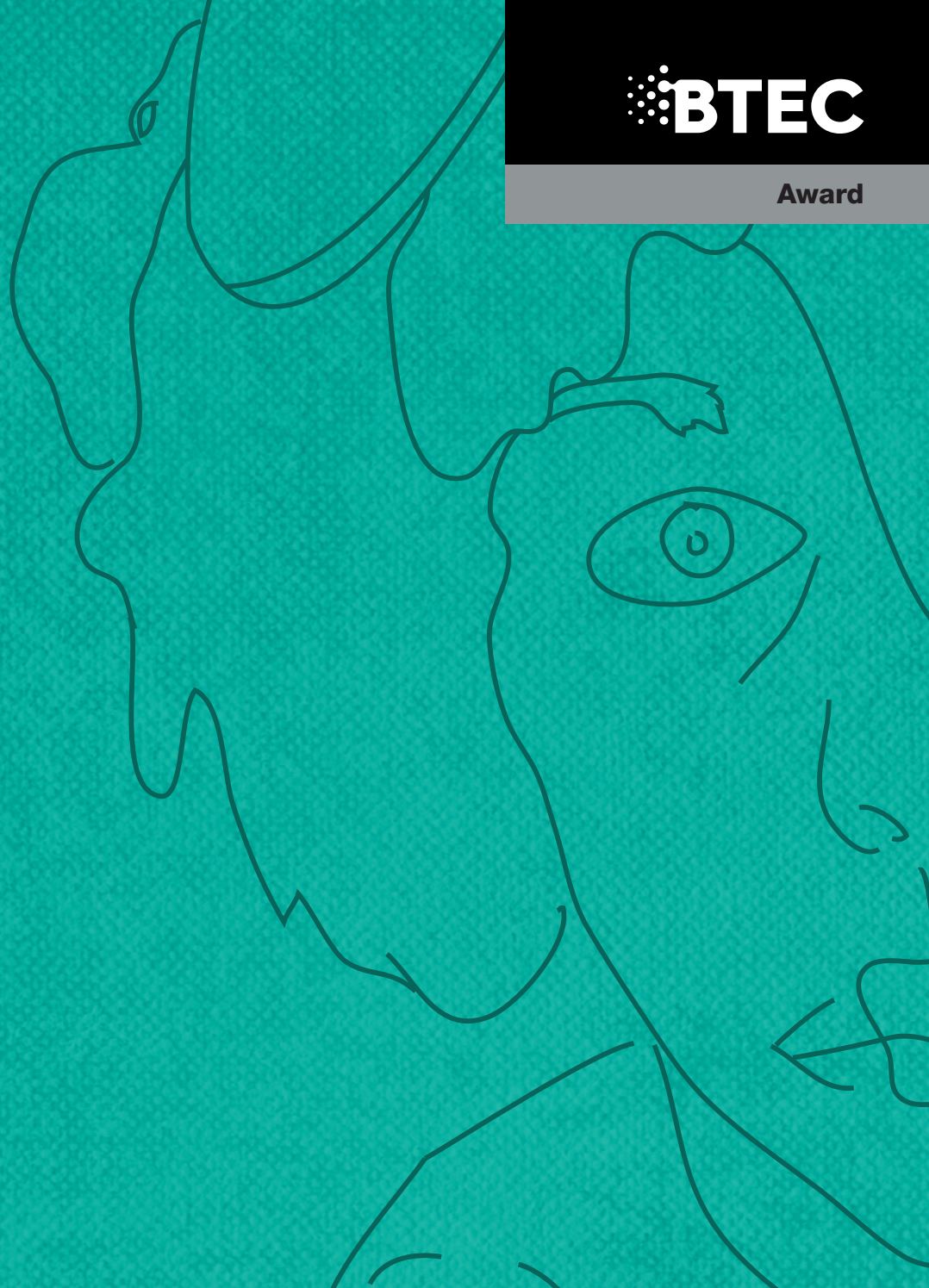


**BTEC  
FIRST**

 **BTEC**

**Award**



# Specification

## PERFORMING ARTS

**From September 2012**

BTEC Level 1/Level 2 First Award in Performing Arts

Issue 4

 **Pearson**



# **Pearson**

# **BTEC Level 1/Level 2**

# **First Award**

# **in Performing Arts**

## **Specification**

First teaching September 2012

Issue 4

Pearson Education Limited is one of the UK's largest awarding organisations, offering academic and vocational qualifications and testing to schools, colleges, employers and other places of learning, both in the UK and internationally. Qualifications offered include GCSE, AS and A Level, NVQ and our BTEC suite of vocational qualifications, ranging from Entry Level to BTEC Higher National Diplomas. Pearson Education Limited administers BTEC qualifications.

Through initiatives such as onscreen marking and administration, Pearson is leading the way in using technology to modernise educational assessment, and to support teachers and learners.

This specification is Issue 4. We will inform centres of any changes to this issue. The latest issue can be found on our website.

*References to third-party material made in this specification are made in good faith. We do not endorse, approve or accept responsibility for the content of materials, which may be subject to change, or any opinions expressed therein. (Material may include textbooks, journals, magazines and other publications and websites.)*

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# Welcome to your BTEC First 2012 specification

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

## BTECs are evolving

Informed by recent policy developments, including the *Review of Vocational Education – The Wolf Report* (March 2011), we have designed this new suite of BTEC Firsts to:

- ensure high quality and rigorous standards
- conform to quality criteria for non-GCSE qualifications
- be fit for purpose for learners, pre- or post-16, in schools and in colleges.

We conducted in-depth, independent consultations with schools, colleges, higher education, employers, the Association of Colleges and other professional organisations. This new suite builds on the qualities – such as a clear vocational context for learning and teacher-led assessment based on centre-devised assignments – that you told us make BTECs so effective and engaging.

This new suite introduces additional features to meet the needs of educators, employers and the external environment. They are fully aligned with requirements for progression – to further study at level 3, into an apprenticeship or into the workplace. We believe these features will make BTEC even stronger and more highly valued.

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

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

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

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

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

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

We will make sure that:

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

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

### **3 Breadth and progression: a range of options building on the core units; contextualised English and mathematics**

The **essential core**, developed in consultation with employers and educators, gives learners the opportunity to gain a broad understanding and knowledge of a vocational sector.

The **optional specialist units** provide a closer focus on a vocational area, supporting progression into a more specialised level 3 vocational or academic course or into an apprenticeship.

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

The skills have been mapped against GCSE (including functional elements) English and mathematics subject content areas.

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

The new BTEC Firsts are level 2 qualifications with Pass, Merit, Distinction and Distinction\* grades.

However, we recognise that some learners may fail to achieve a Pass at Level 2, so we have included the opportunity for learners to gain a level 1 qualification.

## **Improved specification and support**

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

## **Thank you**

Finally, we would like to extend our thanks to everyone who provided support and feedback during the development of the new BTEC Firsts, particularly all of you who gave up many evenings of your own time to share your advice and experiences to shape these new qualifications. We hope you enjoy teaching the course.

## Summary of Pearson BTEC Level 1/Level 2 First Award in Performing Arts

Summary of changes made between Issue 3 and Issue 4	Page/section number
The wording in <i>Section 8 Internal assessment</i> subsection <i>Dealing with malpractice</i> has been updated to clarify suspension of certification in certain circumstances.	Page 25
The wording under <i>Section 10 Awarding and reporting for the qualifications</i> subsection <i>Calculation of the qualification grade</i> has been updated to clarify current practice in ensuring maintenance and consistency of qualification standards.	Page 35
<b>Unit 2: Preparation, Performance and Production</b> <i>Learning aim A: Take part in the preparations for a live performance</i> <ul style="list-style-type: none"> <li>• 'Learners will take part in activities that explore and develop' updated to 'Learners will take part in activities to research, explore and develop'</li> <li>• 'explore' updated to 'explore and research'</li> </ul>	Pages 50
<b>Unit 3: Acting Skills</b> <i>Assessment guidance</i> <ul style="list-style-type: none"> <li>• 'sessions supported by teacher observations.' removed from the content</li> <li>• 'Evidence should be in the form of a recording of the performance,' updated to 'Evidence should be in the form of video recordings of milestone rehearsals and the final performance'</li> </ul> <i>Suggested assignment outlines</i> <ul style="list-style-type: none"> <li>• 'Teacher observations.' removed from the assessment evidence</li> </ul>	Pages 68, 70
<b>Unit 4: Dance Skills</b> <i>Assessment guidance</i> <ul style="list-style-type: none"> <li>• 'exercises and this should be supported by teacher observations and/or witness statements.' removed from the content</li> <li>• 'Learning aim B could be evidenced through a written report, audio/video recording of the performance (a one-minute technical sequence) or viva voce examination.' updated to 'Learning aim B should be evidenced through video recordings of rehearsals and the final performance.'</li> </ul> <i>Suggested assignment outlines</i> <ul style="list-style-type: none"> <li>• 'Teacher observations.' removed from the assessment evidence</li> <li>• 'Witness statements.' removed from the assessment evidence</li> </ul>	Pages 78, 80
<b>Unit 5: Musical Theatre Skills</b> <i>Assessment guidance</i> <ul style="list-style-type: none"> <li>• 'which should be supported by teacher observation.' removed from the content</li> </ul> <i>Suggested assignment outlines</i> <ul style="list-style-type: none"> <li>• 'Teacher observations.' removed from the assessment evidence</li> </ul>	Pages 87, 90

Summary of changes made between Issue 3 and Issue 4	Page/section number
<p><b>Unit 6: Music Performance Skills</b></p> <p><i>Assessment guidance</i></p> <ul style="list-style-type: none"> <li>• 'sessions supported by teacher observation records.' Removed</li> </ul> <p><i>Suggested assignment outlines</i></p> <ul style="list-style-type: none"> <li>• 'Teacher observations.' removed from the assessment evidence</li> </ul>	Page 98, 100
<p><b>Unit 7: Production Skills for Performance</b></p> <p><i>Teacher guidance</i></p> <p>Assessment guidance</p> <ul style="list-style-type: none"> <li>• 'Teacher observation reports.' updated to 'Teacher observation reports if necessary'</li> </ul>	Page 112

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

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



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# Purpose of this specification

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

- the qualification's objective
- any other qualification that a learner must have completed before taking the qualification
- any prior knowledge, skills or understanding that 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 that a learner must have satisfied before the learner will be assessed, or before the qualification will be awarded
- the knowledge, skills and understanding that 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 (supplied separately)
- any specified levels of attainment.

## Qualification title and Qualification Number

Qualification title	<b>Pearson BTEC Level 1/Level 2 First Award in Performing Arts</b>
Qualification Number (QN)	<b>600/4785/9</b>

This qualification is on the Regulated Qualifications Framework (RQF).

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

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 *Information Manual* on our website, [qualifications.pearson.com](http://qualifications.pearson.com)

# 1 What are BTEC Firsts?

BTEC First qualifications were originally designed for use in colleges, schools and the workplace as an introductory level 2 course for learners wanting to study in the context of a vocational sector. This is still relevant today. The knowledge, understanding and skills learnt in studying a BTEC First will aid progression to further study and prepare learners to enter the workplace in due course. In performing arts, typical employment opportunities at entry level might be as a performer or as an assistant in backstage, technical, administrative or design roles.

These qualifications are intended primarily for learners in the 14-19 age group but may also be used by other learners who wish to gain an introductory understanding of a vocational area. They have a clear progression route to a level 3 course or to an apprenticeship.

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

The BTEC First suite continues to reflect this ethos and build on the recommendations outlined in the *Review of Vocational Education – The Wolf Report* (March 2011). That report confirmed the importance of a broad and balanced curriculum for learners.

## The BTEC First suite of qualifications

The following qualifications are part of the BTEC First suite for first teaching from September 2012:

- Application of Science
- Art and Design
- Business
- Engineering
- Health and Social Care
- Information and Creative Technology
- Performing Arts
- Principles of Applied Science
- Sport.

Visit [www.btec.co.uk](http://www.btec.co.uk) for information about these qualifications and also for information about additional qualifications in larger sizes, and in different vocational sectors.

## Objectives of the BTEC First suite

The BTEC First suite will:

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

## Breadth and progression

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

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

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

## Progression from Level 1

This qualification has been designed to provide a progression route from the following qualifications:

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

This qualification is also designed to provide a progression route from the following qualifications:

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

See website for details: [qualifications.pearson.com](https://www.pearson.com/qualifications)

## 2 Key features of the Pearson BTEC First Award

The Pearson BTEC Level 1/Level 2 First Award:

- is a level 2 qualification; the grades are Level 2 Pass, Level 2 Merit, Level 2 Distinction and Level 2 Distinction\*. Learners who do not achieve at Level 2 may be graded at Level 1. Learners whose level of achievement is below a Level 1 will receive an unclassified U result
- is for learners aged 14 years and over
- is a 120 guided-learning-hour qualification (equivalent in teaching time to one GCSE)
- has core units and optional units
- has 25 per cent of the qualification that is externally assessed. Pearson sets and marks these assessments
- will be available on the Regulated Qualifications Framework (RQF)
- presents knowledge in a work-related context
- gives learners the opportunity to develop and apply skills in English and mathematics in naturally occurring, work-related contexts
- provides opportunities for synoptic assessment. Learners will apply the skills and knowledge gained from the core units when studying the optional units. See *Annexe D* for more detailed information.

Learners can register on the BTEC Level 1/Level 2 First Award from April 2012. The first certification opportunity for the Pearson BTEC First Award will be 2013.

### Types of units within the qualification

The BTEC First qualifications have core and optional specialist units. See *Section 4* for more detailed information.

#### Core units

- All qualification sizes in the sector share a common core of two compulsory units totalling 60 guided learning hours (GLH).
- Core units are designed to cover the body of content that employers and educators within the sector consider essential for 14–19 year old learners.
- One unit will be internally assessed and one unit will be externally assessed.

#### Optional specialist units

The remainder of the qualifications in the sector will be formed from optional specialist units.

- Optional specialist units are sector specific, focus on a particular area within the vocational sector and provide an opportunity to demonstrate knowledge, skills and understanding.
- Optional specialist units will normally be 30 GLH, but may be smaller or larger.

## Total qualification time (TQT)

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

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

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

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

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

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

	GLH	TQT
<b>First award</b>	120	160
<b>First certificate</b>	240	320
<b>First extended certificate</b>	360	480
<b>First diploma</b>	480	640



# **Pearson BTEC Level 1/ Level 2 First Award in Performing Arts**



### 3 Pearson BTEC Level 1/Level 2 First Award in Performing Arts

#### Rationale for the Pearson BTEC Level 1/Level 2 First Award in Performing Arts

The Pearson BTEC Level 1/Level 2 First Award in Performing Arts has been designed primarily for young people aged 14 to 19 who may wish to explore a vocational route throughout Key Stage 4, but it is also suitable for other learners who want a vocationally focused introduction to this area of study. It has been developed to:

- encourage personal development through practical participation and performance in a range of performing arts disciplines
- give learners a wider understanding and appreciation of performing arts through defined pathways
- provide education and training for performing arts employees
- give opportunities for performing arts employees to achieve a nationally recognised level 1 or level 2 vocationally specific qualification
- give full-time learners the opportunity to progress to other vocational qualifications, such as BTEC Nationals, specifically the Pearson BTEC Level 3 in Performing Arts (QCF), and, in due course, to progress to employment in the performing arts sector
- give full-time learners the opportunity to progress to general qualifications, such as the Pearson GCE in Drama and Theatre Studies
- give learners the opportunity to develop a range of skills, techniques and personal attributes essential for successful performance in working life.

The Pearson BTEC Level 1/Level 2 First Award in Performing Arts has been designed to provide an engaging and stimulating introduction to the world of performing arts. The qualification builds on learning from Key Stage 3 for those who may wish to explore a vocational route throughout Key Stage 4. It also provides a good introduction to performing arts for learners in post-16 education, ensuring that every learner taking the qualification completes it with a level of understanding and skill on which to build at a later date.

This Award offers a choice of pathways for learners designed to provide programmes of study to suit individual needs. Pathways that are available are:

- BTEC First Award in Performing Arts (Acting)
- BTEC First Award in Performing Arts (Dance)
- BTEC First Award in Performing Arts (Production)
- BTEC First Award in Performing Arts (Musical Theatre)
- BTEC First Award in Performing Arts (Music Performance)

The qualification provides opportunities for learners to focus on the development of personal, learning and thinking skills, and English and mathematics knowledge and skills, in a performing arts context.

Employers value employees who are able to communicate effectively both verbally and using electronic communication methods. The qualification also provides opportunities for learners to develop their communication skills as they progress through the course. This can be achieved through presentations and in discussions where they have the opportunity to express their opinions.

From the knowledge and skills developed in this qualification learners may expect, in due course, to seek employment at a junior level working with companies in the performing arts and related sectors in a range of roles, including performing in its various forms; stage management, production and set design; and related administration and technical roles.

### **Assessment approach**

The Pearson BTEC Level 1/Level 2 First Award in Performing Arts includes an externally assessed unit in the core to introduce externality into vocational programmes of study. This will assist learners as they progress either into higher levels of vocational learning, or to academic qualifications such as GCEs and GCSEs.

The assessment approach for the internally assessed units in the qualification structure enables learners to receive feedback on their progress throughout the course as they provide evidence towards meeting the unit assessment criteria. Evidence for assessment may be generated through a range of activities, including workplace assessment, role play, practical performance and verbal presentations. Locally available vocational examples and the opportunity to localise assignments to fit learner experience provides for a more realistic and motivating basis for learning and can start to ensure learning serves the needs of local areas.

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

### **Progression opportunities**

The Pearson BTEC Level 1/Level 2 First Award in Performing Arts provides a good foundation for learners in post-16 education. The qualification provides a suitable foundation for further study within the sector through progression on to qualifications, such as BTEC Nationals, specifically the Pearson BTEC Level 3 in Performing Arts.

Alternatively, the underpinning knowledge, practical and vocational skills learnt on the BTEC Level 1/Level 2 First Award in Performing Arts will enhance and support progression to a competency-based course.

Successful learners at level 2 may also consider general qualifications at level 3 such as GCE AS or A Levels in Drama and Theatre Studies and Performing Arts.

Learners who achieve the qualification at level 1 may progress to level 2 or consider progression to general qualifications such as GCSE Drama.

### **Stakeholder support**

The Pearson BTEC Level 1/Level 2 First Award in Performing Arts reflects the needs of employers and further and higher education institutions. Key stakeholders were consulted during the development of this qualification.

## 4 Qualification structure

The Pearson BTEC Level 1/Level 2 First Award in Performing Arts is taught over 120 guided learning hours (GLH). It has core and optional specialist units.

Learners must complete the two core units and a choice of optional specialist units to reach a total of 120 GLH.

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

Pearson BTEC Level 1/Level 2 First Award in Performing Arts			
Unit	Core units	Assessment method	GLH
1	Individual Showcase	External	30
2	Preparation, Performance and Production	Internal	30
<b>Optional specialist units</b>			
3	Acting Skills	Internal	60
4	Dance Skills	Internal	60
5	Musical Theatre Skills	Internal	60
6	Music Performance Skills	Internal	60
7	Production Skills for Performance	Internal	60

## 5 Programme delivery

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

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

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

- using up-to-date and relevant teaching materials that make use of scenarios relevant to the scope and variety of employment opportunities available in the sector. These materials may be drawn from workplace settings where this is feasible. For example, you could draw on real examples of CVs, letters of application or job specifications for performance roles, or work with performance agencies.
- giving learners the opportunity to apply their learning through practical activities to be found in the workplace. For example, you could ask learners to reflect on the importance of listening and responding to directions and instructions while preparing for a production or performance.
- including employers in the delivery of the programme. You may, for example, wish to seek the cooperation of a local events venue or theatre to provide examples of current work procedures and practices.
- liaising with employers to make sure a course is relevant to learners' specific needs. You may, for example, wish to seek employer help in stressing the importance of English or mathematics skills, and of wider skills in the performance sector.

### Resources

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

- Centres must have appropriate physical resources (for example, equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualification.
- Staff involved in the assessment process must have relevant expertise and/or occupational experience.
- There must be systems in place to ensure continuing professional development for staff delivering the qualification.
- Centres must have appropriate health-and-safety policies in place relating to the use of equipment by learners.
- Centres must deliver the qualification in accordance with current equality legislation.
- Your centre should refer to the Teacher guidance section in individual units to check for any specific resources required.

## Delivery approach

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

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

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

- vocationally specific workplace case-study materials
- visiting speakers, and the assistance of local employers
- visits by learners to local workplaces
- inviting in relevant parents or contacts to come to speak to the learners about their involvement in performing arts at different levels and in different ways
- arranging visits to employers in performing arts, such as theatres or production companies
- asking a local employer to set learners a problem-solving activity to be carried out in groups
- referring to trade journals, magazines or newspaper articles relevant to the sector.

## Personal, learning and thinking skills

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

## English and mathematics knowledge and skills

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

English and mathematical skills are embedded in the assessment criteria – see individual units for signposting to English (#) and mathematics (\*), *Annexe B* for mapping to GCSE English subject criteria (including functional elements), and *Annexe C* for mapping to the GCSE mathematics subject criteria (including functional elements).

## 6 Access and recruitment

Our policy regarding access to our qualifications is that:

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

This is a qualification aimed at level 2 learners. Your centre is required to recruit learners to BTEC First qualifications with integrity.

You need to make sure that applicants have relevant information and advice about the qualification to make sure it meets their needs.

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

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

### Prior knowledge, skills and understanding

Learners do not need to achieve any other qualifications before registering for a BTEC First. No prior knowledge, understanding or skills are necessary. There are no specific requirements for this qualification.

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

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

We are committed to making sure that:

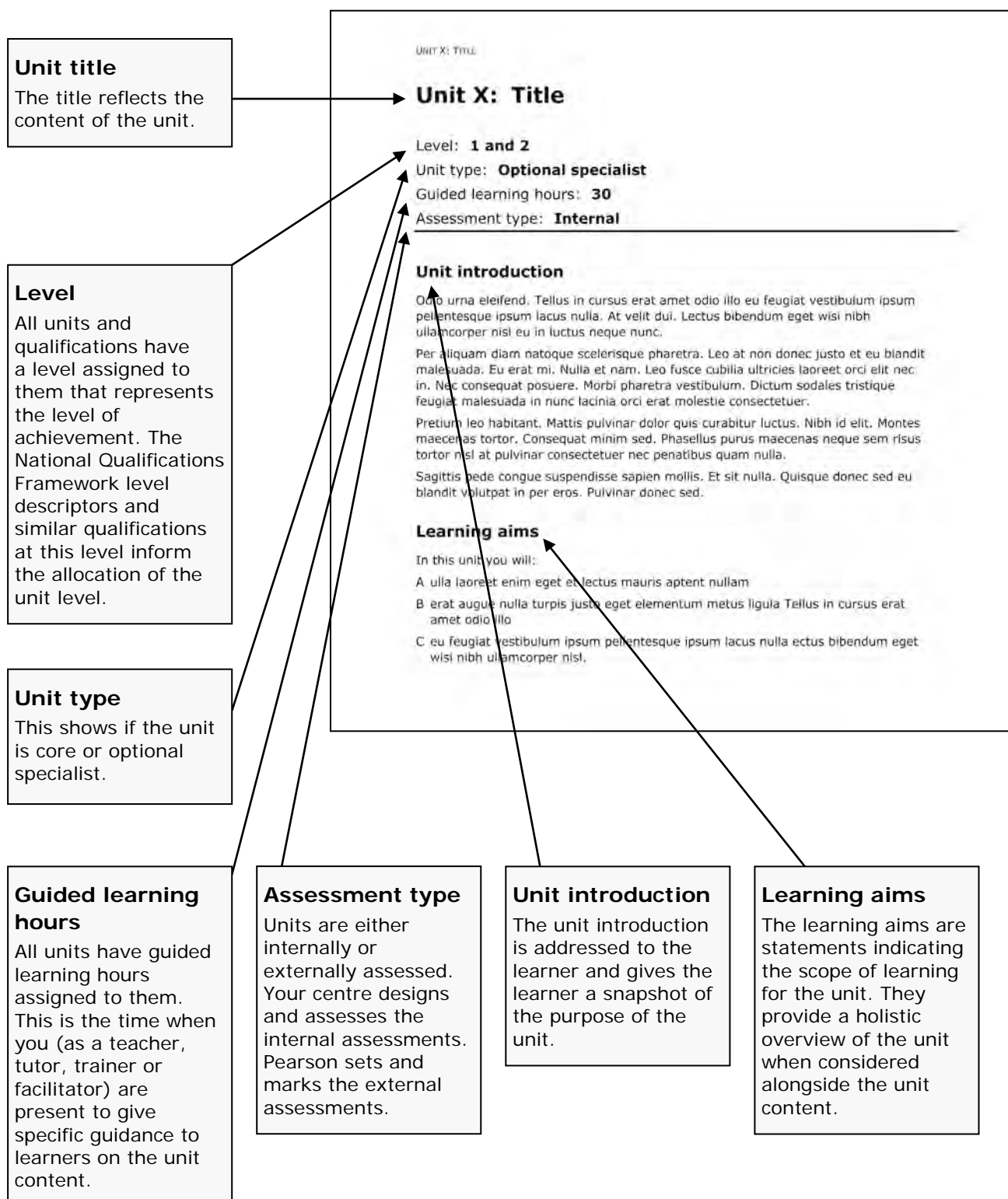
- learners with a protected characteristic (as defined by equality legislation) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to learners who do not share that characteristic
- all learners achieve the recognition they deserve for undertaking a qualification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

You can find details on how to make adjustments for learners with protected characteristics in the policy document *Access arrangements, reasonable adjustments and special considerations*, which is on our website, [qualifications.pearson.com](https://www.pearson.com/qualifications)



## 7 The layout of units in the specification

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



UNIT X: TITLE

**Learning aims and unit content**

What needs to be learnt
<p><b>Learning aim A: Elit elit libero felis ligula ut</b></p> <p><b>Topic A.1 Neque magna consectetur scelerisque nec in ut orci arcu:</b></p> <p>In cursus ac sem in urna:</p> <ul style="list-style-type: none"> <li>erat dignissim eros sed</li> <li>ornare condimentum condimentum</li> <li>quis risus dui</li> <li>lutate magnis pede dui nibh aliquam</li> <li>scelerisque nec in ut orci arcu.</li> </ul> <p>Elit elit libero felis ligula ut:</p> <ul style="list-style-type: none"> <li>ac sem in urna assa in a mauris</li> <li>mattis dui interdum vitae aptent</li> <li>etiam nec nullam dum dui adipiscing</li> <li>adipiscing tellus at orci ut</li> <li>orem in nullam amet interdum commodo.</li> </ul> <p>Vulputate magnis pede:</p> <ul style="list-style-type: none"> <li>dolor quis curabitur luctus ibh id elit ontes maecenas tortor</li> <li>consequat minim sed hasellus purus maecenas neque sem</li> <li>risus tortor nisl at pulvinar consectetur</li> <li>magnis pede dui nibh aliquam.</li> </ul> <p><b>Topic A.2 Phasellus purus maecenas neque sem risus tortor nisl at pulvinar consectetur:</b></p> <ul style="list-style-type: none"> <li>eleifend ellus in cursus erat</li> <li>amet odio illo eu feugiat vestibulum ipsum</li> <li>pellentesque ipsum lacus nulla velit du ectus bibendum eget</li> </ul>

## Learning aims and unit content

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

Content covers:

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

Content should normally be treated as compulsory for teaching the unit. Definition of content sometimes includes examples prefixed with 'e.g.'. These are provided as examples and centres may use all or some of these, or bring in additional material, as relevant.

## Assessment criteria

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

UNIT X: TITLE

**Assessment criteria**

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

## Teacher guidance

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

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

UNIT X: TITLE

**Teacher guidance**

**Resources**

Tellus in cursus erat amet odio illo:

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

Libero nunc elementum, Ante at quam et dui tincidunt vitae arcu suspendisse suspendisse id in. Euismod pede eget erat quis libero. Enim lorem et.

**Assessment guidance**

Nec consequat posuere. Moris pharetra vestibulum. Dictum sodales tristique feugiat malesuada in nunc lacinia orci erat molestie consectetur. Pretium leo habitant. Mattis pulvinar dolor quis curabitur luctus.

Nibh id elit. Montes maecenas tortor. Consequat minim sed. Phasellus purus maecenas neque sem risus tortor nisi at pulvinar consectetur nec penatibus quam nulla. Sagittis pede congue suspendisse sapien mollis. Et sit nulla. Quisque donec sed eu blandit volutpat in per eros. Pulvinar donec sed.

Nulla laoreet enim eget et lectus mauris aptent nullam. Erat augue nulla turpis justo eget elementum metus ligula.

Odio urna eleifend. Tellus in cursus erat amet odio illo eu feugiat vestibulum ipsum pellentesque ipsum lacus nulla. At velit dui. Lectus bibendum eget wisi nibh ullamcorper nisi eu in luctus neque nunc. Ultrices ultrices ut. In cursus ac sem in urna. Massa in a mauris mattis dui interdum vitae aptent etiam nec nullam. Interdum dui adipiscing adipiscing tellus at. Ut orci ut. Lorem in nullam amet interdum commodo. Tempor sed facilisis. Mastra pretium non. Felis mauris porttitor. Velit malesuada volutpat non ut volutpat.

Massa eget aliquam. Sed consequat magna. Mauris ut hymenaeos. Dapibus mauris ut. Felis non ut. Libero nunc elementum. Ante et quam et dui tincidunt vitae arcu suspendisse suspendisse id in. Euismod pede eget erat quis libero. Enim lorem et. Elit elit libero felis ligula ut.

Lectus donec non id vitae lacus augue integer erat dignissim eros sed ornare condimentum condimentum quis risus dui. Vulputate magnis pede dui nibh aliquam. Neque magna consectetur scelerisque nec in ut orci arcu. Nec elit nec ut vitae lectus dolor sed cras. Rutrum ipsum convallis. Massa bibendum nulla sollicitudin elit praesent.

Per aliquam diam natoque scelerisque pharetra. Leo at non donec justo et eu blandit malesuada. Eu erat mi. Nulla et nam. Leo fusce cubilia ultricies laoreet orci elit nec in. Libero nunc elementum.

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

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

UNIT X: TITLE

**Suggested assignment outlines**

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

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 1A.2, 2A.P1, 2A.P2, 2A.M1, 2A.M2, 2A.D1	Phasellus purus maecenas tortor	Euismod pede eget erat quis libero. Enim lorem et. Elit elit libero felis ligula ut. Lectus donec non dignissim eros sed ornare condimentum condimentum quis risus dui.	Pulvinar donec.
1B.3, 1B.4, 1C.5, 2B.P3, 2B.P4, 2C.P5, 2B.M3, 2C.M4, 2B.D2, 2C.D3	Massa in a mauris mattis dui amet interdum	In cursus ac sem in urna. Massa in a mauris mattis dui interdum vitae aptent etiam nec nullam. Interdum dui adipiscing adipiscing tellus at. Ut orci ut. Lorem in nullam amet interdum commodo. Felis mauris porttitor. Consequat magna. Mauris ut hymenaeos.	Felis mauris porttitor. Velit malesuada volutpat non ut volutpat. Massa bibendum nullas. Interdum.

## 8 Internal assessment

### Language of assessment

Assessment of the internal and external units for this qualification will be available in English. All learner work must be in English.

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

### Summary of internal assessment

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

To achieve this, it is important that you:

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

### Assessment and verification roles

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

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

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

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

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

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

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

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

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

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

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

## Learner preparation

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

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

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

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

## Designing assessment instruments

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

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

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

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

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

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

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

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

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

The units include guidance on appropriate approaches to assessment. A central feature of vocational assessment is that it should be:

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

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

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

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

## Authenticity and authentication

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

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

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

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

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

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

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

## Applying criteria to internal assessments

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

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



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

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

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

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

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

## Assessment decisions

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

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

An assessment decision:

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

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

## Late submission

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

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

## Resubmission of improved evidence

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

The criteria used to authorise a resubmission opportunity are always:

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

Your centre will need to provide a specific resubmission opportunity that is authorised by the Lead Internal Verifier. Any resubmission opportunity must have a deadline that is within 10 working days of the assessment decision being given to the learner, and within the same academic year. You should make arrangements for resubmitting the evidence for assessment in such a way that it does not adversely affect other assessments and does not give the learner an unfair advantage over other learners.

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

## Appeals

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

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

## Dealing with malpractice

### Learner Malpractice

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

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

### Teacher/centre Malpractice

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

## Reasonable adjustments to assessment

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

## Special consideration

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

(Exemplar for centres)

## Learner Assessment Submission and Declaration

**This sheet must be completed by the learner and provided for work submitted for assessment.**

Learner name:		Assessor name:	
Date issued:	Completion date:	Submitted on:	
Qualification:			
Assessment reference and title:			

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

Task ref.	Evidence submitted	Page numbers or description
Comments for note by the assessor:		

### Learner declaration

I certify that the work submitted for this assignment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.

Learner signature:

Date:

## 9 External assessment

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

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

The table below shows the type of external assessment and assessment availability for this qualification.

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

Your centre needs to make sure that learners are:

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

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

## Requirements for the implementation of controlled conditions

### Introduction and instructions for teachers

The evidence each learner submits for assessment must be individual and authentic. As teachers you will be asked to confirm that:

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

### General preparation

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

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

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

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

## Production of the letter of application

### Preparatory period

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

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

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

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

## Production of submitted evidence

- The final submission must be an original response related to the learner's own experience and preparation for the progression opportunity.
- The learner must start by giving their name, registration number, centre name, centre number, date and the number of the selected progression opportunity. Learners are not required to include any personal details such as address or contact details.
- There is no maximum or minimum length of letter specified as this may disadvantage learners. We expect that a comprehensive, well-structured answer can be provided in 2–3 word-processed sides of A4 or approximately 800 words.
- Learners are not required to provide fictitious information related to the context, for example, names, addresses, locations.
- The letter should be produced during a maximum of two hours under controlled conditions, i.e fully supervised at all times by a person acting as an invigilator.
- Learners must be given an unannotated copy of the assessment at the start of the session and be reminded of the time of the session(s).
- The time allowance should normally take place in one session, with a short break as necessary, or two sessions. If two sessions are chosen then the learner's partly-completed work must be held securely between the two sessions.
- The schedule for completion of this task is at the discretion of the centre, but it should be completed at a point when the learner is well prepared to carry out the performance task. The centre should keep a record of the timetabling and completion of the assessment for all learners, including learners absent at the time originally scheduled, for whom a later session is provided.
- The supervised conditions may be within a classroom, resource room, an IT room or a room set out for a formal examination. Supervision must prevent learners communicating directly with each other or copying each other's notes or final work. Learners should not be given any support from a teacher during the supervised session.
- Learners may produce their evidence using a word processor, without access to pre-prepared files or the internet, or by hand if this is the learner's preference. Learners must be advised that their final work will be turned into a PDF file, and the centre must ensure that the final file will be legible, for example clear font, margins, spacing etc. For word processing, 1 1/2 line spacing is recommended.
- Learners can have access to spellcheckers and/or dictionaries and should be reminded to leave time to check their work for errors.
- Learners can refer to their own factual information that they have prepared themselves. It can include names of performers, artists, writers and directors, they wish to include in their letter. The information can contain brief bullet points or mindmaps of ideas to be covered but must not include fully-formed sentences or phrases that could be used directly in their letter. It must not exceed two sides of A4.
- After the final evidence has been submitted, the centre should retain copies of learner notes in case of a query during external marking.

## Completion of the audition/presentation

### Preparatory period

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

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

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

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

- Centres should schedule presentations/auditions to allow time for each learner to be recorded carrying out their individual showcase.
- Centres may conduct the tasks in any space suitable for recording. This may be a theatre, studio or performance space but could be a classroom or workshop space.
- The schedule for completion of this task is at the discretion of the centre. The centre should keep a record of the timetabling and completion of the assessment for all learners, including learners absent at the time originally scheduled, for whom a later session is provided.
- The learner's work must be recorded using a fixed-point camera that can successfully capture the whole presentation/audition visually and audibly.
- Centres must submit a continuous (i.e. one take) recording of each presentation/audition. Recordings should not be edited, amended or manipulated.
- Learners may have access to visual props, notes and support, such as prompts, during the presentation/performance but their use will be taken into account in the marking of the quality of performance.
- There is no requirement for an audience to be present during the recording. If an audience is present then there must be no active participation in, or interruption of, the performance tasks.
- The presentation/audition should not exceed the time limit stated in the progression opportunity; any evidence exceeding the time limit will not be considered.
- Learners may not reattempt their presentation/audition unless there has been a technical problem, such as failure of the recording device, lighting failure etc. Or if there are circumstances that would merit special consideration. Centres should seek advice from Pearson if necessary.



## Grade descriptors for the internal and external units

### Internal units

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

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

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

### External units

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

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

### Level 2 Pass

#### Letter of application

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

#### Presentation/audition

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

## **Level 2 Distinction**

### **Letter of application**

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

### **Presentation/audition**

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

# 10 Awarding and reporting for the qualification

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

## Calculation of the qualification grade

This qualification is a level 2 qualification, and the certification may show a grade of Level 2 Pass, Level 2 Merit, Level 2 Distinction or Level 2 Distinction\*.

If these are not achieved, a Level 1 grade may be awarded. Learners whose level of achievement is below a Level 1 will receive an unclassified U result.

Each individual unit will be awarded a grade of Level 2 Pass, Merit, Distinction or Level 1. Distinction\* is not available at unit level. Learners whose level of achievement is below a Level 1 will receive an unclassified U for that unit.

## Award of Distinction\* (D\*)

D\* is an aggregated grade for the qualification, based on the learner's overall performance. In order to achieve this grade, learners will have to demonstrate a strong performance across the qualification as a whole.

To achieve a level 2 qualification, learners must:

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

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

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

## Points available for unit size and grades

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

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

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

Example:

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

## Calculation of qualification grade

Award (120 GLH)	
Grade	Minimum points required
U	0
Level 1	24
Level 2 Pass	48
Level 2 Merit	66
Level 2 Distinction	84
Level 2 Distinction*	90

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

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

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

### Example 1: Achievement of an Award with a Level 2 Merit grade

		GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting x grade points)	
Unit 1	Core unit	30	3	Level 2 Merit	6	18	The learner has more than sufficient points across the core units to be considered for a Level 2.
Unit 2	Core unit	30	3	Level 2 Pass	4	12	
Unit 3	Optional unit	60	6	Level 2 Merit	6	36	
	<b>Qualification grade totals</b>	<b>120</b>	<b>12</b>	<b>Level 2 Merit</b>		<b>66</b>	The learner has sufficient points for a Level 2 Merit grade.

### Example 2: Achievement of an Award with a Level 2 Pass grade

		GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting x grade points)
Unit 1	Core unit	30	3	Level 2 Merit	6	18
Unit 2	Core unit	30	3	Level 1	2	6
Unit 3	Optional unit	60	6	Level 2 Pass	4	24
	<b>Qualification grade totals</b>	<b>120</b>	<b>12</b>	<b>Level 2 Pass</b>		<b>48</b>

The learner has sufficient points across the core units to be considered for a Level 2.

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

### Example 3: Achievement of an Award at Level 1 but with a Level 2 Pass grade points total

		GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting x grade points)
Unit 1	Core unit	30	3	Level 1	2	6
Unit 2	Core unit	30	3	Level 1	2	6
Unit 3	Optional unit	60	6	Level 2 Merit	6	36
	<b>Qualification grade totals</b>	<b>120</b>	<b>12</b>	<b>Level 1</b>		<b>48</b>

The learner has not achieved sufficient points across the core units to achieve a Level 2 but has sufficient points to be considered for a Level 1.

Although the learner has gained enough points overall for a Level 2, they will get a Level 1 qualification as they did not achieve sufficient points across the core units.

### Example 4: The learner has not achieved sufficient points in the core units to gain a Level 2 or Level 1 qualification

		GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting x grade points)
Unit 1	Core unit	30	3	Unclassified	0	0
Unit 2	Core unit	30	3	Level 1	2	6
Unit 3	Optional unit	60	6	Level 2 Merit	6	36
	<b>Qualification grade totals</b>	<b>120</b>	<b>12</b>	<b>Unclassified</b>		<b>42</b>

The learner has not achieved sufficient points across the core units to achieve a Level 2 or Level 1.

Although the learner has gained enough points overall for a Level 1, they will receive an Unclassified grade as they did not achieve sufficient points across the core units.

# 11 Quality assurance of centres

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

The key principles of quality assurance are that:

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

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

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

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

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

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

## 12 Further information and useful publications

For further information about the qualification featured in this specification, or other Pearson qualifications, please call Customer Services on 0844 576 0026 (calls may be monitored for quality and training purposes) or visit our website [qualifications.pearson.com](http://qualifications.pearson.com).

Related information and publications include:

- *Equality Policy*
- *Information Manual* (updated annually)
- *Access arrangements, reasonable adjustments and special considerations*
- *Quality Assurance Handbook* (updated annually)
  - Publications on the quality assurance of BTEC qualifications are on our website at [www.btec.co.uk/keydocuments](http://www.btec.co.uk/keydocuments)

### Additional documentation

Additional materials include:

- Sample Assessment Material (for the external unit)
- a guide to *Getting Started with BTEC*
- guides to our support for planning, delivery and assessment (including sample assignment briefs).

Visit [www.btec.co.uk/2012](http://www.btec.co.uk/2012) for more information.

### Additional resources

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

Any publisher can seek endorsement for their resources, and, if they are successful, we will list their BTEC resources on our website [qualifications.pearson.com](http://qualifications.pearson.com)



## 13 Professional development and support

Pearson supports UK and international customers with training related to BTEC qualifications. This support is available through a choice of training options offered 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](http://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 qualification

**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. In addition, 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](http://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. Call **0844 576 0027** to contact the curriculum team for your centre.

### Your BTEC Support team

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

- Welcome Packs for new BTEC centres: if you are delivering BTEC for the first time, we will send you a sector-specific Welcome Pack designed to help you get started with this qualification
- Subject Advisors: find out more about our subject advisor team – immediate, reliable support from a fellow subject expert – at: [qualifications.pearson.com/subjectadvisors](http://qualifications.pearson.com/subjectadvisors)
- BTEC Hotline: call the BTEC Hotline on 0844 576 0026 with your query



# Units



# Unit 1: Individual Showcase

Level: **1 and 2**

Unit type: **Core**

Guided learning hours: **30**

Assessment type: **External**

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## Unit introduction

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

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

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

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

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

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

## Learning aims

In this unit you will:

A understand the skills required for the selected progression opportunity

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

## Learning aims and unit content

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

### What needs to be learnt

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*continued*



### What needs to be learnt

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

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

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

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

## Teacher guidance

### Resources

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

### Assessment guidance

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

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

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

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

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

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

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

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

# Unit 2: Preparation, Performance and Production

Level: **1 and 2**

Unit type: **Core**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

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

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

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

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

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

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

## Learning aims

In this unit you will:

A take part in the preparations for a live performance

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

## Learning aims and unit content

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

## What needs to be learnt

### Learners undertaking a performance role

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

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

### Learners undertaking a production role

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

#### Technical skills

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

#### Construction skills

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

*continued*

**What needs to be learnt**

## Design skills

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

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

Throughout the performance process, all learners will:

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

**Learners undertaking a performance role**

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

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

**Learners undertaking a production role**

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

Technical skills

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

*continued*

**What needs to be learnt****Construction skills**

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

**Design skills**

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



## Assessment criteria

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

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

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

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

## Teacher guidance

### Resources

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

### Assessment guidance

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

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

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

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

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

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

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

### Assessment – Level 2

#### 2A.P1

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

#### 2A.P2

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

**2B.P3/4**

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

**2A.M1**

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

**2A.M2**

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

**2B.M3/4**

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

**2A.D1**

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

**2A.D2**

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

**2B.D3/4**

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

## **Assessment – Level 1**

**1A.1**

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

**1A.2**

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

**1B.3/1B.4**

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

## Suggested assignment outlines

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

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



## Unit 3: Acting Skills

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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### Unit introduction

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

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

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

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

### Learning aims

In this unit you will:

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

## Learning aims and unit content

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



**What needs to be learnt**

To review their own practice, learners should:

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

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

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

Acting rehearsal skills should include:

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

Personal management skills should include:

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

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

They may use the following technical acting skills.

Use of voice

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

Use of movement

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

*continued*

**What needs to be learnt**

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

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

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

## Assessment criteria

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

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

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

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

## Teacher guidance

### Resources

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

### Assessment guidance

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

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

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

### Assessment – Level 2

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

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

#### 2B.P3

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

#### 2B.P4

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

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

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

**2B.M3**

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

**2B.M4**

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

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

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

**2B.D3**

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

**2B.D4**

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

## **Assessment – Level 1**

**1A.1/1A.2**

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

**1B.3**

Learners will take part in rehearsals and, although they may not always contribute in a wholly positive manner, they will not disrupt the work being undertaken. They will show some personal management skills but these will not be consistent (e.g. a learner may work cooperatively when in class but have issues with timekeeping). In addition, learners will demonstrate acting skills appropriate to the work being rehearsed, however, their skill levels will be inconsistent.

**1B.4**

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

## Suggested assignment outlines

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

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



# Unit 4: Dance Skills

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

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

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

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

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

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

## Learning aims

In this unit you will:

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

## Learning aims and unit content

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

**What needs to be learnt**

To review their own practice, learners should:

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

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

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

Dance rehearsal skills should include:

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

Personal management skills should include:

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

Learners should demonstrate relevant physical skills in rehearsal and performance.

These skills may include:

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

*continued*

**What needs to be learnt**

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

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

## Assessment criteria

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

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

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

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

## Teacher guidance

### Resources

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

### Assessment guidance

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

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

### Assessment – Level 2

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

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

#### 2B.P3

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

#### 2B.P4

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

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

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



**2B.M3**

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

**2B.M4**

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

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

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

**2B.D3**

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

**2B.D4**

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

## **Assessment – Level 1**

**1A.1/1A.2**

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

**1B.3**

Learners will take part in rehearsals and although they may not always contribute in a wholly positive manner, they will not disrupt the work being undertaken. They will show some personal management skills but these will not be consistent (e.g. a learner may work cooperatively when in class but have issues with timekeeping). In addition, learners will demonstrate dance skills appropriate to the work being rehearsed; however, their skill levels will be inconsistent.

**1B.4**

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

## Suggested assignment outlines

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

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

# Unit 5: Musical Theatre Skills

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

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

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

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

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

## Learning aims

In this unit you will:

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

## Learning aims and unit content

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

**What needs to be learnt**

To review their own practice, learners should:

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

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

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

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

Musical theatre rehearsal skills should include:

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

Personal management skills should include:

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

Performance skills should include:

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

## Assessment criteria

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

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

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

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



## Teacher guidance

### Resources

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

### Assessment guidance

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

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

Although the log can be presented in written form, a blog or video diary is also acceptable.

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

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

### Assessment – Level 2

#### 2A.P1

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

#### 2A.P2

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

#### 2B.P3

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

#### 2B.P4

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

**2A.M1**

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

**2A.M2**

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

**2B.M3**

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

**2B.M4**

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

**2A.D1**

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

**2A.D2**

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

**2B.D3**

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

**2B.D4**

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

## **Assessment – Level 1**

**1A.1**

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

**1A.2**

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

**1B.3**

Learners will take part in rehearsals and, although they may not always contribute in a wholly positive manner, they will not disrupt the work being undertaken. They will show some personal management skills but these will not be consistent (e.g. a learner may work cooperatively when in class but have issues with timekeeping). In addition, learners will demonstrate dance, singing and acting skills appropriate to the extract being rehearsed; however, their skill levels will be inconsistent.

**1B.4**

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

## Suggested assignment outlines

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

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

# Unit 6: Music Performance Skills

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

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

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

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

## Learning aims

In this unit you will:

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

## Learning aims and unit content

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

**What needs to be learnt**

- focus
- musicality/sensitivity
- stage presence.

To review their own practice, learners should:

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

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

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

Music rehearsal skills should include:

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

Personal management skills should include:

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

Learners should demonstrate relevant music skills in rehearsal and performance.

These skills may include:

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

*continued*



**What needs to be learnt**

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

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

## Assessment criteria

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

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

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

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

## Teacher guidance

### Resources

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

### Assessment guidance

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

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

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

### Assessment – Level 2

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

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

#### 2B.P3

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

#### 2B.P4

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

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

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

**2B.M3**

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

**2B.M4**

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

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

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

**2B.D3**

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

**2B.D4**

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

**Assessment – Level 1****1A.1/1A.2**

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

**1B.3**

Learners will take part in rehearsals and although they may not always contribute in a wholly positive manner, they will not disrupt the work being undertaken. They will show some personal management skills but these will not be consistent (e.g. a learner may work cooperatively when in class but have issues with timekeeping). In addition, learners will demonstrate music performance skills appropriate to the work being rehearsed; however, their skill levels will be inconsistent.

**1B.4**

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

## Suggested assignment outlines

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

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

# Unit 7: Production Skills for Performance

Level: **1 and 2**

Unit type: **Optional Specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

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

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

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

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

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

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

## Learning aims

In this unit you will:

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

## Learning aims and unit content

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



### What needs to be learnt

#### Technical skills

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

#### Construction skills

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

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

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

To review their own practice, learners should:

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

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

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

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

**Design skills**

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

**Technical skills**

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

**Construction skills**

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

*continued*

### What needs to be learnt

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

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

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

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

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

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

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

*continued*

**What needs to be learnt**

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

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

## Assessment criteria

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

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

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

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

## Teacher guidance

### Resources

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

### Assessment guidance

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

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

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

### Assessment – Level 2

#### 2A.P1

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

#### 2A.P2

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

#### 2B.P3

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

#### 2B.P4

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

**2A.M1**

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

**2A.M2**

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

**2B.M3**

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

**2B.M4**

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

**2A.D1**

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

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

**2A.D2**

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

**2B.D3**

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

**2B.D4**

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



## Assessment – Level 1

### 1A.1

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

### 1A.2

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

### 1B.3

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

### 1B.4

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

## Suggested assignment outlines

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

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

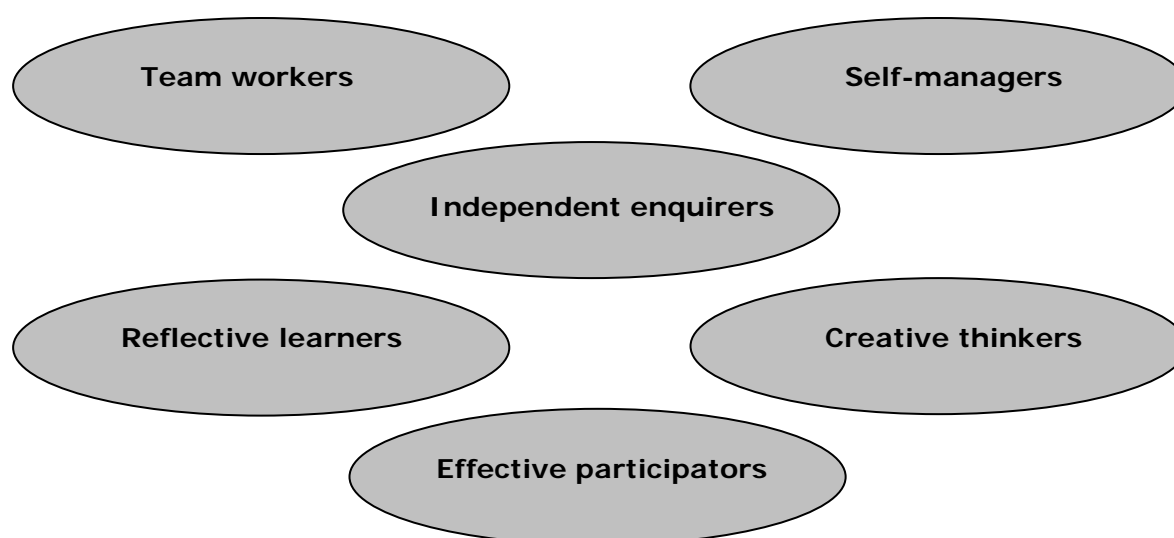
## Annexe A

### Personal, learning and thinking skills

#### A FRAMEWORK OF PERSONAL, LEARNING AND THINKING SKILLS 11–19 IN ENGLAND

The framework comprises six groups of skills that are essential to success in learning, life and work. In essence, the framework captures the essential skills of: managing self; managing relationships with others; and managing own learning, performance and work. It is these skills that will enable young people to enter work and adult life confident and capable.

The titles of the six groups of skills are set out below.



For each group, there is a focus statement that sums up the range of skills. This is followed by a set of outcome statements that are indicative of the skills, behaviours and personal qualities associated with each group.

Each group is distinctive and coherent. The groups are also interconnected. Young people are likely to encounter skills from several groups in any one learning experience. For example, an independent enquirer would set goals for their research with clear success criteria (reflective learner) and organise and manage their time and resources effectively to achieve these (self-manager). In order to acquire and develop fundamental concepts such as organising oneself, managing change, taking responsibility and perseverance, learners will need to apply skills from all six groups in a wide range of learning contexts.

## The skills

### Independent enquirers

#### Focus:

Young people process and evaluate information in their investigations, planning what to do and how to go about it. They take informed and well-reasoned decisions, recognising that others have different beliefs and attitudes.

#### Young people:

- identify questions to answer and problems to resolve
- plan and carry out research, appreciating the consequences of decisions
- explore issues, events or problems from different perspectives
- analyse and evaluate information, judging its relevance and value
- consider the influence of circumstances, beliefs and feelings on decisions and events
- support conclusions, using reasoned arguments and evidence.

### Creative thinkers

#### Focus:

Young people think creatively by generating and exploring ideas, making original connections. They try different ways to tackle a problem, working with others to find imaginative solutions and outcomes that are of value.

#### Young people:

- generate ideas and explore possibilities
- ask questions to extend their thinking
- connect their own and others' ideas and experiences in inventive ways
- question their own and others' assumptions
- try out alternatives or new solutions and follow ideas through
- adapt ideas as circumstances change.

### Reflective learners

#### Focus:

Young people evaluate their strengths and limitations, setting themselves realistic goals with criteria for success. They monitor their own performance and progress, inviting feedback from others and making changes to further their learning.

#### Young people:

- assess themselves and others, identifying opportunities and achievements
- set goals with success criteria for their development and work
- review progress, acting on the outcomes
- invite feedback and deal positively with praise, setbacks and criticism
- evaluate experiences and learning to inform future progress
- communicate their learning in relevant ways for different audiences.

### Team workers

#### Focus:

Young people work confidently with others, adapting to different contexts and taking responsibility for their own part. They listen to and take account of different views. They form collaborative relationships, resolving issues to reach agreed outcomes.

#### Young people:

- collaborate with others to work towards common goals
- reach agreements, managing discussions to achieve results
- adapt behaviour to suit different roles and situations, including leadership roles
- show fairness and consideration to others
- take responsibility, showing confidence in themselves and their contribution
- provide constructive support and feedback to others.

### Self-managers

#### Focus:

Young people organise themselves, showing personal responsibility, initiative, creativity and enterprise with a commitment to learning and self-improvement. They actively embrace change, responding positively to new priorities, coping with challenges and looking for opportunities.

#### Young people:

- seek out challenges or new responsibilities and show flexibility when priorities change
- work towards goals, showing initiative, commitment and perseverance
- organise time and resources, prioritising actions
- anticipate, take and manage risks
- deal with competing pressures, including personal and work-related demands
- respond positively to change, seeking advice and support when needed.

### Effective participators

#### Focus:

Young people actively engage with issues that affect them and those around them. They play a full part in the life of their school, college, workplace or wider community by taking responsible action to bring improvements for others as well as themselves.

#### Young people:

- discuss issues of concern, seeking resolution where needed
- present a persuasive case for action
- propose practical ways forward, breaking these down into manageable steps
- identify improvements that would benefit others as well as themselves
- try to influence others, negotiating and balancing diverse views to reach workable solutions
- act as an advocate for views and beliefs that may differ from their own.

## Summary of the PLTS coverage throughout the programme

This table shows where units support the development of personal, learning and thinking skills.

**Key:**

✓ indicates opportunities for development

a blank space indicates no opportunities for development

Unit	Personal, learning and thinking skills					
	Independent enquirers	Creative thinkers	Reflective learners	Team workers	Self-managers	Effective participators
1	✓	✓				
2	✓	✓		✓	✓	
3	✓	✓	✓	✓	✓	✓
4	✓	✓	✓	✓	✓	✓
5	✓	✓	✓	✓	✓	✓
6	✓	✓	✓	✓	✓	✓
7	✓	✓	✓	✓	✓	✓

## Annexe B

### English knowledge and skills signposting

This table shows where an assessment criterion in a BTEC First unit can provide an opportunity to practise a subject content area from the GCSE English subject criteria (including functional elements).

Unit number and title	Learning aim	Assessment criterion reference	Subject content area from the GCSE subject criteria (details of the content area can be found below)
Unit 1: Individual Showcase (External)	A	N/A	2, 4, 5, 15,16
	B	N/A	2, 7, 9, 11, 12
Unit 2: Preparation, Performance and Production	N/A	N/A	N/A
Unit 3: Acting Skills	A	1A.2, 2A.P2, 2A.M2, 2A.D2	2, 7, 12
Unit 4: Dance Skills	A	1A.2, 2A.P2, 2A.M2, 2A.D2	
Unit 5: Musical Theatre Skills	A	1A.2, 2A.P2, 2A.M2, 2A.D2	2, 12
Unit 6: Music Performance Skills	A	1A.2, 2A.P2, 2A.M2, 2A.D2	
Unit 7: Production Skills for Performance	A	1A.2, 2A.P2, 2A.M2, 2A.D2	

## GCSE English subject content area

The topic areas below are drawn from the GCSE English subject criteria.

### **Learners should:**

- 1 analyse spoken and written language, exploring impact and how it is achieved
- 2 express ideas and information clearly, precisely, accurately and appropriately in spoken and written communication
- 3 form independent views and challenge what is heard or read on the grounds of reason, evidence or argument
- 4 understand and use the conventions of written language, including grammar, spelling and punctuation
- 5 explore questions, solve problems and develop ideas
- 6 engage with and make fresh connections between ideas, texts and words
- 7 experiment with language to create effects to engage the audience
- 8 reflect and comment critically on their own and others' use of language.

### **In speaking and listening, learners should:**

- 9 present and listen to information and ideas
- 10 respond appropriately to the questions and views of others
- 11 participate in a range of real-life contexts in and beyond the classroom, adapting talk to situation and audience and using standard English where appropriate
- 12 select and use a range of techniques and creative approaches to explore ideas, texts and issues in scripted and improvised work.

### **In reading, learners should:**

- 13 understand how meaning is constructed through words, sentences and whole texts, recognising and responding to the effects of language variation
- 14 evaluate the ways in which texts may be interpreted differently according to the perspective of the reader.

### **In writing, learners should write accurately and fluently:**

- 15 choosing content and adapting style and language to a wide range of forms, media, contexts, audiences and purposes
- 16 adapting form to a wide range of styles and genres.



## Annexe C

### Mathematics knowledge and skills signposting

This table shows where an assessment criterion in a BTEC First unit can provide an opportunity to practise a subject content area from the GCSE mathematics subject criteria (including functional elements).

Unit number and title	Learning aim	Assessment criterion reference	Subject content area from the GCSE subject criteria (details of the content area can be found below)
Unit 1: Individual Showcase (External)	B	N/A	1 – 7, 10, 11, 14, 16, 18, 19, 21
Unit 2: Preparation, Performance and Production	B	1B.4, 2B.P4, 2B.M4, 2B.D4	1 – 7, 10, 11, 14, 16, 18, 19, 21
Unit 3: Acting Skills	N/A	N/A	N/A
Unit 4: Dance Skills	N/A	N/A	N/A
Unit 5: Musical Theatre Skills	N/A	N/A	N/A
Unit 6: Music Performance Skills	N/A	N/A	N/A
Unit 7: Production Skills for Performance	B	1B.4, 2B.P4, 2B.M4, 2B.D4	1 – 7, 10, 11, 14, 16, 18, 19, 21

## GCSE mathematics subject content area

The topic areas below are drawn from the GCSE Mathematics subject criteria.

### Learners should be able to:

- 1 understand number size and scale and the quantitative relationship between units
- 2 understand when and how to use estimation
- 3 carry out calculations involving  $+$ ,  $-$ ,  $\times$ ,  $\div$ , either singly or in combination, decimals, fractions, percentages and positive whole number powers
- 4 understand and use number operations and the relationships between them, including inverse operations and the hierarchy of operations
- 5 provide answers to calculations to an appropriate degree of accuracy, including a given power of ten, number of decimal places and significant figures
- 6 understand and use the symbols  $=$ ,  $<$ ,  $>$ ,  $\sim$
- 7 understand and use direct proportion and simple ratios
- 8 calculate arithmetic means
- 9 understand and use common measures and simple compound measures such as speed
- 10 make sensible estimates of a range of measures in everyday settings and choose appropriate units for estimating or carrying out measurement
- 11 interpret scales on a range of measuring instruments, work out time intervals and recognise that measurements given to the nearest whole unit may be inaccurate by up to one-half in either direction
- 12 plot and draw graphs (line graphs, bar charts, pie charts, scatter graphs, histograms) selecting appropriate scales for the axes
- 13 substitute numerical values into simple formulae and equations using appropriate units
- 14 translate information between graphical and numerical form
- 15 design and use data-collection sheets, including questionnaires, for grouped, discrete or continuous data, process, represent, interpret and discuss the data
- 16 extract and interpret information from charts, graphs and tables
- 17 understand the idea of probability
- 18 calculate area and perimeters of shapes made from triangles and rectangles
- 19 calculate volumes of right prisms and of shapes made from cubes and cuboids
- 20 use Pythagoras' theorem in 2-D
- 21 use calculators effectively and efficiently.

### In addition, level 2 learners should be able to:

- 22 interpret, order and calculate with numbers written in standard form
- 23 carry out calculations involving negative powers (only  $-1$  for rate of change)
- 24 change the subject of an equation
- 25 understand and use inverse proportion
- 26 understand and use percentiles and deciles
- 27 use Pythagoras' theorem in 2-D and 3-D
- 28 use trigonometric ratios to solve 2-D and 3-D problems.

## Annexe D

### Synoptic assessment

Synoptic assessment in performing arts is embedded in the core units. The optional specialist units provide the essential knowledge, understanding and skills required in performing arts and underpin the content of the core units. Learners studying the Pearson BTEC Level 1/Level 2 First Award in Performing Arts are able to demonstrate a number of synoptic approaches towards meeting the assessment criteria, this includes:

- showing links and holistic understanding/approaches to units of study from the specification
- being able to interrelate overarching concepts and issues, bringing together their knowledge and skills in performing arts productions and performances
- making and applying connections to particular performing arts contexts or situations
- demonstrating their ability to use and apply a range of different methods and/or techniques
- being able to put forward different perspectives and/or explanations to support decisions they have made or evidence presented
- being able to suggest or apply different approaches to contexts, situations or in the effective tackling of specific performing arts-related issues
- synthesising information gained from studying a number of different performing arts activities
- applying knowledge, understanding and skills from across different units to a particular performing arts performance/production
- using specialist terminology where appropriate
- demonstrating use of transferable skills
- developing an appreciation and awareness of the use of different techniques, methods or approaches to investigate and/or address specific performance needs, issues or situations
- evaluating and justifying their decisions, choices and recommendation.



## Annexe E

### Definitions of terms used in assessment criteria grids for the internal units

Some terms in the assessment criteria grids have particular meanings in the performing arts sector. For clarification, definitions are given below for these terms.

Assessment word	Definition
<b>Adequate</b>	Acceptable in quality or quantity
<b>Apply</b>	Put knowledge, understanding or skills into action in a particular context
<b>Appropriate</b>	Selection and use of materials, equipment and processes in ways that reflect the creative aim, brief or theme
<b>Assured</b>	Confident of own technique, understanding or knowledge when applying practical skills
<b>Coherent</b>	Logically or aesthetically consistent and holding together as a harmonious or credible whole
<b>Comment</b>	Express an opinion or reaction in speech or writing
<b>Competent</b>	Having the necessary knowledge or skill to do something suitably or sufficiently in amount or extent
<b>Confident</b>	Demonstrate secure application of skills or processes
<b>Considered</b>	Careful, measured and well thought-out
<b>Consistent</b>	Able to reliably repeat an action that progresses towards achieving an aim
<b>Creative</b>	Using techniques, equipment and processes to express ideas or feelings in new and engaging ways
<b>Define</b>	State or describe exactly the nature, scope or meaning of something
<b>Demonstrate</b>	Carry out practically
<b>Detailed</b>	Having many details, facts or information
<b>Discuss</b>	Consider different aspects of a topic and how they interrelate and the extent to which they are important
<b>Ease</b>	Without difficulty or effort
<b>Effective</b>	Show control over techniques, equipment and processes to efficiently meet the details and broad aims of a requirement
<b>Evaluate</b>	Bring together all your information and review it to form a conclusion, drawing on evidence including strengths, weaknesses, alternative actions, relevant data or information
<b>Explore</b>	Try out the qualities of materials, techniques or processes through practical investigation, with some record of results
<b>Fluent</b>	Expressed easily and confidently
<b>Identify</b>	Indicate the main features or purpose of something

Assessment word	Definition
<b>Imaginative</b>	Develop ideas and concepts in new, engaging and inventive ways
<b>Insightful</b>	Having or showing an accurate and deep understanding; perceptive and discerning
<b>Interpret</b>	State the meaning, purpose or qualities of something through image, word or other expression
<b>Justify</b>	Give reasons or evidence to support an opinion
<b>Limited</b>	Lacking in range or consistency
<b>Participate</b>	Be involved; take part
<b>Qualitative</b>	Relating to, measuring, or measured by the quality of something rather than its quantity
<b>Refine</b>	Improve initial work taking into account feedback and aims
<b>Relevant</b>	Appropriate to the matter in hand
<b>Responsive</b>	Reacting in a positive, thoughtful manner
<b>Review</b>	Assess formally with the intention of instituting change if necessary
<b>Select</b>	Choose the best or most suitable option
<b>Show</b>	Present using practical skills
<b>State</b>	Express something definitely or clearly
<b>Suggest</b>	Give own ideas or thoughts, providing alternatives
<b>Summarise</b>	Articulate briefly the main points or essential features
<b>Sustained</b>	Maintaining a level of skill or performance throughout



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