required materials
Develop piece for performance: character development, choreography, music
Learn lines, choreography, lyrics, music/complete preparatory sketches, scale drawings
Practise presentation
Assessment: learner's log book, rehearsal schedule, notes on required materials, DVD/video and photographic evidence, observation records [2.1, 2.2]
Follow rehearsal schedules:
Adapt schedules and add additional rehearsals as necessary. Prepare designs, models, costumes, lighting and sets for exhibition.
Prepare designs, models, costumes, lighting and sets for exhibition
Learner to practise individually:
Work on design and creation of support material in session
Observed rehearsals/preparation work with tutor/peer observations
Learners to observe peers and give supportive feedback
Assessment: learner's log book, records of peer and tutor feedback, DVD/video evidence, photograph evidence, observation records [2.3]
Make final preparations for performance/exhibition:
Technical rehearsals
Perform in front of an audience
Present work to audience/exhibit work appropriately
Display work appropriately
Assessment: learner's log book, DVD/video evidence, observation records [3.1]

Assessment

Tutor observations will form a key part of the assessment. These must be supported by learners' log books with schedules and plans, and their comments on their progress either in diaries, logbooks or audio recordings.

To achieve this unit, learners need to understand the importance of selecting appropriate performance or design material. To meet 1.1 learners should be able to identify at least three potential performance pieces or design contexts which may suit them and, in order to achieve 1.2 and 1.3, select from these and explain their choice in discussion with the tutor and/or in a written report.

Learners do not need to work alone when creating a performance or technical design and will support and guide when making their choices. Learners need to demonstrate the ability to plan and prepare material for performance or presentation and, to achieve 2.1, should be able to identify their own preparation or rehearsal requirements. These could be identified verbally, but ideally should form part of a written plan for rehearsals or developing design material. For 2.2, learners need to identify and gather any necessary support materials and this could also be included in the plan, with tutor observations of whether learners have actually collected materials together as appropriate.

Working to a realistic rehearsal or design schedule should allow time for learners to reflect on their progress and, with the tutor or suitable mentor, discuss any development of skills or techniques necessary for improving performance. This should allow the learner to assess and modify their plan as necessary and will provide evidence to meet 2.3.

The performances or presentations, as well as the displays of work, will allow learners to demonstrate meeting 3.1 and may be evidenced through DVD and video recordings.

Suggested resources

Books

Cohen L – *Monologues for Young Actors* (Avon Books, 1994) ISBN 978-0380761876

Coleman P – *A Beginner's Guide to Stage Lighting* (Entertainment Technology Press Ltd, 2003) ISBN 978-1904031208

Coleman P – *A Beginner's Guide to Stage Sound* (Entertainment Technology Press Ltd, 2004) ISBN 978-1904031277

Harvey A (editor) – *The Methuen Book of Monologues for Young Actors* (Methuen Drama, 2002) ISBN 978-0413772794

Pallin G – Stage Management: The Essential Handbook, 3rd Revised edition (Nick Hern Books, 2010) ISBN 978-1848420144

Websites

www.playdatabase.com   Playdatabase.com

www.playsandmusicals.co.uk   Plays and Musicals

www.theatredesign.org.uk   The Society of British Theatre Designers

Unit 14: Working in the Performing Arts

Unit reference number: T/502/3830

Level: 1

Credit value: 4

Guided learning hours: 30

Unit aim

In this unit learners will develop an understanding of the skills and training needed to work in the performing arts industry.

Unit introduction

Performing arts is an extremely competitive working environment. Many performers will have periods of little work, with backstage, front of house and administration jobs also highly sought after. In this unit learners can consider the level of skills, training and experience required to gain employment in this field, and the need to be realistic in their expectations.

Learners will be able to reflect on their existing skills and qualities and the skills they are developing whilst working on this unit. They should recognise that many of these skills are not just relevant to performing arts but are transferable to many other areas of employment.

Learners will have the opportunity to investigate courses they may choose to progress to and consider the additional training available locally to further develop specific performance-related skills.

Essential resources

- Access to computers and the internet
- Journals and periodicals such as The Stage, Contacts and Spotlight.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Know what skills and training are required for jobs in performing arts	1.1	describe the skills and training needed for a specific performance role	□ *Performance role*: eg actor, dancer, musician, comedian, clown, street performer, theme park entertainer
		1.2	describe the skills and training needed for a specific non-performance role	□ *Non-performance role*: eg front of house attendant, assistant stage manager, deputy carpenter, box office manager, director, choreographer, playwright, stage designer
				□ *Skills*: eg performance skills, design skills, technical skills, knowledge of marketing and publicity, administration skills
				□ *Wider employment skills*: eg punctuality, talking and listening to customers, self-confidence, flexibility, respecting the views of others, accepting feedback in a positive manner, acting responsibly, working as a part of a team, dressing appropriately, money-handling skills
				□ *Training*: performance skills training eg singing lessons, learning an instrument, dance classes, drama classes; production skills eg technical drawing lessons, project management classes
2	Know what opportunities there are for progression in performing arts	2.1	identify job opportunities in performing arts	□ *Training and further study*: eg local FE college, schools, sixth form, higher education, apprenticeships, professional development, individual dance schools, music lessons, speech and drama classes, amateur performance companies
		2.2	describe progression opportunities in studying performing arts	□ *Performance role*: eg actor, dancer, musician, comedian, clown, theme park entertainer
				□ *Non-performance role*: eg front of house attendant, assistant stage manager, deputy carpenter, box office manager, director, choreographer, playwright, stage designer

Learning outcomes	Assessment criteria	Unit amplification
3 Know own skills and qualities relevant to performing arts	3.1 list own skills and qualities relevant to performing arts roles	▢ *Skills*: eg performing, design, technical, IT, communication, numerical, customer service, literacy, ability to drive, ability to speak another language
	3.2 select a job role of interest and compare own skills and qualities with those required for the role	▢ *Qualities*: flexibility; ability to follow instructions; good timekeeping; using initiative; courtesy and politeness; self-confidence; self-motivation; teamworker
	3.3 produce a CV	▢ *Curriculum vitae*: personal audit; life history; employment details; personal statement; referees

Information for tutors

Delivery

In order to develop knowledge of the skills and training required for jobs in performing arts learners should be given the opportunity to carry out appropriate research. This may take the form of group work, pair working or individual projects. It could involve using the internet, magazines and journals, as well as questioning those currently employed in the sector. It may be helpful to consider visits to local venues to see actual places of work or guest speakers to talk to learners about their job roles.

The assessment criteria requiring learners to describe the opportunities for progression in performing arts may provide a stimulus for to consider their own future plans and progression from the Foundation Learning Tier. Having learners looked at what progression opportunities are available locally it may be appropriate for individual learners to consider, with support, their suitability to progress to BTEC First qualifications, or equivalent, at Level 2. Others may be guided into looking at how they can continue performing by accessing local groups.

In identifying their own skills and qualities learners have the opportunity to consider the transferable nature of the skills they are developing. By considering the high level of competition for jobs in performing arts, particularly for performance roles, learners can be guided to think realistically about further training and whether it is appropriate for them, as well as the need to develop other work-related skills. Some learners may already have a CV which can be updated; others may need to start one from the beginning. In either case, learners can be encouraged to think positively about the skills they have and those they are developing. When looking at job roles of particular interest to them learners do not need to be confined to roles in the performing arts sector. If they have alternative ideas for future employment it may be helpful to compare the skills and qualities required, looking at the match with those they are developing.

Outline learning plan

The outline learning plan has been included in this unit as guidance only. It is not mandatory.

Topic and suggested assignments/activities
Research job roles in performing arts through internet, papers, magazines, radio: □ performance   □ backstage   □ front of house/administration   Consider intense competition for jobs: the level of training and qualifications required   Discussion on what we mean by skills and qualities   Selection of roles for further individual research   Visiting speakers   Assessment: learner's log book, annotated research material, worksheets [1.1, 1.2]
Look at local venues and the job opportunities in performing arts   Consider qualifications and skill requirements   Assess where these skills and qualifications can be gained or worked towards   What skills do you need to demonstrate to access further training?   Discuss audition pieces, presentation of a portfolio of work, interview skills   Assessment: learner's log book, annotated research material, observation records [2.1, 2.2]
Consider own skills and qualities: □ What skills are developed by taking part in performing arts?   □ What skills are required for work placement/PT employment?   □ What other employment opportunities may be suitable outside of Performing Arts?   Identify job role(s) of personal interest (these may or may not be in performing arts) and match own skills and qualities to the requirements of the role(s)   Create CV   Assessment: learner's log book, annotated research material, worksheets, observation records, CV [3.1, 3.2, 3.3]

Assessment

Assessment evidence for this unit will generated from the tasks learners undertake. Diaries, learners' log books or notes written by learners may be used to assess awareness of what job roles are available and the required skills and qualities. This knowledge will support the production of an appropriate CV.

To achieve 1.1 the learner needs to know the skills required for jobs in performing arts. They should select a performance role and identify the skills and training needed. This focus on training for a performance role should allow learners to demonstrate that they have a realistic idea about the level of commitment, time and talent required to undertake such a job role. To achieve 1.2 learners should select a non-performance job role in performing arts and identify the skills required. They should specify skills for the role as well as generic work-related skills.

The assessment criteria requiring learners to describe the opportunities for progression in performing arts may provide a stimulus for learners to consider their own future plans and progression from the Foundation Learning Tier. Criterion 2.1 requires learners to identify job opportunities in performing arts. Assessment evidence for this may come from records of visits to local venues, interviews with post holders, job adverts in the local media, work experience placements and any part-time employment learners may have. Learners should be able to say for each job role whether specific training, previous experience or qualifications are required.

When describing the progression opportunities for studying performing arts learners should show an awareness of the appropriate stages of progression and some idea of the timescales involved. It may be that some learners are studying for singing, music or dance examinations and they could look at the progression that is available as they achieve particular grades. Some learners may wish to move on to a Level 2 performing arts course and should demonstrate that they have investigated local provision, what qualifications are required and whether they would need to prepare any audition pieces.

Assessment of learning outcome 2 should consider the individual learner's needs and the appropriate progression opportunities for them. Learners should produce evidence in their logbooks of their research activities. A presentation may well be an opportunity for learners to demonstrate their performance skills.

To meet the criteria for 3 learners need to be able to identify their own skills and qualities. To achieve 3.1 learners need to list their own skills and qualities relevant to performing arts roles. Learners should demonstrate that they have thought about the performing arts-related skills and qualities they already have and those they are developing through their studies. This could be evidenced as a written record or detailed notes of discussion with a tutor. 3.2, select a job role of interest and compare own skills and qualities, can be assessed in a similar way. To achieve 3.3 learners need to produce (with support and guidance) a useable CV which reflects accurately the skills and qualities they have or are working towards.

Suggested resources

Books

Coleman P – *A Beginner's Guide to Stage Lighting* (Entertainment Technology Press Ltd, 2003) ISBN 978-1904031208

Coleman P – *A Beginner's Guide to Stage Sound* (Entertainment Technology Press Ltd, 2004) ISBN 978-1904031277

Palmer S – Essential Guide to Stage Management (Essential Guides to the Performing Arts) (Hodder & Stoughton, 2000) ISBN 978-0340721131

Websites

www.rsc.org.uk	Royal Shakespeare Company
www.stagemanagementassociation.co.uk	Stage Management Association
www.thestage.co.uk	The Stage

Unit 15: Professional Development in the Performing Arts Industry

Unit reference number: R/502/3902

Level: 2

Credit value: 5

Guided learning hours: 30

Unit aim

This unit allows learners to gain knowledge of a range of career opportunities with a view to their own professional development within the performing arts industry.

Unit introduction

Learners embark on Level 2 performing arts programmes for a variety of reasons. Some learners may be hoping for a career as an actor, musician or dancer. Some may be considering backstage roles in design, technical theatre or production. Others may simply have chosen the subject because they enjoy it. This unit will allow learners to consider their options by exploring what the industry has to offer in terms of possible careers. They will explore a range of career opportunities available in the performing arts sector, looking at the training required and the most likely career pathways for selected areas of work. Having gained an overview of the industry, learners will then choose an area of the profession appropriate to their particular interests, skills and/or specialism for further investigation, looking at relevant training courses and qualifications and progression routes.

The unit will allow learners to consider their own professional development during this programme and beyond. They will assess their current skill levels in the areas of performance, technical work, design and/or production. They will also consider the general skills required within the world of work such as communication, organisation and team working. The information gathered during these skills audits will be used alongside the findings of their investigations into career paths to design a professional development plan that identifies both long and short-term targets for improvement. Learners will then be required to monitor and review their plan on a regular basis.

Essential resources

Learners will need access to research information when investigating careers in the performing arts industry. This might include trade journals, books, websites and information gathered from careers libraries.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Know career and progression opportunities within the performing arts industry	1.1	identify the training requirements and experience required for a career path in the performing arts	□ *Careers*: eg in performing, production, technical theatre, design for theatre, administration, management, front of house; types of employment eg part time, full time, voluntary, work experience, freelance, short term contracts, permanent contracts □ *Training*: qualifications; FE and HE courses eg university degrees, BTEC Nationals; dance conservatoires, drama schools □ *Application procedures*: eg CVs, personal statements, letters of application, auditions, portfolios of work, casting agencies
2	Be able to design and monitor a professional development plan	2.1	design a professional development plan that identifies current skill levels and sets targets	□ *Skills audit*: performing arts skills eg dance, music, acting, technical, design; personal and work skills eg organisation, communication, team working □ *Setting targets*: long-term goals eg completion of FE or HE performing arts education course; achievement of additional qualifications eg speech and drama or music examination; short-term goals eg improvement of vocal or movement skills, attendance at an after-school drama club, improvement of attendance and punctuality □ *Tracking progress*: milestones; using feedback from tutors and peers; measuring achievement; revisiting and reviewing targets; self evaluation
		2.2	monitor personal development plan, identifying progress towards targets	

Information for tutors

Delivery

This unit can be introduced through a series of tutor-led research activities. Learners should begin by investigating a range of job roles using the internet and trade papers. This could be done in pairs or small groups with learners collating and sharing their findings with others in the class. A field trip to a theatre or other arts organisation would be useful at an early stage as it would allow learners to gather primary information about job opportunities and career paths.

Learners will also need to undertake research into training and application requirements for a range of career paths. This could be done using the internet along with HE and FE information booklets. As before, learners could break into small groups to undertake research and share their findings via an informal presentation to the class.

Learners should use the information gathered in research activities to inform the planning and target setting activities that they will undertake for the remainder of the unit. Learners should be encouraged to consider the required skills and training for a chosen career path and reference this to their own their aspirations. Learners should assess their current skill levels in the areas of performance, technical work, design and/or production as appropriate. They should also consider and assess general skills required within the world of work such as communication, organisation and team working. This skills audit should be used to devise a set of short-term and long-term targets. These targets will then form the basis of a professional development plan that should be revisited on at least two occasions during the remainder of the programme. This could be undertaken individually during tutorials and/or in class.

Outline learning plan

The outline learning plan has been included in this unit as guidance only. It is not mandatory.

Topic and suggested assignments/activities
Introduction to unit
Job club – learners work in teams to investigate a range of job roles using the internet and trade papers. Learners share their findings and create a mind map that illustrates the range of opportunities available in the industry (Learning Outcome 1)
Field trip – visit to a theatre or other arts organisation. Learners gather information about job opportunities and career paths (Learning Outcome 1)
'A day in the life of…' – guest speakers working in the industry talk to learners about their jobs and responsibilities
FE/HE investigation – learners work in teams to investigate training and application requirements for a range of career paths using the internet and FE/HE information booklets. Learners share their findings via an informal presentation to the class
Assignment 1 – Investigation and careers booklet Assignment overview. Learners then: ☐ investigate a chosen career path ☐ collate findings ☐ create entry in careers information booklet Assessment: research materials, careers booklet entry [1.1]
The importance of planning and target setting – presentation by teacher and group discussion (Learning Outcome 2/3)
Assignment 2a – Professional development plan – Design Assignment overview. Learners to complete: ☐ skills audit – what can I do?/what do I need to develop? ☐ target setting – what do I want to do?/when do I want to do it? Assessment: skills audit, professional development plan [2.1]
Assignment 2b – Professional development plan – Monitoring and review Reviewing targets (at two milestones during the programme) Assessment: professional development plan [2.2]

Assessment

The main form of evidence for this unit will be learner's research findings and their professional development plan. Achievement of grading criteria 1 could be evidenced through a written document such as a report or a recorded oral presentation. To achieve 1.1, learners should list the training and experience requirements for their chosen career path. For example, a learner might identify that the training requirements for a career in stage management could include studying for a degree or Higher National in technical theatre. They should also show that they are aware of the career structure of backstage work, ie that some Assistant Stage Managers (ASMs) go on to be Deputy Stage Manager's (DSMs) and/or Stage Manager's (SMs).

Grading criteria 2 will be evidenced by learner's professional development plan. Whilst it is likely to take the form of a written document, oral and/or web-based evidence is permissible. To achieve 2.1, learners must design a plan that lists skills appropriate to their career aspirations and identifies current levels of achievement. The plan should also set short and long-term targets for improvement. For example, learner's could set short-term targets relating to specific improvements in vocal or movement technique that might be achieved over period of 6-8 weeks and/or targets relating to attendance and punctuality over the course of a term. Learner's aiming for a career in musical theatre may include learning to play the keyboard as a long-term target.

The learner's ability to monitor progress towards targets could be evidenced by tutor observation along with the updating of their professional development plan. To achieve 2.2, the learners should revisit their plan on at least two occasions, making a note of what has been achieved and what is still to be done.

Suggested resources

Books

Dumore – *An Actor's Guide to Getting Work, 4th edition* (A &C Black, 2004) ISBN 9780713668223

Freakley V and Sutton R – *Essential Guide to Business in the Performing Arts* (Hodder & Stoughton, 1996) ISBN 9780340655252

Menear P and Hawkins T – *Stage Management and Theatre Administration* (Phaidon, 1993) ISBN 9780714825168

Journal

The Stage

Websites

www.bectu.co.uk	Broadcasting Entertainment Cinematograph and Theatre Union
www.equity.org.uk	Equity
www.nationaltheatre.org.uk/backstage	National Theatre – Backstage
www.rsc.org.uk/learning	Royal Shakespeare Company – Education
www.tmauk.org	Theatrical Management Association

Unit 16: Working in the Performing Arts Industry

Unit reference number: L/502/3901

Level: 2

Credit value: 5

Guided learning hours: 30

Unit aim

This unit aims to give learners knowledge of employment opportunities within the performing arts industry and the jobs undertaken by those who work in it.

Unit introduction

Having knowledge of the operation of the various organisations in the performing arts industry, in addition to the range of job roles, is essential for anyone intending to work in the sector or wishing to progress to higher qualification levels. This unit aims to enable learners to gain awareness and underpinning knowledge of the basic structure of the performing arts industry, taking into consideration the different types of organisations and the roles undertaken by them, such as administration, performance and production.

Learners will explore a range of performing arts organisations to discover their purpose, the ways in which they operate and how they relate to each other. Teaching and learning should draw on the unit content to provide coverage of a range of performing arts organisations, including production companies and venues, and those that provide services to the industry and arts administration organisations. While learners will not be assessed on their understanding of all types of organisation, it is important that unit delivery is structured to provide an overview of the sector, so that learners are aware of how different types of organisation fit into the 'bigger picture'.

Learners will also consider the roles of people working in these organisations, in particular, those involved in administration, performing and the production of performing arts events and products. While learners will not be assessed on their understanding of all types of job role, it is important that they are aware of all of the areas so they are able to consider how individuals are required to collaborate and relate to others working in the same area of the industry, as well as those in other organisations, in order to achieve their goals.

Essential resources

Learners will need access to research information when investigating areas of, and roles within, the performing arts industry. This might typically include trade journals, books and websites.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Know different types of organisations in the performing arts industry	1.1	describe a performing arts organisation, its function and relation to other areas of the industry	□ *Production companies and venues*: eg producing houses, receiving houses, entertainment complexes, arts centres, circus companies, dance companies, theatre companies, touring companies, film and TV, education outreach, community arts
				□ *Arts administration*: funding bodies, eg national funding bodies; regional arts boards; local authorities; business-based sponsors; administration agencies; marketing organisations; Health and Safety Executive; Phonographic Performance Ltd (PPL); unions, eg Equity, Broadcast Entertainment Cinematograph and Theatre Union (BECTU); Musicians Union (MU); agencies eg casting agencies, extras agencies, modelling agencies, employment agencies, literary agencies, artists' representation, booking agencies
				□ *Services*: hire companies eg lighting, sound, props, scenic equipment, costume; scenic construction; companies that sell and install technical equipment, make-up, costumes, wigs, props, pyrotechnics; ticket booking agencies; transport companies

Learning outcomes	Assessment criteria		Unit amplification
2 Know job roles in the performing arts industry	2.1	describe a job role from the performance area of employment and how it relates to other roles in the same and different areas of the industry	□ *Performers*: eg actor, singer, dancer, director, choreographer, animateur, musical director, musician □ *Arts administration*: eg producer, theatre manager, funding officer, box office staff, front-of-house, marketing officer □ *Production roles*: eg producer, production manager, technical director, stage manager, set designer, lighting operator, sound engineer, wardrobe manager, scenery constructor; theatre outreach worker
	2.2	describe a job role from the arts administration or production area of employment and how it relates to other roles from the same and different areas of the industry.	

Information for tutors

Delivery

Delivery and assessment should incorporate a number of methods and activities, and draw upon a variety of resources to introduce learners to the range of practices and jobs in the performing arts business. Teaching and assessment strategies should allow learners to gain a wider understanding of the industry through a combination of research, visits to arts organisations and venues, guest speakers, case studies etc. Tutors could base learning around performing arts organisations and job opportunities in their own region using local companies as case studies for learners to investigate.

Teaching and learning should draw on the unit content to provide coverage of a range of key areas of business practice in performing arts. Learners could undertake research activities into organisations in pairs or small groups, sharing their findings via presentations, handouts or wall charts. A similar approach could be taken when investigating job opportunities. Findings could be collated onto a large mind map allowing connections between job roles to be made

Outline learning plan

The outline learning plan has been included in this unit as guidance only. It is not mandatory.

Topic and suggested assignments/activities
Introduction to unit
Production companies and venues – tutor presentation, discussion and research activities
Services – search activity Learners compete in teams to source a range of given products and services using the internet, Yellow Pages and company brochures Discussion and conclusions from activity
Arts administration – who gives money to the arts and why do they do so? Presentation by tutor followed by discussion
Introduction to job roles Tutor presentation, discussion and research activities Creation of job roles mind map to illustrate the three areas of employment Further investigation of job roles, adding job descriptions to the mind map and making connections
Theatre visit – including backstage tour Debrief and discussion from visit

Topic and suggested assignments/activities
Assignment – Guide to the Performing Arts
Learners work in pairs to contribute to an exhibition for year 9 pupils who have expressed an interest in the BTEC Performing Arts programme. The exhibition should include: ▫ research into job roles and organisations ▫ making connections – investigating looking at how job roles and organisations relate to each other ▫ presentation of findings and conclusions using text and images ▫ setting up exhibition and presenting to audience Assessment: research materials, exhibition materials, process log [1.1, 2.1, 2.2]
Feedback on assignment

Assessment

Evidence for this unit will take the form of learners' research findings and may be presented as part of a portfolio of collated material, and could include their own notes and organisational diagrams. Sharing of research should be encouraged through use of presentations, which might include the use of presentation software, posters and leaflets, web presentations etc.

To show knowledge of different types of organisations in the performing arts, learners will collate and present their research into ONE organisation. To achieve 1.1, learners must be able to describe the operation and function of this organisation and state how it connects with other areas of the industry. For example, learners may describe the functions of a receiving house and how it connects to the touring companies that perform their productions in the theatre.

To demonstrate their knowledge of job roles within the performing arts, learners will collate and present their research into two contrasting job roles from different employment areas of the industry. Learners should be able to describe ONE job role from the performance area *and* ONE job role from the arts administration or production areas. For grading criteria 2.1 they must investigate a job role from the performance area of the industry. For grading criteria 2.2 they must look at an administrative or production based job role. To achieve 2.1/2.2 learners will need to choose an appropriate job role and describe the main responsibilities associated with the role. Learners will also provide an unelaborated description of how the role relates to other roles from the same and other areas of the industry. For example, to achieve 2.2 learners may describe the main responsibilities of a choreographer and how the role connects with dancers, the director and the musical director of a production as well as the designer of the costumes the dancers will wear.

Suggested resources

Books

Dumore – *An Actor's Guide to Getting Work, 4th edition* (A &C Black, 2004) ISBN 9780713668223

Freakley V and Sutton R – *Essential Guide to Business in the Performing Arts* (Hodder & Stoughton, 1996) ISBN 9780340655252

Menear P and Hawkins T – *Stage Management and Theatre Administration* (Phaidon, 1993) ISBN 9780714825168

Journal

The Stage

Websites

www.bectu.co.uk	Broadcasting Entertainment Cinematograph and Theatre Union
www.equity.org.uk	Equity
www.nationaltheatre.org.uk/backstage	National Theatre – Backstage
www.tmauk.org	Theatrical Management Association

13 Further information and useful publications

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

- Pearson: **qualifications.pearson.com**

- Books, software and online resources for UK schools and colleges: **www.pearsonschools.co.uk/contactus**

Other sources of information and publications available include:

- *Pearson Equality Policy*

- *Pearson Information Manual* (updated annually)

- *Reasonable Adjustment and Special Considerations for BTEC and Pearson NVQ Qualifications*

- *Recognition of Prior Learning Policy*

- *Quality Assurance Handbook* (updated annually)

Publications on the quality assurance of BTEC qualifications are on our website at qualifications.pearson.com

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

Additional resources

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

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

14 Professional development and training

Pearson supports UK and international customers with training related to BTEC qualifications. This support is available through a choice of training options offered in our published training directory, or through customised training at your centre.

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

- 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 functional skills into your programme
- building in effective and efficient quality assurance systems.

The national programme of training we offer is on our website at: qualifications.pearson.com. You can request customised training through the website or you can contact one of our advisors in the Training from Pearson 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 have designed our new network events programme to allow you to share your experiences, ideas and best practice with other BTEC colleagues in your region. Sign up to the training you need at: www.btec.co.uk/training

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. If you would like your Curriculum Development Manager to contact you, please get in touch with your regional office on: **0844 463 2535**.

Your BTEC support team

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

- Subject Advisors: find out more about our subject advisor team – immediate, reliable support from a fellow subject expert – at: qualifications.pearson.com/subjectadvisors

Annexe A

Mapping to Functional Skills

Entry 3	Unit number									
English — Speaking and listening	1	2	3	4	5	6	7	8	9	10
Respond appropriately to others and make some extended contributions in familiar formal and informal discussions and exchanges	✓									
English — Reading										
Read and understand the purpose and content of straightforward texts that explain, inform and recount information	✓									
English — Writing										
Write texts with some adaptation to the intended audience	✓									

Entry 3	Unit number									
Mathematics	1	2	3	4	5	6	7	8	9	10
Representing ☐ understand practical problems in familiar contexts and situations ☐ begin to develop own strategies for solving simple problems ☐ select mathematics to obtain answers to simple given practical problems that are clear and routine										
Analysing ☐ apply mathematics to obtain answers to simple given practical problems that are clear and routine ☐ use simple checking procedures										
Interpreting ☐ interpret and communicate solutions to practical problems in familiar contexts and situations										

Entry 3	Unit number									
ICT — Use ICT systems	1	2	3	4	5	6	7	8	9	10
Interact with and use ICT systems to meet needs	✓									
Store information	✓									
Follow safety and security practices										
ICT — Find and select information										
use simple searches to find information	✓									
select relevant information that matches requirements of given task	✓									
ICT — Develop, present and communicate information										
enter and develop different types of information to meet given needs										
bring together different types of information										
use ICT-based communication										

Level 1	Unit number												
English — Speaking and listening	4	5	6	7	8	9	10	11	12	13	14	15	16
Take full part in formal and informal discussions and exchanges that include unfamiliar subjects	✓	✓	✓				✓	✓	✓	✓	✓	✓	✓
English — Reading													
Read and understand a range of straightforward texts	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
English — Writing													
Write a range of texts to communicate information, ideas and opinions, using formats and styles suitable for their purpose and audience	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Level 1	Unit number												
Mathematics	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**	**12**	**13**	**14**	**15**	**16**
Representing													
☐ understand practical problems in familiar and unfamiliar contexts and situations, some of which are non-routine							✓	✓		✓			
☐ identify and obtain necessary information to tackle the problem													
☐ select mathematics in an organised way to find solutions													
Analysing													
☐ apply mathematics in an organised way to find solutions to straightforward practical problems for different purposes													
☐ use appropriate checking procedures at each stage													
Interpreting													
☐ interpret and communicate solutions to practical problems, drawing simple conclusions							✓	✓		✓			

Level 1	Unit number												
ICT — Use ICT systems	4	5	6	7	8	9	10	11	12	13	14	15	16
Identify the ICT requirements of a straightforward task										✓	✓		
Interact with and use ICT systems to meet requirements of a straightforward task in a familiar context													
Manage information storage											✓		
Follow and demonstrate understanding of the need for safety and security practices													
ICT — Find and select information													
Use search techniques to locate and select relevant information	✓		✓							✓	✓	✓	✓
Select information from a variety of ICT sources for a straightforward task													
Enter, develop and refine information using appropriate software to meet the requirements of straightforward tasks							✓	✓		✓			
Use appropriate software to meet requirements of straightforward data-handling task													
Use communications software to meet requirements of a straightforward task	✓		✓								✓	✓	✓

Level 1	Unit number												
ICT — Use ICT systems	4	5	6	7	8	9	10	11	12	13	14	15	16
Evaluate the selection and use of ICT tools and facilities used to present information													
combine information within a publication for a familiar audience and purpose													