

**BTEC
FIRST**

 **BTEC**



Delivery Guide

PERFORMING ARTS

From Autumn 2012

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

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

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

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

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ISBN: 978 1 4469 0592 0

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Welcome to your BTEC First delivery guide

This delivery guide is a companion to your BTEC First specifications. It contains a wealth of ideas for practical activities, realistic scenarios and independent learning, helping to bring the content of the units to life. The aim of this guide is to show how the content of the specification might work in practice and to inspire you to start thinking about different ways to deliver your course. The guidance has been put together by teachers who understand the challenges of finding new and engaging ways to deliver a BTEC programme, which means you can be sure the guidance is relevant and achievable.

Unit-by-unit guidance is given and includes suggestions on how to approach the learning aims and unit content, as well as providing ideas for interesting and varied activities. You will also find a list of carefully selected resources for each unit, including suggestions for books, websites and videos that you can either direct your learners to use or that you can use as a way to complement your delivery.

Guidance about the new features of the BTEC Firsts is also included, providing an explanation of how these work and what you will need to consider as you plan the course. You will also find comprehensive coverage of assessment, including useful advice about external assessment, as well as extensive guidance about how to plan, design and deliver your assignments. Information about the Quality Assurance process will help you understand the different roles and responsibilities of individuals within your centre, and how you can work closely with Pearson to enable the successful running of your programme.

This delivery guide is intended to be read in conjunction with the qualification specification.

- The specification tells you what must be taught and gives guidance about how it should be assessed.
- This delivery guide gives suggestions about how the content could be delivered.

The suggestions given in this delivery guide link with the suggested assignment outlines in the specification but they are not compulsory; they are designed to get you started and to spark your imagination.

Remember that all assignments must go through internal verification before being delivered to learners.

When combining units for a BTEC First qualification, it is the centre's responsibility to ensure that the qualification structure(s) in the specification are adhered to.

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1 BTEC First Qualifications

BTEC Firsts are vocationally related qualifications designed to develop learners' knowledge and understanding through the application of learning and skills in a work-related context. BTEC Firsts are designed to allow learners to progress to other level 2 qualifications or apprenticeships, to junior roles in the industry they are learning about, or to level 3 qualifications.

Around 100 BTEC First qualifications are available for level 2 learners, each linked to an industry sector. Learners may take BTEC Firsts alongside core GCSE subjects such as English, mathematics and science giving them the balanced curriculum recommended by the majority of schools.

There are four sizes of qualification available in the BTEC First suite:

Qualification	Size – Guided Learning Hours	Equivalent in size to	Age group	Delivered predominantly in
Award	120	1 GCSE	14–19	School
Certificate	240	2 GCSEs	14–19	School
Extended Certificate	360	3 GCSEs	14–19	School/Further Education College
Diploma	480	4 GCSEs	14–19	Further Education College

2 Introducing the new BTEC Firsts in Performing Arts

The BTEC Firsts in Performing Arts have been designed to provide an engaging and stimulating introduction to the world of performing arts.

The BTEC philosophy of 'learning through doing' remains at the heart of the qualifications. Learners will be given the opportunity to gain a broad understanding and knowledge of, and skills in, performing arts.

Developing the qualification in response to change

The new suite of BTEC Firsts is now available on the National Qualifications Framework (NQF). The NQF fully supports both academic and vocationally related progression pathways.

Professor Alison Wolf's *Review of Vocational Education* was published in March 2011. The Government has since accepted her proposals in full and the Department for Education (DfE) has produced a list of seven characteristics that all high-value vocational qualifications for learners aged 14+ should demonstrate. Specifically, they should:

1. be at least as big as a GCSE in terms of guided learning hours (GLH), i.e. 120 GLH
2. contain an element of external assessment, e.g. an externally set and marked test taken under specific conditions
3. contain some synoptic assessment so that learners appreciate the breadth of their course and the links between its different elements, rather than just taking units in isolation from each other
4. be graded, e.g. Pass, Merit, Distinction and Distinction*
5. contain content appropriate for learners aged 14+
6. enable progression to further study in the same subject at the next level, and also support progression to broader study at the next level
7. have a proven track record, measured by an uptake of at least 100 learners in five centres.

As part of the development of the new BTEC Firsts in Performing Arts we took into account many consultations with schools, further education and higher education institutions, and employers. You joined us in our biggest ever market-research and consultation process to ensure the new Level 2 BTEC Firsts demonstrate best practice.

The Extended Certificate and Diploma within Study Programmes for 16–19-year-olds

The BTEC Level 1/Level 2 First Extended Certificate and Diploma in Performing Arts have been designed to meet the requirements of the Department for Education's Study Programmes for 16–19-year-olds. These require learners aged 16+ to be offered a high-quality study programme, giving them the best opportunity to progress to higher education or to secure skilled employment.

As part of this requirement learners should be able to study a qualification of substantial size, which provides them with the opportunity to progress to the next stage of learning. The BTEC Level 1/2 First Extended Certificate and Diploma in Performing Arts have been designed to meet this requirement and provide learners who wish to progress their learning and development in performing arts with the opportunity to study topics and aspects of the performing arts sector appropriate for post-16 learners.

The qualification meets the requirements of the Study Programmes for 16–19-year-olds by:

- providing learning appropriate for learners aged 16+ who have chosen to focus their learning in the sector
- giving learners an opportunity to extend learning from pre-16 to post-16
- encouraging learners to explore relevant specialisation in their learning, through new optional units designed specifically for learners aged 16+
- supporting learners who may also be working towards achieving Level 2 English and/or mathematics qualifications in a post-16 setting and who wish to complement their study programme with a qualification that supports preparation for work or progression
- supporting work experience requirements through a specific optional unit, *Unit 39: Work Experience in the Performing Arts*.

3 Pathways in the BTEC Level 1/Level 2 First Diploma in Performing Arts

The diploma-size qualification includes different pathways that allow learners to follow a programme of study built on specialist units in a particular area of the performing arts sector.

Acting pathway

The acting pathway is designed for learners with an interest in drama. It includes a range of units that will allow them to develop the skills required by an actor and apply them in a range of contexts.

The core of the qualification allows learners to demonstrate the acting skills they have developed both as a solo performer in *Unit 1: Individual Showcase* and as part of an ensemble or company in *Unit 2: Preparation, Performance and Production*. In addition, the core of the programme, *Unit 31: Community Arts*, reflects the way in which many young performers begin their careers by working in small community projects.

The mandatory units for the pathway enables learners to develop key acting skills (*Unit 3: Acting Skills*) as well as giving an introduction to the context of the performance work they will undertake (*Unit 9: Performance in Context*). In keeping with the vocational focus of the programme, they will explore the organisations and job roles that make up the performing arts industry (in *Unit 8: The Performing Arts Industry*). The acting pathway also reflects the self-employed nature of the acting profession and the fact that actors often need to be enterprising in the way in which they seek out and create employment opportunities (*Unit 37: Performing Arts Enterprise*).

While learners will spend the majority of their time on the programme developing and applying skills associated with acting and drama, the programme also gives them the opportunity to develop other skills in order to improve their employability and flexibility as a performer, for example: singing, dance, variety performance and/or production.

If you are providing guidance to learners who are thinking of selecting this pathway, it is important to stress that acting/drama is the focus of the programme. They will be required to perform in acting roles both individually and as part of a group and must have or be able to develop the confidence to do so. Any learners who are aiming to develop a broader range of performance and/or production skills could consider the non-endorsed programme instead.

The acting pathway provides progression opportunities to BTEC Nationals in Performing Arts (Acting) and AS/A2 qualifications in Drama and Theatre Studies and Performing Arts. *Unit 1: Individual Showcase* will be particularly useful to learners who intend to apply for places on further education programmes in performing arts, as it allows them to develop the skills required to produce application materials and prepare audition pieces.

Sample curriculum model for the acting pathway

Term	Unit(s)
1	<ul style="list-style-type: none"> • <i>Unit 3: Acting Skills</i> (NB This unit must be completed and assessed prior to any of the optional specialist units) • <i>Unit 11: Devising Performance Work/Unit 13: Multimedia Performance</i> – integrated assignment • <i>Unit 9: Performance in Context/Unit 15: Performing Scripted Plays</i> – integrated assignment
2	<ul style="list-style-type: none"> • <i>Unit 31: Community Arts</i> (NB This unit must not be integrated with any of the mandatory or optional specialist units) • <i>Unit 1: Individual Showcase</i> – externally assessed • <i>Unit 37: Performing Arts Enterprise/Unit 38: Use of ICT in the Performing Arts</i> – integrated project
3	<ul style="list-style-type: none"> • <i>Unit 2: Preparation, Performance and Production/Unit 35: Physical Theatre Performance</i> – integrated assignment • <i>Unit 8: The Performing Arts Industry</i> – externally assessed

Dance pathway

The dance pathway is designed for learners with an interest in a variety of different dance performance styles. It includes a range of units that will allow them to develop the skills required by a dancer and apply them in a range of contexts.

The core of the qualification allows learners to demonstrate the dance skills they have developed both as a solo performer in *Unit 1: Individual Showcase* and as part of a company in *Unit 2: Preparation, Performance and Production*. In addition, the core of the programme reflects the way in which many young performers begin their careers by working on small community-based dance projects (*Unit 31: Community Arts*).

The mandatory units for the pathway give learners the key skills needed by a dancer in *Unit 4: Dance Skills* as well as an introduction to the context of the dance work they will undertake through *Unit 9: Performance in Context*. In keeping with the vocational focus of the programme, learners will explore the organisations and job roles that make up the performing arts industry in *Unit 8: The Performing Arts Industry*. The dance pathway also reflects the fact that dancers often need to be flexible and enterprising in the way in which they seek out and create their own employment opportunities (*Unit 37: Performing Arts Enterprise*).

While learners will spend the majority of their time on the programme developing and applying their dance skills, the programme also provides the opportunity to develop other skills in order to improve their employability and flexibility as a performer, for example: singing, acting, variety performance and/or production.

In providing guidance to learners who are thinking of selecting this pathway, it is important to stress that dance is the main focus of the programme. They will be required to perform both as soloists and as part of a group and must have or be able to develop the confidence to do so. Any learners who are aiming to develop a broader range of performance and/or production skills should consider the non-endorsed programme instead.

This pathway provides progression opportunities on to BTEC Nationals in Performing Arts (Dance) and AS/A2 qualifications in Dance and Performing Arts. *Unit 1: Individual Showcase* will be particularly useful for learners who intend to apply for places on further education programmes in performing arts, as it allows them to develop the skills required to produce application materials and prepare audition pieces.

Sample curriculum model for the dance pathway

Term	Unit(s)
1	<ul style="list-style-type: none"> • <i>Unit 4: Dance Skills</i> (NB This unit must be completed and assessed prior to any of the optional specialist units) • <i>Unit 9: Performance in Context/Unit 18: Jazz Dance Techniques</i> – integrated assignment • <i>Unit 17: Exploring Urban Dance Styles</i> • <i>Unit 16: Contemporary Dance Techniques</i>
2	<ul style="list-style-type: none"> • <i>Unit 31: Community Arts</i> (NB This unit must not be integrated with any of the mandatory or optional specialist units) • <i>Unit 1: Individual Showcase</i> – externally assessed • <i>Unit 37: Performing Arts Enterprise/Unit 38: Use of ICT in the Performing Arts</i> – integrated project
3	<ul style="list-style-type: none"> • <i>Unit 2: Preparation, Performance and Production/Unit 30: Choreographing Dance</i> – integrated assignment • <i>Unit 8: The Performing Arts Industry</i> – externally assessed

Production pathway

The production pathway is designed for learners with an interest in working 'backstage' in the theatre and provides them with the opportunity to develop skills in areas such as technical theatre, design and construction. It includes a range of units that will allow them to develop the skills required by those working in production roles and to apply those skills to a range of contexts.

The core of the qualification allows learners to demonstrate and present the production skills they have developed both individually in *Unit 1: Individual Showcase* and as part of a production team in *Unit 2: Preparation, Performance and Production*. In addition, the core of the programme reflects the way in which many young people might begin their careers by working backstage in small community-based theatre projects (*Unit 31: Community Arts*).

The mandatory units for the pathway give learners the key skills needed by someone working backstage in *Unit 7: Production Skills for Performance* as well as an introduction to the context of the work they will undertake in *Unit 9: Performance in Context*. In keeping with the vocational focus of the programme, learners will explore the organisations and job roles that make up the performing arts industry in *Unit 8: The Performing Arts Industry*. The production pathway also reflects the fact that most people working in this area of the profession are self-employed and often need to be enterprising in the way in which they look for and create employment opportunities (*Unit 37: Performing Arts Enterprise*).

While learners will spend the majority of their time on the programme developing and applying their production skills, the programme also provides the opportunity to develop some performance skills. This reflects the fact that some small theatre companies may require production staff to undertake minor roles in productions or run rehearsals when the director is away.

In providing guidance to learners who are thinking of selecting this pathway, it is important to stress that the focus of the programme is production arts. Any learners aiming to develop a broader range of performance skills should consider the non-endorsed programme instead.

This pathway provides progression opportunities to BTEC Nationals in Production Arts and AS/A2 qualifications in Performing Arts. *Unit 1: Individual Showcase* will be particularly useful to learners who intend to apply for places on further education programmes in production arts, as it allows them to develop the skills required to produce application materials and prepare presentations of their work.

Sample curriculum model for the production pathway

Term	Unit(s)
1	<ul style="list-style-type: none"> • <i>Unit 7: Production Skills for Performance</i> (NB This unit must be completed and assessed prior to any of the optional specialist units) • <i>Unit 19: Design Planning for Performance/Unit 21: Realising Set Design for Performance</i> – integrated assignment • <i>Unit 34: Multimedia Production/Unit 13: Multimedia Performance</i>
2	<ul style="list-style-type: none"> • <i>Unit 31: Community Arts</i> (NB This unit must not be integrated with any of the mandatory or optional specialist units) • <i>Unit 1: Individual Showcase</i> – externally assessed • <i>Unit 37: Performing Arts Enterprise</i> • <i>Unit 24: Lighting for Performance</i>
3	<ul style="list-style-type: none"> • <i>Unit 2: Preparation, Performance and Production/Unit 9: Performance in Context</i> – integrated assignment • <i>Unit 8: The Performing Arts Industry</i> – externally assessed

Non-endorsed pathway

The non-endorsed pathway is designed for learners with an interest in a range of performance and production arts areas and includes units that will allow them to develop the skills across these disciplines in a range of contexts.

The core of the qualification allows learners to demonstrate the skills they have developed both individually in performances and/or presentations in *Unit 1: Individual Showcase* and as part of an ensemble or company in *Unit 2: Preparation, Performance and Production*. In addition, the core of the programme reflects the way in which many young performers begin their careers by working in community theatre contexts (*Unit 31: Community Arts*).

In Units 3 to 7, the optional specialist units for the pathway give learners the opportunity to develop skills in up to two disciplines, e.g. acting and musical theatre. These units also give an introduction to the context of the work learners will undertake in *Unit 9: Performance in Context*. In keeping with the vocational focus of the programme, in *Unit 8: The Performing Arts Industry* learners will explore the organisations and job roles that make up the performing arts industry.

The non-endorsed pathway reflects the self-employed nature of the profession and the fact that performers and production specialists often need to be enterprising in the way in which they seek out and create their own employment opportunities (*Unit 37: Performing Arts Enterprise*).

In providing guidance to learners who are thinking of selecting this pathway, it is important to stress that this is a more wide-ranging programme than the endorsed titles and that learners will need to be prepared to work across different disciplines.

This pathway provides progression opportunities to BTEC Nationals in Performing Arts and AS/A2 qualifications in Performing Arts. *Unit 1: Individual Showcase* will be particularly useful to learners who intend to apply for places on further education programmes in production or performing arts, as it allows them to develop the skills required to produce application materials and prepare presentations of their work and/or audition pieces.

Sample curriculum model for the non-endorsed pathway

Term	Unit(s)
1	<ul style="list-style-type: none"> ● <i>Unit 3: Acting Skills</i> (NB This unit must be completed and assessed prior to any of the optional specialist units in group B – see specification for details) ● <i>Unit 5: Musical Theatre Skills</i> (NB This unit must be completed and assessed prior to any of the optional specialist units in group B) ● <i>Unit 9: Performance in Context/Unit 18: Jazz Dance Techniques</i> – integrated assignment
2	<ul style="list-style-type: none"> ● <i>Unit 31: Community Arts</i> (NB This unit must not be integrated with any of the mandatory or optional specialist units) ● <i>Unit 37: Performing Arts Enterprise</i> ● <i>Unit 1: Individual Showcase</i> – externally assessed ● <i>Unit 27: Supporting Performance: Front of House</i>
3	<ul style="list-style-type: none"> ● <i>Unit 2: Preparation, Performance and Production/Unit 36: Variety Performance</i> – integrated assignment ● <i>Unit 8: The Performing Arts Industry</i> – externally assessed

4 Key features of the BTEC Firsts explained

We are always working to ensure our qualifications are relevant and that they support opportunities and progression for young people. We have updated the current BTECs to meet the needs of today's learners, teachers, educators, employers and universities, and also to reflect the policy decisions being introduced following *The Wolf Report* (March 2011) on vocational education. Our new BTECs contain a number of new features and it is important that you understand these and how they relate to your delivery of the course.

Employability skills within BTEC

Helping learners to progress into employment has always been a cornerstone of BTEC qualifications. Equipping learners with the skills they will use in the workplace is at the very heart of BTEC and remains an important driver in determining the content of each qualification. When developing our qualifications we work closely with employers to understand the skills they are looking for in new entrants to their industries. The vast majority of employers not only require learners to have certain technical skills, knowledge and understanding to work in a particular sector, but they are also looking for what is termed employability skills. These are the skills which underpin the different tasks and duties which a person can be expected to undertake in their role and which are applicable across sectors.

Unlike technical skills, which may become outdated over time, employability skills enable learners to adapt to the ever-changing roles needed to survive in the global economy.

The CBI definition of employability skills is based on a positive attitude (readiness to take part, openness to new ideas and activities, desire to achieve) which underpins seven characteristics:

1. **Self-management** – readiness to accept responsibility, flexibility, time management, readiness to improve own performance.
2. **Teamworking** – respecting others, cooperating, negotiating/persuading, and contributing to discussions.
3. **Business and customer awareness** – basic understanding of the key drivers for business success and the need to provide customer satisfaction.
4. **Problem solving** – analysing facts and circumstances and applying creative thinking to develop appropriate solutions.
5. **Communication and literacy** – application of literacy, ability to produce clear, structured written work and oral literacy (including listening and questioning).
6. **Application of numeracy** – manipulation of numbers, general mathematical awareness and its application in practical contexts.
7. **Application of information technology** – basic IT skills, including familiarity with word-processing, spreadsheets, file management and use of internet search engines.

In a recent CBI/Pearson Education and Skills Survey, *Learning to grow: what employers need from education and skills 2012*, it was noted that 71 per cent of employers believe that schools and colleges should be prioritising the development of employability skills. Half of these employers want to see more being done to develop literacy skills, 45 per cent want more development of numeracy skills and 30 per cent want more development of technology skills.

How employability skills are promoted and developed in BTEC courses

All internally assessed units in BTEC are based on set assignments that require learners to produce evidence of learning applied to a work-related scenario. Within the scenario, learners will typically be put into a junior role in the sector, asked to do some research or preparation, and then asked to provide evidence in the form of a presentation, information leaflet, performance or artefact, depending on the assignment. Suggestions for high-quality assignments are provided in the specification and in the authorised assignment briefs. For example, in *Unit 13: Multimedia Performance* the following scenario is given:

Assignment – ‘Our Virtual Town’

You have been commissioned to produce an innovative multimedia performance as part of a youth arts festival, on the theme of how media and technology are changing your community.

As a company you will explore the use of different media in live performance, develop a performance that integrates live action with other media and take part in the resulting multimedia performance.

As assessment evidence, learners are asked to produce documentation and video recordings of workshops, rehearsals and discussions.

Many of the assignments are group assignments and so involve **teamwork**.

Problem solving is developed through the research and/or practice part of the assignment. All assignments require **self-management** in that it is the responsibility of the learners to complete the assignments and ensure they are submitted by the set deadline.

BTECs are vocational qualifications. This means that learners are preparing to work in a particular sector and so must have good **business and customer awareness**: an understanding of how the sector works, what makes it ‘tick’ and the business and/or customer drivers for the sector. This will vary depending on the sector. For example, in Business or I&CT the ‘customer’ is the person or organisation that buys or uses the products or services, so in order to make good products the learner has to understand customer needs primarily by doing research or surveys. In a sector such as Health and Social Care, the customer is the client or a parent; again, the learner will need to learn by doing practical work and undertaking assignments that help develop their understanding and respect of clients’ needs and wishes.

In most BTEC specifications there is a unit which introduces the industry to learners. In Performing Arts this is *Unit 8: The Performing Arts Industry*. This unit is mandatory and externally assessed by means of an onscreen test. In this unit, learners will learn about a range of performing arts organisations and the people who work in the industry in various roles, such as administration, technical and production.

Knowledge and skills signposting for English and mathematics

The mastery of the essential skills of communication and numeracy are at the heart of a young person’s ability to progress, as identified in *The Wolf Report*. In BTECs these skills are woven throughout and tackled in two specific ways:

1. **Embedded mathematics and English throughout the units, mapped to GCSE and functional skills.** Opportunities to practise these essential skills in naturally occurring and meaningful contexts are provided throughout units, where appropriate to the sector. In the specifications, *Annexes B and C* show where an assessment criterion in a BTEC First unit can provide an opportunity to practise a subject content area from the GCSE English and Mathematics subject criteria.

2. **Merit and Distinction criteria that demand accuracy in use of English and maths.** In order to achieve higher grades, the Merit and Distinction criteria may ask for specific English and/or mathematics requirements. For example, in Performing Arts' *Unit 3: Acting Skills*, to achieve a Distinction for learning aim A, learners are required to: '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'. In this case the expectation is that the material would be accurately presented, using correct sentence structures and spelling. The grading criterion is signposted (#) and referenced in the English GCSE mapping document in *Annexe B* of the specifications.

Throughout the course, learners are encouraged to **apply information and creative technology** by producing their assignment work to the highest standard, with forward-looking use of IT at the heart of their work, whether it be using the internet to do research, producing spreadsheets of evidence, or using sophisticated packages to record results aurally or visually. The assessment guidance for every unit provides suggestions for how evidence can be presented, and the use of electronic portfolios is highly recommended.

In addition, the new external assessments have looked at innovative use of IT, for example, through the introduction of onscreen testing.

Personal, learning and thinking skills

In addition to those qualities outlined by the CBI/Pearson, the qualifications were also developed with **personal, learning and thinking skills** (PLTS) in mind. The PLTS map closely to the CBI definition of employability skills in that they develop:

- independent enquirers
- creative thinkers
- reflective learners
- teamworkers
- self-managers
- effective participants.

A mapping grid showing coverage of these skills in each unit appears in *Annexe A* of the specifications.

Contextualised English and mathematics

The new BTEC First qualifications provide opportunities for learners to develop and apply their knowledge, understanding and skills within vocational contexts. This provides opportunities for them to develop their essential skills in English and mathematics related to GCSE study.

You are encouraged to deliver these BTEC First qualifications in vocational contexts as these will allow learners to develop and apply their skills in English, mathematics and use of ICT. Within units we have identified opportunities for linking assessment to GCSE study in English and mathematics. These GCSEs are relevant to all learners at ages 14–16 and many learners post-16 who will be continuing to work towards attaining a GCSE at grade C or above in one or both of these subjects. We have also provided a more general mapping of how learning aims in units can be related to Functional Skills for relevant post-16 learners in the Diploma specification.

It is recognised that good literacy and numeracy skills are highly valued by employers and by wider society and that achievement of English and mathematics at GCSE level is key to progression through the education system and into employment.

The current Government has refocused attention on this need with a number of education policy announcements, and development of English and mathematics was a key recommendation in *The Wolf Report*.

Research has shown that for many learners the most effective way of developing their mathematical skills and of improving their functional skills in English is to learn them within the context of a specific area of vocational interest. Therefore, in the new suite of BTEC Firsts we have provided opportunities for contextualised maths and English so that learners can practise these essential skills in a meaningful way within naturally occurring contexts.

GCSEs in mathematics and English are the current benchmark of achievement, so we have signposted the assessment criteria of the BTEC Firsts to content from these GCSE qualifications, specifically to the more functional parts of their content. This signposting, which is indicated by a * sign for maths and a # sign for English, shows where learners should be able to practise and develop their skills. These instances occur naturally within the BTEC Firsts, for example when communicating or compiling reports, but can be emphasised and drawn out during teaching and learning. More detail on how this can be done is given on a unit-by-unit basis in the qualification specification.

Where signposting does occur in the unit specification, it indicates that English and mathematics knowledge and skills are a constituent part of the assessment requirements of the units. This does not mean that the BTEC assessment criteria cover the whole of the GCSE or Key Stage 4 requirements but that learners can practise specific areas of English and mathematics. You may want to highlight this opportunity to learners during delivery.

Annexes B and C in the specification show the exact relationship between the BTEC assessment criteria and the GCSE subject content. The mathematics content listed is a consolidation of the full requirements in GCSE Mathematics. Note that GCSE English and GCSE Mathematics already cover functional skills.

The following example demonstrates when learners will be able to develop their English skills within the context of a specific vocational area.

- *Unit 3: Acting Skills* – 1A.2, 2A.P2, 2A.M2, 2A.D2 – where learners are performing a role using acting skills, they will have the opportunity to develop skills in speaking and listening (English 2, 7, 12).

Delivery tips: examples of good practice

There are a number of different ways that centres can effectively manage the delivery of units to strengthen the provision of English and mathematics, as well as ICT for learners on the Diploma course. Below are two examples.

Collaboration between the vocational teacher and mathematics/English/ICT teachers

- In this example, the mathematics and English concepts are taught by subject teachers for English, mathematics and ICT but they use contextualised examples from the vocational sector to make the learning meaningful. The learners have timetabled slots for specific lessons.
- This approach works well in larger centres where there are many learners taking the same vocational route. It works less well when there is a range of vocational sectors in the same mathematics or English class, or learners are taking different pathways within the same sector.

Mathematics and English are taught in specific lessons by the vocational teacher

- In this example the learners have timetabled slots, as part of their vocational contact time, in which their vocational teachers focus on presenting and practising mathematics, English or ICT (for Diploma learners). This model is particularly motivating for learners because they see the direct link between skills and application, but it relies on the vocational teachers being comfortable with teaching mathematics, English and ICT.

Whichever model is chosen, we recommend that timetables include specific slots to focus on the teaching of mathematics, English and ICT in the context of the vocational course.

Supporting learners who are unable to achieve their level 2 qualification

The new suite of BTEC Firsts is for learners aiming to achieve a level 2 qualification. Most will achieve this, but some will not. These learners may have struggled to provide sufficient evidence in their assignments or they may have failed their external assessment.

The BTEC First qualifications give you the opportunity to assess your learners at level 1 if they are not able to reach level 2 standards, recognising their learning and achievements.

All the assessments you create must be written against the level 2 criteria and be reliable and fit for purpose. You should not create a separate level 1 assignment. If a learner does not provide sufficient evidence to meet the level 2 criteria, only then should you assess their work against the level 1 criteria. The grade given will be Unclassified if the learner does not meet the level 1 criteria.

You should expect that learners will be able to achieve a Level 2 Pass or above in at least some of their units. Units where learners have achieved a Level 2 Pass will be shown in their certification even if the qualification overall is achieved at Level 1.

If a learner is identified as having difficulty achieving at level 2, then you may want to consider switching the learner to a smaller size of qualification, such as an Award or Certificate, so that they can focus on achieving in a smaller range of units.

An example of a learner being assessed against a level 1 criterion

Below is an example of an assessment grid, taken from *Unit 2: Preparation, Performance and Production*. Each assessment grid includes level 1 assessment criteria.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Take part in the preparations for a live performance			
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.

In Unit 2, learners must take part in the preparations for a live performance. In the scenario below, the learner has the same assignment as everyone else in the group; however, they are clearly not working at a level 2 standard.

Shaziye's group is going to be preparing and presenting a devised performance piece about environmental issues. Each learner is offered the opportunity to be a dancer or an actor. Shaziye's teacher has spent a lot of time helping her decide on which role she might be interested in. *[This indicates that Shaziye is not working independently; she needs a lot of support.]* Each learner is asked to find three images and news stories about environmental issues; Shaziye's teacher suggests where she might look and shows her some examples. Shaziye can only find one image. *[The teacher has had to give Shaziye the sources of information.]* Each learner is asked to use their research to help them decide on the music, costume and setting that they would like to use in their scene; Shaziye struggles without guidance. Each learner must use the themes of fire and/or ice in their performance work; Shaziye tries to create a dance but has to be reminded to include the themes by her teacher. *[Shaziye has provided sufficient evidence for 1A.1 but not for 2A.P1.]*

Learners who achieve at level 1 can consider the following progression routes.

- They could use the skills, knowledge and experience they have gained to retake their level 2 qualification.
- They could choose to study a different subject at level 2.
- They could choose to study a Foundation Learning qualification at level 1. These vocational qualifications contain units at level 1 and level 2. This would give them a chance to build up their confidence, skills and knowledge before moving on to another level 2 qualification.
- They could work towards an Apprenticeship at level 2.

Learners moving onto a larger qualification: Recruitment with integrity

After completing a next generation BTEC, a learner may wish to continue their studies on a BTEC First in order to top up to a larger qualification, for example, from an Award to a Diploma. This could be at the same centre or at a new one.

It is often appropriate to recruit learners to further study at level 2 following a BTEC First certification. In these cases you should ascertain that the learner is demonstrating that they are still engaged and challenged at level 2, rather than demonstrating that they are capable of progressing to study at level 3. This can usually be judged from a learner's BTEC, GCSE and other grades, and the quality of their application. It is also important that further qualifications at level 2 will benefit the learner by furthering their progression into their chosen career.

Remember: Your groups may contain a mix of learners studying the qualification for the first time as well as learners who are topping up. Care should be taken to ensure that all members of these groups are equally engaged and challenged, for example, by ensuring all team members in group activities have an opportunity to perform the leadership roles.

Learners moving onto a larger qualification: Top-up registration

After you have made a top-up registration for your learner, the achievement of the certificated units will be imported into your records on Edexcel Online. There is no opportunity to retake the assessments in the internally assessed units via a top-up registration, so the imported grades are final. It is possible for a learner to retake externally assessed units.

Learners moving onto a larger qualification: Re-registration

If your learner did not realise their full potential in an NQF BTEC that they have been certificated for, and they wish to study a larger size BTEC at a new centre, then an entirely new registration may be more appropriate than a top-up registration to enable a fresh start. In this case, the learner must produce entirely new evidence for assessment generated by your centre's assignment briefs.

5 Assessment guidance

Assessment for the new BTEC Firsts

- BTEC assessment has always been about:
- ensuring that learners are assessed for their skills as well as their knowledge
- ensuring that learners are given the chance to show what they have learned in vocational and applied contexts
- allowing learners to be assessed when they are ready and when a centre is able to fully support them.

While updating the BTEC Firsts, we have not changed these fundamentals – BTEC assessment will remain a positive statement of achievement.

The introduction of external assessment will reinforce learner engagement, giving them clear goals and targets in a way that helps them to understand the challenges of working life.

Experienced BTEC teachers should think about whether or not they need to change their delivery pattern to make sure they can provide access to external assessment at the best time. At the same time, there are some important developments in internal assessment that you should also be aware of as you plan your assessment for the year.

External assessment

After careful discussion with centres and other stakeholders, we have tailored the type of external assessment to meet the needs of the sector. All the assessments will be distinctively vocational, enabling learners to apply their learning in vocational or applied contexts.

For your sector you need to check:

- which unit(s) are to be externally tested
- the assessment method
- the availability of assessment for the first time
- the availability of retake opportunities (allowing for results)
- the delivery pattern we are recommending for these units and for other units as given in the specification.

Remember that you have plenty of time to prepare for assessments because you will be delivering over a one- or two-year period. For some sectors, completion of the externally assessed unit at or very near the end of the programme will be the recommended pattern. In others, it may be suggested that learners take the assessment earlier in the programme, but you should always make sure that learners are fully prepared.

The externally assessed unit will often be one that provides a core of knowledge that will be enhanced, developed and applied through other units. Learners' depth of understanding of the content of externally assessed units is likely to be enhanced by applying knowledge through other units. Therefore, when you are planning and delivering your units, think about how you can bring out examples that would be useful illustrations of issues covered in the external unit(s).

Each specification has details about when assessment is available. To gain access to the assessments, learners have to be registered for a programme – the

arrangements for this will be the same as for all BTECs. Please refer to the *Information Manual* on the website.

We will do everything we can to make external assessments relevant, engaging and suited to learner needs so that they support the overall development of the learner rather than being a hurdle or distraction. You should not enter learners for external assessment to check how they are doing or to give them practice – we provide sample materials for use in preparation.

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

This assessment is designed to be completed at the end of the year or the end of the whole programme of study when learners are ready to apply the broad range of what they have learned to a specific vocational application.

Unit 1: Individual Showcase	
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

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

Assessment and grading for internally assessed units

Internal assessment remains the main assessment method for BTEC qualifications because we believe that assignments set and marked within the centre provide the most relevant vocational learning experience for your learners.

You should guide both the teaching and the learning to then ensure that learners are assessed validly and reliably in a way that is relevant for a vocational qualification. Your teaching of the knowledge, skills and vocational applications will underpin a learner being able to demonstrate achievement through assessed assignments. Learners should be given formative feedback on their learning and skills development during the teaching and learning phase. You should consider carefully when your learners are ready to undertake an assessment. An assessed assignment must have a clear structure and timescale, and encourage the learner to work independently to show relevant evidence. You should make sure that the assessment is a clear, discrete activity. You can then make a qualitative judgement on the evidence using the assessment criteria.

Those who are used to teaching BTEC will find that not much has changed, but we are putting more emphasis on some requirements and helping to build good practice.

- You should make sure that the assessment is a clear, discrete activity. Evidence from the guided learning phase is not admissible because evidence for assessment must be produced independently.
- You should use the new presentation of units, where learning aims are placed with associated assessment criteria, to provide building blocks for assessment – these are clear and simple to use and we recommend that you work through them with your learners.
- Your assessment plan for each unit and for the programme must be clear at the outset of the programme and signed off by the Lead Internal Verifier.
- Your Lead Internal Verifier must authorise your assignments. If you don't have a Lead Internal Verifier who has been through standardisation, you should use support from us to ensure that your assignments are fully fit for purpose. You can use the endorsed assignments or you can access the assignment checking service through our website.
- You need to be explicit about the timescales and the evidence for assignments – there is nothing new about this but we will be expecting centres to follow best practice and to make the requirements very clear with their learners.
- You need to set out expectations through tasks and evidence – remember that the criteria are used to judge evidence and are not tasks in their own right.
- **Summative** assessment takes place after the final submission date. A learner may be given **one** opportunity to resubmit a completed assessment after a grade has been given where this has been correctly authorised.
- You should ensure that all work has been produced authentically and that you have checks in place to ensure that learners are submitting their own work.

How assignments are used

Assignments are used to assess learner achievement. You should work with the other people in your programme team to design a plan of activity for the year, or the programme as a whole, so that assignments have a clear schedule of start, finish and internal verification dates.

Ask yourself how many assignments you will need. Your assessed assignments should cover a minimum of one complete learning aim. You may choose to set an

assignment for a whole unit or even bring units together for assessment. Remember that this means your **assessed** assignments. Of course you may set activities before assessed assignments to provide opportunities for learning from formative feedback and through skills building. These preparatory activities may often use group work and research as a preparation for undertaking the assessment itself but cannot be contributory evidence towards an assessment.

In making a decision about how many assignments to use, you can think about what resources you have in your centre, what is available in the locality, how you could use links with local employers, and what opportunities there are for relating assessment to realistic vocational themes.

Top tips

- If a unit builds up – for example by ‘plan’ and then ‘do’ and then ‘review’ – then one large assignment may work best.
- If a unit requires several forms of evidence then several assignments may be best.
- It is good to emphasise the links between units but it is harder to manage assessment across units – if you feel this is a good approach then be clear on how you will reach one decision for a unit.

You need to think about how the evidence that the learner will produce can be verified and about how you will know that what each learner has done is authentic. You can only accept for assessment learner work that you know has been produced in a way that demonstrates the learner’s own achievement.

Assignment ‘warm-up’ – active teaching and learning

Your learners will do their best if they are motivated through engaging and realistic activities. All units involve ‘teaching the basics’ but learners need to get involved in order to understand where what they are learning fits in.

You can use your resources and your imagination to really bring learning alive. You can encourage learners to try things out in groups, role plays, presentations and practical demonstrations. You can use visits and talks for research – remember you will need to structure what you do so that learners get the information they need, such as by providing a question sheet for them to use during a talk or visit.

You can encourage learners to ‘get their hands dirty’ by trying something out. You can build up their skills so that they will be able to show them off confidently in the assessed assignment.

You could use this ‘warm-up’ time to emphasise practical links between units, so that when learners are carrying out tasks they appreciate that they are often simultaneously drawing on skills/understanding from different units. It is important that learners appreciate the holistic way that their learning prepares them for further study or employment.

Introducing the assignment

Your teaching and learning phase is going to lead directly into the assessed assignment. You may be setting this up in a very specific way – such as everyone completing a practical activity in a timed slot – or this may be independent work spread over a number of weeks.

It is important to remind learners preparing work for assessment that they have to produce it themselves and that they have to meet the deadlines you give them. Once learners begin work on an assignment no specific assessment feedback can be given.

Remember that you should be sure that the learners understand all the requirements for an assessed assignment before the assessment begins. Look at each unit carefully for how the evidence generated will be judged using the assessment criteria.

Evidence for assignments

You can use different types of evidence for assignments. A description does not have to be written and a presentation could be given in a number of styles – for example, PowerPoint®, verbal or a digital/video recording. You need to think about what is fit for purpose. So, if learners need to explain a plan, why not have them present it to an audience with a question-and-answer session?

You should check that the type of evidence you are planning is feasible – for example, if you ask learners to ‘write a memo’, the coverage of one or two sides of A4 must be capable of generating sufficient evidence. Likewise a poster may not be a suitable evidence format for a detailed evaluation. Remember that whatever evidence your learners produce must be capable of being verified as well as assessed. So, if they are actually producing a model, a performance, a meal, a coaching session, a demonstration etc, you need to think about how it will be observed or recorded so that it can be checked during verification.

Remember: no activity can be evidenced solely by an assessor’s observation log or by a witness testimony. All observed evidence must be able to be authenticated to the learner. This means that observation logs must always be supported by learner-generated evidence such as preparation notes or reflective logs, or by photographic or video evidence in which the learner can be identified. The totality of this evidence must be available to the assessor at the point of the assessment decision which must follow handing in of an assignment. An assessor should not award criteria during an activity, for example, at the point of completing an observation log.

Learning aims and assessment criteria

A learning aim sets out what you should be covering in order to prepare the learners for assessment. It may define knowledge, understanding, skills and contexts, and the wording of the aim will suggest appropriate learning experiences. You may set an assessed assignment on more than one learning aim but you should not normally split a learning aim over assignments. The evidence the learner produces in response to the assignment brief is judged using the assessment criteria, so you must make sure that what you have stated in the task fully covers those criteria.

What about the final grade for a unit?

The final grade for a unit is at Level 2 (Distinction, Merit or Pass), Level 1 or Unclassified. The assessment criteria are detailed in each unit so that you can clearly see what is required. You need to be aware that a unit grade can only be given once all the activities and assignments for that unit are complete. In giving assessment decisions to learners, you need to be clear about when you are giving a formal decision and how this relates to the assessment for the unit as a whole.

If you choose to include a learning aim in more than one assignment, you should be very clear with learners how a judgement will be reached through looking at the evidence *across* the assignments. For example, the learner may be being asked to show the same skills in two different contexts. If so, they need to know if their performance in either is sufficient for assessment, or if they must perform to the same standard in both.

Keeping clear assessment records

You can only use assignments as assessment instruments effectively if you work closely with other members of the assessment team and keep accurate records of what you are doing. Your records help you and the team to plan, review, monitor and support learners and ensure that assessment is authentic and accurate.

The Lead Internal Verifier has a very important role in ensuring that each teacher, assessor and internal verifier on the programme understands the standards and the processes for keeping assessment documents.

Your records are there to help you get it right for your learners. The main documents that you use, which can be used electronically, are:

- an assessment and verification plan for the programme, showing when each assignment starts and finishes, when it is verified, and which unit(s) or learning aims it covers
- an assignment brief template ensuring that all the key requirements of an assignment are covered
- a record of internal verification for the assignment brief
- a record that the learner completes when submitting an assignment, which should include the date and a declaration of authenticity
- a record of internal verification for an individual sample of learner work
- a record of progress for each learner showing the assignments that have been completed and the assessment decisions given.

Giving grades

At the end of an assignment you will need to reach a decision on assessment. If an assignment covers a whole unit then this will be a final grade; if it covers part of a unit then it will be a component of a final grade. In either case, it counts as an assessment decision and should be subject to internal verification and then finalised.

Your decisions must be checked according to the internal verification plan signed off by the Lead Internal Verifier. For each assignment, a sample of learner work must be reassessed fully by the Lead Internal Verifier or another person acting as an Internal Verifier who has been directed by the Lead Internal Verifier. Once your decisions have been checked you can give them to the learners as 'final'.

Remember: you will then be able to accept only **one** further attempt from the learner to provide further or better evidence for the learning aim(s) covered in that assignment.

An assessment decision must be given to the learner on an appropriate assessment record document which contains the assessment decision, the assessor's declaration of authentication of the learner work, space for the Lead Internal Verifier to authorise a resubmission and specify the conditions where applicable, and the assessment feedback comments. Feedback to the learner for each learning aim must be constructive and criterion-based. The learner should understand why they have been awarded each criterion, and why they have not been awarded any others. It is also helpful to annotate the learner work to show exactly where evidence for each criterion can be found.

The assessment feedback must **not** offer any further guidance to the learner. Further guidance means guidance that is beyond that available to them at the start of the assignment; they must not be told individually or specifically what they can do to be awarded further criteria. Care must be taken to maintain the independence of the learner to enable a resubmission opportunity to be authorised.

You can only award higher grades if a learner has demonstrated the requirements of lower grades. This does not mean that the criteria represent different tasks or stages – you should be able to apply the criteria to the same evidence if the assignment is structured carefully.

A summative 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 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. The award of Level 1 is not achieved through a 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.

Enabling higher achievement

Your assignments should provide opportunities for learners to achieve at the highest level and should promote stretch and challenge. Not all learners will finally achieve a Distinction or a Merit, but it is important that they are provided with the opportunity to do so.

You must look to structure assignments so that learners produce evidence that can be used across the grade levels – learners should not have to ‘get Pass out of the way first’. To ‘aim high’, learners must be well prepared before they start the assignment and be encouraged to attempt to reach the highest standards. All assessed activities must ask the learner to produce evidence that can be assessed against the full range of grades available.

Assignment design

Your assignments are a tool for encouraging learners to provide evidence for you to make assessment judgements. Good assignments are interesting and motivate learners well.

The components of an assignment are:

- **scope** – outlines which unit(s) or learning aims are being covered and which criteria are being addressed
- **a scenario** – provides a setting and rationale for the assessment
- **tasks** – set out what a learner needs to do to provide the evidence
- **evidence requirements** – set out exactly what the learner is expected to produce and how the assessment will take place
- **a timescale** – sets out start and hand-in dates.

Assignment briefs

Your assignments must be given to a learner formally as an assignment brief so that the learner knows they are being assessed and what is required of them.

The assignment brief includes:

- the qualification
- the title and number of the unit(s)
- an assignment title and number (if more than one per unit)
- the learning aims (if not a whole unit)
- the assessment criteria
- the evidence requirements
- the start date
- the hand-in deadline.

You should include a record that it has been given to the learner, normally by inserting the learner's name into a copy of the assignment brief, but this could be recorded electronically.

Your learners should be provided with a form or other record for declaring that their work is their own and for confirming the date of submission.

Using an authorised assignment brief

We are preparing a bank of endorsed assignment briefs that you will be able to access at www.btec.co.uk/authorisedassignments. It will include at least one endorsed assignment brief for every internally assessed unit. For mandatory units, there will be enough endorsed assignment briefs to cover all assessment criteria.

We ask you to verify every assignment every year, regardless of whether it is your own or one sourced from elsewhere. Once your assignment is verified, you can put it in your timetable and check that you have planned delivery of the appropriate unit content. This can be as simple as making sure you have planned an event, visit or performance as suggested.

- The Lead Internal Verifier should fit these assignments into the overall plan and know when they will be assessed.
- You may want to adjust the assignment to make it fit your learners' needs and your centre's resources.
- You should think about exactly how the evidence is going to be produced and whether or not your learners need guiding to relevant activities that they have already completed.
- You may need to plan for practical activities to be carried out and recorded.

It is important that you are as familiar with the authorised assignment brief as you would be if you had created the assignment yourself. Understanding the assignment will ensure that you plan activities that properly reflect the scenario given in the assignment and that you are prepared for the evidence learners submit.

The scenario

The assignment should be set in a vocational context that helps your learners to show what they have learned in a relevant way. This can often be achieved by asking learners to imagine they are in an appropriate job setting with a job role and job tasks. It could involve providing them with a brief of an activity that would be of value to a local employer, or without using a job context directly. It could draw on a real case study in order to allow application and analysis. You can draw on understanding of your sector to develop appropriate assessment contexts.

Evidence

You can choose suitable forms of evidence – and it is possible to use a wide range; from reports to presentations, from performances to diaries, from record sheets to video recordings.

Of course you should match the evidence type(s) selected to the requirements of the unit(s) or learning aims(s). For example, if a learning aim requires a practical demonstration then you should think about how that is going to be set up and recorded.

Be careful not to suggest a type of evidence that may be too short – for example, a ‘leaflet for new buyers’ may be a realistic form of assessment for business learners to produce but may not provide for sufficient breadth in itself, depending on the assessment requirements.

For some evidence, the period for its production must be time-constrained and in some cases you may want to ensure authenticity by having some evidence produced in supervised conditions.

The tasks

The tasks should be a clear statement of what a learner needs to do to produce the evidence. You may explain the tasks to learners in more detail during delivery, but the assignment itself should be clear. You should remember to relate tasks to the scenario and to the evidence. If learners have been carrying out preparatory work – such as visits, rehearsals or skills exercises – then you may want to refer to this in the tasks.

Your tasks must:

- specify the nature and extent of the evidence
- be clear and include any specific materials or steps with times or dates when necessary
- refer to the assessment criteria that the evidence will be judged against
- encourage the generation of evidence that can be judged against the criteria
- be presented in a way the learner can understand – remember that the criteria are not in themselves tasks
- fit together to cover the learning aim sensibly, allowing learners to achieve to the best of their ability.

You must make sure that the tasks can generate evidence that covers the criteria. When you create tasks you should not use the exact wording of the criteria, but you should pay close attention to it and the associated assessment guidance.

You should always list the criteria covered by each assignment – and also normally each task. When you quote the assessment criteria, please don't change their wording. You can, of course, use a glossary of the wording of tasks to highlight what

certain words mean. Many words will be repeated across criteria for different grades and your learners may find it useful if you highlight the changes.

You should remember that the criteria are used to judge the evidence, so completion of a task related to identified criteria does not automatically imply achievement.

Scope

You can choose the scope of an assignment provided that it fits well into the overall assessment plan for the unit(s) and the programme. For some qualifications it is normal practice to bring several units together for large-scale projects, while for others initial coverage of a topic in one unit may then be picked up in later, more specialist units.

When planning a unit-by-unit approach to assessment, you should make sure that learners understand through their learning how the units relate to each other, and that the requirements for synopticity are addressed.

Assignments that span several units should be carefully controlled, and you need to decide whether it is only the learning or both learning and assessment that is considered together.

If you assess a learning aim several times using different assignments then you, as part of the programme team, and the learners must be aware of when the summative grade can be given, and from what evidence. There is never any 'averaging' of achievement or 'aggregating' of separate decisions – a single decision should be reached based on the relevant evidence.

Learner responsibility

You should make sure that learners know they must meet their deadlines and provide work that is genuinely their own, otherwise their grades will be affected. To support learners, you should explain how to reference the work of others and how to work in such a way that ensures they can declare that their work is their own.

We recommend that learners are given a guide to their assessment at induction to the programme. You can reinforce the expectations when assessed assignments are handed out.

Quality assurance

What is quality assurance?

Quality assurance is at the heart of vocational qualifications. For many BTEC units, assessment is completed by your centre and your centre is responsible for the grading and standard of assessments.

- You use quality assurance to ensure that your managers, internal verifiers and assessors are standardised and supported.
- We use quality assurance to check that all centres are working to national standards. This is done by sampling your marked assignments.

What is the purpose of quality assurance?

In your centre, quality assurance allows you to monitor and support your BTEC staff and to ensure that they understand, and are working to, national standards. It gives us the opportunity to identify and provide support where it is needed in order to safeguard certification. It also allows us to recognise and support good practice.

How does it work?

First of all, you need approval to deliver BTEC qualifications. By signing the approval declaration you confirm that you have in place all necessary resources, appropriately experienced staff, and quality-assurance policies and procedures. You should have standardised systems and procedures for registering and certifying learners, tracking learner achievement and monitoring assessment and internal verification.

During the delivery of a programme, internal verification is the quality-assurance system that you use to monitor assessment practice and decisions, ensuring that:

- assessment is consistent across the programme
- assessment tools are fit for purpose
- assessment decisions judge learner work accurately using assessment criteria
- standardisation of assessors takes place.

Internal verification is a recorded discussion between two or more professionals to ensure accuracy, fairness, consistency and quality of assessment. Internal verification procedures must:

- check all the assignment briefs or assessment tools used in every internally assessed unit
- check a sample of assessment decisions made for every internally assessed unit
- check a sample of assessment decisions from every assessor
- ensure that within the sample:
 - the range of assessment decisions made is covered
 - the experience of the assessor is taken into account when setting the sample size
 - the sample size is sufficient to assure the accuracy of the assessment decisions for the whole group
- plan and document the process.

Our external quality-assurance processes include:

- annual visits to each centre to look at quality-assurance systems and procedures (Quality Review and Development)
- standards verification by a subject specialist to sample assessment and internal verification of learner work
- standardisation activities to support assessors, internal verifiers and lead internal verifiers.

Every year we publish an updated *BTEC Quality Assurance Handbook* to explain our external quality-assurance process for the next academic year. Along with the programme specification, the handbook should provide your programme team with everything they need to run vocational programmes successfully.

Centre roles and responsibilities

● Senior Managers

The Head of Centre is formally responsible for ensuring that your centre acts in accordance with our terms and conditions of approval. These include ensuring the provision of appropriate resources, recruiting learners with integrity, providing full and fair access to assessment, maintaining full and accurate records of assessment, complying with all quality-assurance processes, and ensuring that all certification claims are secure and accurate. Day-to-day responsibility is normally delegated to the centre's BTEC Quality Nominee.

- **BTEC Quality Nominee**

Each centre is asked to identify a member of staff as its Quality Nominee for BTEC provision. This person is the main point of contact for information relating to quality assurance. Quality Nominees will receive regular information from us about all aspects of BTECs, which they should share with the relevant staff in their centre. Therefore, it is very important that Quality Nominee details are kept up to date on Edexcel Online. We recommend that your Quality Nominee is someone with responsibility for the BTEC curriculum because they will be involved in monitoring and supporting staff in your centre. The Quality Nominee should ensure that BTEC programmes are managed effectively and actively encourage and promote good practice in your centre.

- **Examinations Officer**

The Examinations Officer is the person designated by the centre to take responsibility for the correct administration of learners. This person normally acts as the Edexcel Online administrator. Edexcel Online is Pearson's system for providing direct access to learner administration, external reports and standardisation materials.

- **BTEC Programme Leader**

The Programme Leader (or Programme Manager) is the person designated by your centre to take overall responsibility for the effective delivery and assessment of a BTEC programme. The Programme Leader may also act as the Lead Internal Verifier.

- **Lead Internal Verifier**

The Lead Internal Verifier is the person designated by your centre to act as the sign-off point for the assessment and internal verification of programmes within a principal subject area (for example, BTEC Firsts and Nationals in Business, or BTEC Firsts and Level 1 in Engineering). We provide Lead Internal Verifiers with access to standardisation materials. The Lead Internal Verifier should be someone with the authority to oversee assessment outcomes. Ideally this would be the Programme Leader, because this would normally be a key part of their role. They should be directly involved in the assessment and delivery of programmes and able to coordinate across Assessors and other Internal Verifiers for a principal subject area.

- **Assessors and Internal Verifiers**

The programme team consists of the teachers who are responsible for the delivery, assessment and internal verification of the BTEC qualification. An assessor is anyone responsible for the assessment of learners. An internal verifier can be anyone involved in the delivery and assessment of the programme. Please note that if a teacher writes an assignment brief they cannot internally verify it. Someone else should perform this function. Where there is a team of assessors, it is good practice for all to be involved in internally verifying each other. If there is only one main person responsible for delivery and assessment then arrangements must be made for their assignments and assessment decisions to be internally verified by someone appropriately experienced.

Tips for successful BTEC quality assurance

- Recruit with integrity. Ensure that the learners you register on the programme are able to achieve at level 2 and have a specific interest in the vocational sector.
- Ensure that you have sufficiently qualified and vocationally experienced staff involved in delivery and assessment. BTECs are vocational qualifications, designed to be delivered by staff with expertise in their subject.

- Provide induction, training and ongoing development opportunities for your staff. Best practice comes from having staff that understand the BTEC ethos and assessment methodology and have up-to-date knowledge of their vocational sector.
- Use the free resources available. There is a wealth of guidance in the specifications and delivery guides that will help you with delivery and assessment.
- Make quality assurance part of everyone's role. Quality assurance is a fundamental aspect of every role, from assessor to senior manager. Recognising this and providing time and resources to support quality assurance is the key to success.
- Plan ahead. You should begin a programme with a clear schedule for handing out assignments, assessment deadlines and internal verification, so that you are well prepared to ensure ongoing quality and able to address any issues quickly.
- Ensure good communication. Assessors, Internal Verifiers, Lead Internal Verifiers and managers should all be clear on their roles and how they interact. The Lead Internal Verifier must have a clear overview of the plan of assessment and how it is being put into practice.
- Provide clear, consistent feedback to learners during the guided learning stage. Give clear and accurate assessment feedback based on the grading criteria only after the final submission. Remember that care must be taken to maintain the independence of the learner during assessment activities. This allows learners to know exactly how they are achieving on the programme, identifies areas for development, and encourages them to take responsibility for their own learning.
- Undertake internal verification in a timely way. Assignment briefs must be internally verified before they are given to learners. A sample of assessment decisions should be internally verified as soon after assessment as possible to ensure that learners receive accurate and supportive feedback on their achievement.
- Track assessment and internal verification accurately as you go along. Assessment records should be kept at the level of the learning aim and assessment criterion/criteria. This gives a clear confirmation of individual achievement and identifies areas for improvement.
- Using standardised templates for all quality-assurance documents helps to ensure a consistent approach. We provide templates via our website that you can use for:
 - internal verification of assignment briefs
 - internal verification of assessment decisions
 - observation records and witness statements.
- These templates are not mandatory and you are free to design your own, but using them will help to ensure that you are meeting requirements.
- Ensure that learner work is kept secure but is accessible during the programme. You will be required to provide learner work for external quality assurance while learners are on programme.

Units

Unit 1: Individual Showcase

Delivery guidance

Approaching the unit

This unit will be externally assessed. In order to prepare learners for the assessment, you could use the exciting scenarios provided by Pearson in the form of 'progression opportunities'. This will help learners build an understanding of their own potential, either with a view to a future career in the performing arts, or through entry to appropriate further training. There are examples of progression opportunities on the website in the Sample Assessment Materials.

Delivering the learning aims

For learning aim A, learners should select and respond to a progression opportunity that they feel is suitable for them at this stage of their vocational studies. The progression opportunity can be performance-, technical- or design-related. For learning aim B, learners should present a self-promotional response to their chosen progression opportunity.

Evidence for learning aim A will be in the form of a letter of application, and evidence for learning aim B will be a presentation/audition in response to the progression opportunity. Give learners the opportunity to practise writing letters so that they can hone their letter-writing skills. For example, learners could write a sample letter of application and swap it with a peer to be critiqued. Make sure that learners draw on work they have undertaken for other units, as this work will support the necessary skills acquisition and preparation for the assessment. A good example would be where learners have prepared work for *Unit 4: Dance Skills*, such as a piece for performance. This could be referred to in their letter as previous experience. The dance performance could also be a starting point for their practical response. Encourage learners to see the letter and presentation/audition as an opportunity to showcase their developing talents and skills.

Help learners choose the best content for their presentation/audition, for example, pieces for performance or technical and design solutions, as relevant. Learners will throughout the course build the necessary competence associated with each skills area. They should be encouraged to develop the work they had the most success with, so where learners' assessments show the most promise, it is a good idea to encourage them to go further.

A key feature of this unit is the development of communication skills associated with self-promotion. Teacher-led group discussions may be a useful way to start learners thinking about the importance of effective communication. For example, ask learners what they think makes a successful audition performance, or to list the strongest areas of their talent. The skills learners focus on in the course must be linked with the demands of their chosen progression route. For instance, if a learner chooses a performance-related route, they must develop a range of skills that maximise what they can showcase for the examiner to see.

Evidence for learning aim B will be the self-promotional response itself. Learners will choose, prepare, demonstrate and communicate their work in the format demanded by the progression opportunity. Learners should explore the audition format for their skill area. For example, actors and dancers should research the way such events take place within vocational settings. They will choose their audition pieces, select and reject material appropriately, and rehearse and perform it to camera. Learners opting

for a technical route will prepare and set up lighting or sound equipment and develop appropriate documentation to be used during a performance. Those opting for a design route will explore and produce evidence of developing and shaping ideas, then demonstrate their understanding through a presentation to camera. Learners across all three skill areas may work on projects that encompass each one, but individuals must produce evidence developed through their own personal effort.

Getting started

This provides you with a starting point for one way of delivering the unit. Suggested activities are provided to help learners prepare for the external assessment.

Unit 1: Individual Showcase
<p>Introduction</p> <p>Through a group discussion, explore progression opportunities open to learners, associated with the skills areas offered in your centre.</p>
Learning aim A: Understand the skills required for the selected progression opportunity
<ul style="list-style-type: none"> ● Put learners in small groups and ask them to explore how performers, designers and technicians are trained. Research can be carried out in your centre, on the internet and by contacting appropriate training providers. ● Ask each group to prepare a demonstration/presentation about commonly used opportunities for training or entrance into vocational settings. This could be in the form of a slide presentation or a role-play where they explore how someone trying to get into the performing arts profession goes about it. ● Ask learners to write a letter of application to the chosen training provider.
Learning aim B: Present a self-promotional response to the selected progression opportunity
<ul style="list-style-type: none"> ● Work with your learners to choose a suitable piece of work – e.g. choreography, text or show – as an audition piece to be performed to the group. Have a look on the internet for examples of performance, such as in music videos. Check performance clips from shows, such as on company websites, or use ideas from live performances/musical scores. ● Ask learners to write a letter of application for the audition/presentation; this could include producing a curriculum vitae (CV). ● Each learner could then choose a short piece from the taught or researched extract. <ul style="list-style-type: none"> ○ Performers could then rehearse and perform the piece. ○ Technical learners could produce written documentation to support a demonstration of skills in either lighting or sound to accompany the performances. ○ Designers could produce a design response to the chosen scene/extract. This could be in the form of a design notebook, a series of sketches/designs, a set model, samples of costumes, characters in complete make-up, a live or recorded presentation, or a slide presentation. ● Learners could practise their presentation/audition and then evaluate their work in order to improve it in time for the final performance/demonstration. <ul style="list-style-type: none"> ○ Performers: teach or support a suitable response to the learners' chosen progression opportunity, e.g. two short pieces of choreography, extracts from a play or show. ○ Technical learners: ask each learner to produce appropriate documentation to support a practical demonstration of the sound/lighting for a scene or extract from a play/show. ○ Designers: ask learners to produce a design and presentation that explores their response to an extract of a play or show.

Unit 1: Individual Showcase

- Workshop: in response to the progression opportunity, learners to produce a short presentation and workshop activities either in performance or as a technical demonstration.
- The presentations and performances should be filmed in accordance with the regulations for the external assessment of this unit.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- *Unit 2: Preparation, Performance and Production*
- *Unit 3: Acting Skills*
- *Unit 4: Dance Skills*
- *Unit 5: Musical Theatre Skills*
- *Unit 6: Music Performance Skills*
- *Unit 7: Production Skills for Performance*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Websites

Learners may explore relevant internet audition guides to help their research into further training and the audition itself.

www.bbc.co.uk/learning/subjects/performing_arts.shtml

BBC Learning – Performing Arts is a useful site for exploring learning in the performing arts.

www.britishcouncil.org/learning-infosheets-performing-arts.pdf

British Council's guide to training in the performing arts.

www.pineapplearts.com

Website for Pineapple Performing Arts School.

www.ukperformingarts.co.uk

UKP-Arts has an index of useful places to train and work in the industry, both technical- and performance-based.

Unit 2: Preparation, Performance and Production

Delivery guidance

Approaching the unit

When working with this unit, learners should take on one or more specific performance or production role(s). The selected work to be performed may be a script, choreographic instruction or musical score, a piece of repertoire from an existing performance company, or work created from a stimulus, such as a poem, object or photograph.

You should provide learners with opportunities to build their practical performance or production skills for a live performance. These opportunities could be drama workshops, dance technique classes or design classes. Learners should take on a role that gives them the opportunity to prepare and display their skills. Performance roles within the assembled company may include actors, dancers or musicians, and production roles may include design or technical roles in lighting and sound, costume and make-up, or set design. It would be helpful for learners to have access to appropriate spaces for the selected practical work.

Learners will demonstrate an understanding of their role and record their preparations; learner evidence could include a logbook, blog, e-diary or photo journal logbook. They should include information on the skills and techniques they have used and the activities they have undertaken. Evidence could be written or in the form of annotated photographs or designs.

Learners should progress their personal and teamwork skills as members of a performance company, and have an understanding of how their role impacts on the performance's effective communication to the identified audience. You could set up production meetings to support learners with this development.

During the induction period, you should make learners aware of the health-and-safety issues related to their role and relevant working practices. It is important that they know how to work safely to avoid accidents or injury when preparing for and performing their role.

Delivering the learning aims

Learning aims A and B are closely related. The work selected for performance will depend on your learners' interests and abilities as well as on the areas of expertise in your centre.

Learning aim A could be delivered mostly through workshop activities and classes, for example, dance technique classes, make-up design workshops or preparing lanterns for rigging. Use assignments that have specific goals and tasks to prompt learners and to give them the opportunity to prepare their skills in relation to the role they are undertaking.

Learning aim B may be delivered by asking learners to perform a selected piece of performance work to an audience. During the performance, your learners can then effectively support the performance by applying their performance or production skills. When selecting the performance work, you will need to bear in mind the desired roles of the learners (whether production- or performance-based), the target audience and any specific resources that the learners may need. It may be helpful to explore the themes and issues in the piece through practical workshops. Learners can record their experience, ideas and techniques in their performance or production log. Teacher observations of practical tasks could also support the learner evidence.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignments and tasks in the specification.

Unit 2: Preparation, Performance and Production
<p>Introduction</p> <p>Introduce the unit with a group discussion about production companies: How do they operate? What are the main roles within them? How important is teamwork to success? Briefly outline the scope of the unit and how it links with other units.</p>
Learning aim A: Take part in the preparations for a live performance
<ul style="list-style-type: none"> ● Lead the organisation of learners into a production company, with some of your learners taking on performance roles and others taking on production roles. ● Set up teacher-led classes and practical activities to explore the performance and production work. These classes should: <ul style="list-style-type: none"> ○ explore the work's themes, issues, genre, creative intentions and background ○ develop ideas for the live performance, such as characterisation and design ideas that communicate themes to the target audience ○ make decisions about staging the work. ● Classes may include group or individual work, depending on the roles being undertaken by learners. ● Ask learners to compile and maintain a logbook of their research and development. ● The group should make any decisions about the production as a whole. You should lead any discussion about various opinions and ideas. ● Learners could then give small group presentations on the considerations they think are key to the performance, e.g. staging ideas, costume, use of music, and the best way to engage the target audience of teenagers, such as use of music, humour, images etc. ● To carry out preparatory work and develop necessary skills, learners will need to attend rehearsals and production meetings, making sessions appropriate for their specific role. Record milestone rehearsals and practical sessions for evidence purposes.
Learning aim B: Demonstrate performance or production skills and techniques in a performance
<ul style="list-style-type: none"> ● Learners perform their work to an audience, and support the production as appropriate.
Assignment 1: Urban Fairy Tales*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- *Unit 1: Individual Showcase*
- *Unit 3: Acting Skills*
- *Unit 4: Dance Skills*
- *Unit 5: Musical Theatre Skills*
- *Unit 6: Music Performance Skills*
- *Unit 7: Production Skills for Performance*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC Firsts in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

It will be helpful for learners if they can access information and experience live performance, either through a performance role, production role or as a member of an audience. Programme notes, reviews and performance or production company information may be helpful.

Textbooks

Ashley, L., *Essential Guide to Dance*, Hodder Education, 2008 (ISBN 978-0-340-96838-3)

This book will bring learners up to date with clear explanations of choreography, performance and appreciation of dance, as well as recent examples of new set works and choreographers.

Belli, M.L. and Lenney, D., *Acting for Young Actors: For Money or Just for Fun*, Back Stage Books, 2006 (ISBN 978-0-8230-4947-9)

This book is helpful for learning about the craft and the business of acting. It includes comprehensive chapters on aspects such as auditions and improvisation.

Freakley, V. and Sutton, R., *Essential Guide to Business in the Performing Arts*, Hodder Education, 1996 (ISBN 978-0-340-65525-2)

This book provides a range of homework-style tasks and activities to cover a variety of performing arts roles.

Palmer, S., *Essential Guide to Stage Management, Lighting and Sound*, Hodder Education, 2000 (ISBN 978-0-340-72113-1)

This book explains and teaches the technical methodologies and techniques practised in the professional theatre by the stage management team, lighting and sound designer or technician. The information is readily accessible and there are plenty of illustrations and photographs to accompany the text. It includes tips and tasks on design ideas.

Unit 3: Acting Skills

NB: Learners must complete this unit before starting any of the optional specialist units (Units 10-29). Learners cannot use the assessment evidence produced for this unit as evidence of achievement in any of the optional specialist units.

Delivery guidance

Approaching the unit

This unit is about developing learners as aspiring actors: developing their imagination, physical techniques and vocal techniques to help them communicate effectively to an audience. This unit should have a practical focus, so it is important to give your learners an opportunity to take part in activities, such as master classes and workshops, where they can explore and develop their acting skills.

Delivering the learning aims

Learners should take part in a series of teacher-led practical classes and workshops that cover areas such as acting for improvisation, how to approach a text, and the safe and effective use of body and voice. Classes should also give learners the opportunity to take part in imagination exercises and character development work to support their development into more resourceful actors. For example, you could cover Stanislavski's *Magic If* or Brecht's alienation techniques.

A practical studio space will be helpful for learners so that they can explore techniques in practical work.

It is essential that learners build an actors' 'toolkit' in this unit. Teacher-led vocal warm-up exercises and concentration games would be an excellent starting point. It is also important that learners understand and develop a regular exercise programme in this unit. A working logbook, including written notes, ideas or diagrams of exercises, is a good place for learners to record the skills and techniques they have developed. Their regular exercise programme could include a vocal workout and examples of drama games. Teacher-led group discussions will also help learners to select appropriate techniques, games or exercises developed in practical sessions to include in their programme. The techniques and skills developed in the classes and workshops can then be used when creating, rehearsing and performing both improvised work and interpretations of text.

Learners will need to build up their confidence as actors and gain an understanding of how to communicate effectively with an audience and other performers. They will then put their newly developed skills into practice in a live performance. Give learners the opportunity to perform in informal showings or mini-performances of short extracts during practical classes and rehearsal stages. This will help to develop their confidence, personal management and creativity as actors, as well as their technical abilities.

The recording of performance work will be a helpful tool for learners to review their own work. They will be able to identify when techniques are being used and when they do things subconsciously; this will help them spot their individual style and areas for improvement.

During the induction period, ensure that learners are aware of health and safety issues relating to performance work. It is important that learners know how to work safely to avoid any strain or injury when learning techniques and exercises.

Knowledge may include precautions to avoid straining the voice, or spatial awareness when working practically as a group.

Learning aim A may be delivered mostly through classes and/or workshops. It is important that learners are engaged and have the opportunity to experience new ways of working. You may be able to run a mask workshop that inspires learners to perform in an assembly or let learners experience site-specific work. Learning aim B will focus on selected pieces of improvised or text-based work. Learners will rehearse and then perform to an audience. The performance can be informal within class time or a more formal performance to an audience. The performance space, running time and target audience should all be considered, and the performance should be recorded.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignments and tasks in the specification.

Unit 3: Acting Skills
<p>Introduction</p> <p>Introduce the unit with a group discussion about acting skills, e.g. what are the main skills that actors need? How can you develop skills?</p> <p>Briefly outline the scope of the unit and how it links with other units.</p>
Learning aim A: Explore and develop your acting skills and review your own practice
<ul style="list-style-type: none"> • Teacher-led practical activities and workshops to help learners develop acting exercises and techniques, for example, improvising with a specific objective or character trait. • Help learners to develop an actors' 'toolkit' by practising vocal warm-ups and concentration games during classes. Encourage learners to select the ways of working that they find most useful. • Run exercises to develop specific skills. For example, apply breathing exercises to develop vocal projection. These exercises should be teacher-led as part of the rehearsal process. • Help learners to set targets for their improvement. Targets may be identified through discussions with peers, teacher-led discussions, written feedback or from watching recordings of their own acting work.
Assignment 1: The Theatre Company Welcomes You*
Learning aim B: Use your acting skills within rehearsal and performance
<ul style="list-style-type: none"> • As the performance director, present groups of learners with extracts from a text. • Ask them to prepare it for a practice performance. • Learners will take part in rehearsals using the acting skills and techniques they acquired in practical classes. For example, to apply character work they could take part in hot seating before rehearsal or performance. • The performance could be to peers and teachers or to an external audience.
Assignment 2: Mini Performance*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- o *Unit 1: Individual Showcase*
- o *Unit 2: Preparation, Performance and Production*

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Learners will benefit from accessing sources of information that will develop their understanding of acting skills and increase their awareness of what working as an actor involves. They may find it very helpful if they are given the opportunity to see live performance in order to observe acting skills from an audience's point of view.

Textbooks

Belli, M.L. and Lenney, D., *Acting for Young Actors: For Money or Just for Fun*, Back Stage Books, 2006 (ISBN 978-0-8230-4947-9)

This book is helpful for learning about the craft and the business of acting. It includes comprehensive chapters on aspects such as auditions and improvisation.

Dixon, L., *Play Acting: A Handbook of Theatre Workshops for Actors, Teachers and Directors*, Methuen Drama, 2003 (ISBN 978-0-413-77294-7)

A helpful resource to support teachers and students when planning a drama workshop.

Hatton, C. and Lovesy, S., *Young at Art: Classroom Playbuilding in Practice* (1st edition), Routledge, 2008 (ISBN 978-0-415-45478-0)

A guide to creating performance pieces with young actors. With practical ideas and approaches for putting together performance pieces using drama strategies.

Zimmerman, S., *More Theatre Games for Young Performers: Improvisations and Exercises for Developing Acting Skills*, Meriwether Publishing, 2004 (ISBN 978-1-56608-096-5)

A practical collection of games and exercises to use with young people as part of the development of acting skills.

Websites

Looking at sites that explain roles and responsibilities within the performing arts may be helpful, for example:

<https://nextstep.direct.gov.uk/planningyourcareer/jobprofiles/JobProfile0518/Pages/default.aspx>

Company websites:

www.citz.co.uk
Citizens Theatre

www.librarytheatre.com
Manchester Library Theatre

www.trestle.org.uk
Trestle

www.digitaltheatreplus.com
Digital Theatre Plus

Unit 4: Dance Skills

NB: Learners must complete this unit before starting any of the optional specialist units (Units 10-29). Learners cannot use the assessment evidence produced for this unit as evidence of achievement in any of the optional specialist units.

Delivery guidance

Approaching the unit

The opportunity for learners to master new skills in at least two styles of dance and apply them in performance is essential for the delivery of this unit. Learners should take part in a series of teacher-led practical classes that cover warm-up, technique development and floor work in order to help them explore and develop their skills.

The dance styles can be chosen by you and they may cover styles that are specific to other units, for example, jazz or urban dance. They could also cover contemporary, street, ballet or any other style you wish to teach to engage learners with mastering new skills. Classes should also develop technical and interpretive dance skills that are relevant to the styles of dance being taught, such as using acrobatics in street dance or lifts in contemporary dance. Learners should be introduced to new styles of dance and encouraged, through practical classes, to experiment with them. It may be helpful to watch a video or see a live performance before experimenting with the styles themselves. This will support the learners' development into more versatile dancers.

During the induction period, ensure that learners are aware of health and safety issues relating to the work of a dancer; this may include, for example, wearing appropriate clothing and removing jewellery. It is also important that they know how to work safely to avoid any strain or injury when developing techniques and exercises. Show learners how to use the body safely and effectively when practising their dance techniques. This could be achieved through teacher-led warm-up and cool-down exercises.

Delivering the learning aims

Learning aims A and B are closely related. The specific dance styles and techniques you select to teach learners will depend on the areas of expertise in your centre, but it is expected that learners will take part in activities across at least two dance styles covering both technical and interpretive skills. The two styles chosen can be taken from the full range of dance styles.

Learning aim A will mostly be delivered through practical lessons and workshops. It is important that assignments motivate learners and give them the opportunity to understand effective ways of working. Learners could watch work from a certain style, explore the key techniques, for example, lifts or contraction or extension, and then put motifs together. Teacher-led technique classes could include learning short sequences that incorporate the key techniques of the style.

Encourage your learners to complete an ongoing unit log to record their development and progression, and to review and evaluate their own practice. For example, if a learner is aiming to develop their flexibility they may record their progress using notes made at the end of practical classes, photographs or diagrams of the exercises they have practised and improved in, and notes about the exercises that have helped them develop the most. They may use a notebook, blog, photo journal or other form to present this learner evidence. In order for learners to recognise their

achievements and identify areas for development, learners will need your feedback so that they can review their own practice.

Feedback can be both written and verbal. Ongoing teacher feedback during practical classes may be useful to help learners complete their unit log. The recording of performance work will also be a helpful tool for learners to review their own work.

Learning aim B will most likely be delivered by helping your learners turn short sequences practised during classes into longer sequences that are then performed to an audience. You should facilitate rehearsal sessions, ensuring learners are working safely and within their set style. This could involve extending contemporary dance motifs and short sequences from class work into short performance pieces that are shown to an audience. Learners should be encouraged to develop their personal management skills and stylistic qualities during rehearsals. The sequences can be selected by you or selected in discussion with learners. The performance should be recorded.

Learners will need to build on their dance performance skills to gain an understanding of how to communicate effectively with an audience and other performers. This may be done best by asking learners to regularly perform informally to their peers as part of class activities.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignments and tasks in the specification.

Unit 4: Dance Skills
<p>Introduction</p> <p>Introduce the unit with a group discussion about dance, e.g. styles of dance, dance skills and how you can develop them.</p> <p>Briefly outline the scope of the unit and the styles you will cover in this unit. Also explain how this unit links with other units.</p>
Learning aim A: Explore and develop your dance skills and review your own practice
<ul style="list-style-type: none"> • Run a series of practical classes and workshops where learners can develop their street dance style and physical skills. In the classes learners should understand the physical demands put on a dancer when working in street dance, and use exercises to develop specific skills for street dance. • Record their work and note the exercises and techniques they have used to become a stronger street dancer. • Ask learners to perform a showcase of the skills they have developed.
Assignment 1: Dance Crew*
Learning aim B: Use your dance skills within rehearsal and performance
<ul style="list-style-type: none"> • Hold a class discussion asking learners to think about what makes a good audition. • Hold rehearsals where learners can practise their physical, technical and interpretive skills. Ask them to develop a short dance sequence. • Give regular teacher-led feedback (written or verbal) during class time and ask learners to complete a unit log reviewing their own practice. • Encourage peer feedback through group rehearsals.
Assignment 2: National Street Dance Competition*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- o *Unit 1: Individual Showcase*
- o *Unit 2: Preparation, Performance and Production*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Learners will benefit from accessing sources of information that will develop their understanding of dance skills and increase their awareness of what working as a dancer involves. They may find it very helpful if they are given the opportunity to see live performance in order to observe dance skills and styles.

Textbooks

Ashley, L., *Essential Guide to Dance* (3rd edition), Hodder Education, 2008 (ISBN 978-0-340-96838-3)

This book will bring learners up to date with clear explanations of choreography, performance and appreciation of dance, as well as recent examples of new set works and choreographers.

Goodman Kraines, M. and Pryor, E., *Jump into Jazz: The Basics and Beyond for Jazz Dance Students* (5th edition), McGraw-Hill Higher Education, 2004 (ISBN 978-0-07-284404-7)

Includes plenty of illustrations that show positions and sequences.

Levien, J., *Duncan Dance: A Guide for Young People Ages Six to Sixteen*, Princeton Book Company, 1994 (ISBN 978-0-87127-198-3)

A helpful guide when teaching young people new to this style of dance, with useful suggestions to help young dancers undertake a practical exploration.

McGreevy-Nichols, S., Scheff, H. and Sprague, M., *Building Dances: A Guide to Putting Movements Together* (2nd revised edition), Human Kinetics, 2004 (ISBN 978-0-7360-5089-0)

This book can help you to understand how to create a dance from scratch. It assumes no prior knowledge and uses simple, understandable terms; the cards explain and demystify everything from a simple walk to specialized moves.

Websites

Looking at sites that explain roles and responsibilities within performing arts may be helpful, for example:

<https://nextstep.direct.gov.uk/planningyourcareer/jobprofiles/JobProfile0516/Pages/default.aspx>

The following websites are for professional dance companies:

www.candoco.co.uk

Candoco Dance Company

www.merce.org

Merce Cunningham Dance Company

www.northernballet.com

Northern Ballet

Unit 5: Musical Theatre Skills

NB: Learners must complete this unit before starting any of the optional specialist units (Units 10-29). Learners cannot use the assessment evidence produced for this unit as evidence of achievement in any of the optional specialist units.

Delivery guidance

Approaching the unit

In this unit you have the opportunity to introduce learners to the way in which acting, music and dance skills are applied within the context of musical theatre performance.

Delivering the learning aims

For learning aim A, the exploration and development of skills should be undertaken during teacher-led workshop classes that could be delivered by separate specialists in dance, singing and acting, or a single musical theatre teacher. In a typical workshop lesson, learners may undertake exercises in small groups or as a class to develop skills and techniques before applying what they have learned to a song, dance or dialogue sequence from a specific musical. For example, learners may work with a singing teacher on exercises to improve breathing and phrasing before learning an extract from a ballad that requires good breath control through long musical phrases.

During these sessions, learners should ideally be introduced to a range of musical theatre styles across the unit – for example, ‘classic’ American musicals, British musicals of the late 20th century or songbook musicals. If you are searching for suitable musicals, the guides listed in the resources section below may be of help.

Give learners frequent opportunities to review their progress and undertake an initial skills audit to establish a baseline from which to measure improvements. Learners could be given templates to focus their thoughts on their strengths and areas for improvement, and they should be encouraged to set short-term achievable targets in an action plan. For example, a learner may decide that they want to improve their breath control when singing or their flexibility in dance. Recordings of milestone workshops could be used to allow learners to review and reflect on their skills; the class could view recordings and critique their own work and that of their peers.

For learning aim B, learners must rehearse and perform a specific extract from a musical. The extract should include at least one musical number and dance routine. Learners could work in small groups on separate extracts that include a dialogue sequence followed by a duet or small ensemble piece, or they could work as part of a larger group on a longer extract that includes two or three chorus numbers. When choosing the extract for performance, care must be taken to ensure each learner has the opportunity to demonstrate the integration of acting, singing and dance skills.

The extract could be rehearsed under the direction of a creative team, i.e. a musical director, choreographer and director, or a single teacher who fulfils all of these roles. Encourage learners to develop good habits in rehearsal by teaching them the importance of warming up, focusing on tasks during rehearsals and learning lines, steps, moves, lyrics and music outside of class. Learners should also be prepared to demonstrate work in progress. It is recommended that songs are taught with the support of an accompanist and that, if possible, live music is used for the performance, although good-quality backing recordings can provide a suitable alternative.

Performance(s) may be presented under workshop conditions and need not include full costumes, set and lighting. An audience should be present for the performance; however, this could be an invited audience of peers, teachers, family and friends.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignments and tasks in the specification.

Unit 5: Musical Theatre Skills
<p>Introduction</p> <p>Introduce the unit with a group discussion about musical theatre. Draw up a list of the group's favourite musicals. Briefly outline the unit's scope and how it links with other units.</p>
Learning aim A: Explore and develop your musical theatre skills and review your own practice
<ul style="list-style-type: none"> ● Ask learners to undertake a skills audit in relation to their acting, singing and dance skills. They should identify areas for improvement and draw up an action plan. ● Run a series of teacher-led group practical workshop sessions. Sessions should focus on the development of acting, dance and singing skills in the context of musical theatre performance. Learners will participate in warm-ups and activities to develop their skills, and will work on short extracts from the musical theatre repertoire. ● Lead regular group discussions about progress reviews and target setting. In relation to singing skills, for example, you could ask learners to describe the progress they have made in terms of their intonation and projection. ● Learners should undertake regular individual reviews and update their action plan, reflecting on progress and identifying further areas for development as necessary.
Assignment 1: Musical Theatre Boot Camp*
Learning aim B: Rehearse and perform musical theatre work combining singing, acting and dancing skills
<ul style="list-style-type: none"> ● Lead learners in their rehearsals of a musical theatre extract. ● Record milestone rehearsals on DVD and ask your learners to critique their own performance and the performance of two of their peers. Learners could be asked to complete a pro forma commenting on the strengths of the performance and suggest improvements. ● Learners could then work on the singing, dance and acting elements of the extract. You may act as director, musical director and/or choreographer. ● Guide learners to learn lines, song(s) and moves. ● Facilitate learners' final rehearsals to integrate the elements of the extract.
Assignment 2: Musical Theatre Showcase*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- *Unit 1: Individual Showcase*
- *Unit 2: Preparation, Performance and Production*
- *Unit 3: Acting Skills*
- *Unit 4: Dance Skills*
- *Unit 6: Music Performance Skills*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Learners will need access to scores and libretti for the extract(s) selected for rehearsal and performance.

Textbooks

Everett, W.A. and Laird, P.R., *The Cambridge Companion to the Musical* (2nd edition), Cambridge University Press, 2008 (ISBN 978-0-521-68084-4)

Inverne, J., *The Faber Pocket Guide to Musicals*, Faber and Faber, 2009 (ISBN 978-0-571-23751-7)

Websites

www.guidetomusicaltheatre.com

Comprehensive guide to musical theatre. It is aimed at people participating in productions of musicals.

www.musicaltheatre.org.uk

Guide to the latest shows in the West End the site also includes the stories behind each theatre show.

www.reallyuseful.com

Website of the entertainment company which produce and coordinate Andrew Lloyd Webber's musicals.

www.youtube.com

Useful for finding and viewing a large range of musical theatre performances.

Unit 6: Music Performance Skills

NB: Learners must complete this unit before starting any of the optional specialist units (Units 10-29). Learners cannot use the assessment evidence produced for this unit as evidence of achievement in any of the optional specialist units.

Delivery guidance

Approaching the unit

In this unit you should encourage learners to develop their music performance skills and apply them to the performance of appropriate repertoire.

Delivering the learning aims

For learning aim A, learners are asked to explore and develop their performance skills. Begin by leading a series of workshops that focus on the development of the singing or instrumental skills of your learners as appropriate. Where learners are undertaking separate tuition – for example, they may be using a peripatetic music specialist – work undertaken in these sessions could contribute to this learning aim. Where they are working as a class, learners could be split into appropriate musical ensembles.

In a typical group workshop, learners might undertake exercises to develop skills and techniques before applying what has been learned to a specific piece of repertoire. For example, a group of vocalists may work on singing simple two or three-part harmonies in thirds before learning an extract from a song that includes backing vocals in a similar style. Learners should ideally be introduced to a range of musical styles across these sessions. For example, female vocalists might be encouraged to perform popular material by a range of girl groups (e.g. The Ronettes, The Sugababes) as well as a repertoire from musical theatre.

Allow learners regular opportunities to review their progress and undertake an initial skills audit to establish a baseline from which to measure improvements. Use this skills audit to develop an action plan. You could devise your own templates to help them focus their thoughts on their strengths and areas for improvement. Remember to encourage them to set short-term achievable targets. For example, a guitarist may decide to extend their technique by learning a new series of chords. Recordings of milestone workshops could be used to help your learners to review and reflect on their skills and the progress they are making, and to critique their own work and that of their peers. Learners could, for example, be given a tick sheet for use when reviewing each other's work. Recordings of class discussions could also be made.

For learning aim B, learners must demonstrate their skills in the rehearsal and performance of musical material. The repertoire chosen for performance will depend on the instruments or voices of the group and the abilities of individual players. A group made up of 'pop/rock' musicians may, for example, decide to prepare and perform three or four songs from different decades of the 20th century. When choosing repertoire for performance, remember to ensure each learner is afforded an appropriate opportunity to demonstrate the full range of skills they have developed. This could, for example, be achieved by each learner preparing a series of solo pieces and/or working as part of an ensemble.

The material should be rehearsed under your direction and you should encourage your learners to develop good habits in rehearsal. Teach them the importance of warming up, focusing on tasks and remaining disciplined during rehearsals. This could be done by asking learners to draw up a list of rehearsal room rules which they then all agree

to follow. Learners should also be encouraged to learn and practise material outside of class and they should be prepared to demonstrate work in progress.

When developing their interpretation of the extract, learners should take into account the stylistic qualities of the music being rehearsed and consider the importance of non-musical elements of the performance, for example, communication with the audience and with others in the ensemble, as appropriate. It may be helpful to show learners live recordings of the work of other musicians to aid their understanding of performance skills and conventions. These viewings could then be followed by teacher-led class discussions in which strengths are identified and suggestions made for improvements.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignments and tasks in the specification.

Unit 6: Music Performance Skills
<p>Introduction</p> <p>Introduce the unit with a group discussion about music performance skills. Briefly outline the scope of the unit and how it links with other units.</p>
<p>Learning aim A: Explore and develop your music performance skills and review your own practice</p> <ul style="list-style-type: none"> • Run a series of teacher-led practical group workshop sessions that focus on the development of music performance skills. Ask learners to participate in warm-ups, employ relaxation and breathing techniques, and use activities to develop their skills. Record several milestone sessions for review and evidencing purposes. • Show selected live recordings of the work of other musicians to the group, followed by a teacher-led class discussion about interpretive skills and stylistic qualities. • Initiate group discussion about progress reviews and target setting. Learners could, for example, be asked to identify one strength and suggest one area for improvement in relation to each learner's progress. • Ask learners to identify areas for personal improvement and draw up an action plan. You may wish to provide a writing frame for the action plan, with headings such as 'Intonation', 'Breath control', 'Musicality' etc., as appropriate. • Arrange for learners to undertake regular individual reviews of their progress and to update their action plan.
<p>Assignment 1: Getting Better*</p>
<p>Learning aim B: Use your music performance skills within rehearsal and performance</p> <ul style="list-style-type: none"> • Lead rehearsals of learners' chosen musical material. Record several milestone rehearsals for review and evidencing purposes. • Prompt learners to learn material and undertake individual practice (as necessary). • Hold group discussion about appropriate staging. Learners should consider the facilities and equipment available to them when undertaking this discussion, and you should guide them towards making appropriate choices. • Learners could take part in teacher-led final rehearsals to perfect their material. Final rehearsals could be recorded and the recordings critiqued by the group. • Record the learners performing the rehearsed piece(s).
<p>Assignment 2: My Audition*</p>

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- o *Unit 1: Individual Showcase*
- o *Unit 2: Preparation, Performance and Production*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

There is a wealth of material available on performance techniques, covering all instruments and the voice. Learners should be guided by their instrumental or vocal teacher as to which might be the most appropriate for them.

Books

Mueller, M., *Guitar Techniques*, Hal Leonard Corporation, 2008
(ISBN 978-1-4234-4272-1)

Sheppard, B., *The Everything Singing Book*, Adams Media Corporation, 2008
(ISBN 978-1-59869-539-7)

Starr, E., *The Everything Rock Drums Book*, Adams Media Corporation, 2009
(ISBN 978-1-59869-627-1)

Websites

www.musicradar.com/totalguitar

<http://voicecouncil.com>

Unit 7: Production Skills for Performance

NB: Learners must complete this unit before starting any of the optional specialist units (Units 10-29). Learners cannot use the assessment evidence produced for this unit as evidence of achievement in any of the optional specialist units.

Delivery guidance

Approaching the unit

It is essential for the delivery of this unit that learners have an opportunity to develop practical production skills for a live performance. Teacher-led practical workshops and technical classes, covering activities such as handling lighting and sound equipment or creating outline designs, are an exciting way for learners to explore and develop their production skills. Production skills can cover design, technical or construction aspects of production roles in the following areas: lighting, sound, costume, makeup, props, masks and set. There is huge scope for your learners to find what really interests them.

Delivering the learning aims

Learning aim A could best be delivered through workshop activities and technical classes, depending on the production role. For example, you could hold a workshop focusing on cutting gels for lanterns. It is important that you give learners the opportunity to acquire skills that are in keeping with professional practice. This can be done through hands-on practical experience. It may be possible to arrange a visit to a local theatre to observe a professional or to have a visit from a practitioner.

Learning aim B could be delivered by focusing on a selected piece of performance work, possibly one that is being undertaken as part of another unit, and asking learners to help with preparations for the production and supporting its live performance to an audience. This is a great opportunity for learners to apply their skills to a specific production role that supports the performance effectively. The techniques and skills developed in the practical classes and workshops can be used by the learners when taking on their specific production role.

To recognise their own achievements and identify areas for development, learners will need your feedback so they can review their own practice. Your feedback could be written or verbal. Teacher-led discussions, facilitated peer-group discussions and peer review could also be useful tools. To review and evaluate their own progress and practice, ask learners to fill in and maintain a working logbook or journal. This could include details of activities that learners have undertaken, and the skills and techniques they have developed and improved. The log could be in written form and include annotated photographs of the learner undertaking practical activities.

Learners will need to progress their personal and teamwork skills as members of a production team, and to gain an understanding of how their role impacts on the performance's effective communication with the audience. How this is done will depend on the production role being undertaken by the learner, but it may include taking part in production meetings, get-ins or get-outs. You could outline key lines of communication within a production team and lead discussion on the skills required.

During the induction period, ensure that learners are aware of health and safety issues relating to production work, and in particular to materials, tools and equipment. Examples include the importance of hygiene when using make-up, and electrical safety when using sound or lighting equipment. It is important that learners know how to work safely to avoid accidents or injury when using design, technical or construction techniques.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignments and tasks in the Specification.

Unit 7: Production Skills for Performance
<p>Introduction</p> <p>Introduce the unit with a group discussion about the role of a production department, e.g. what each role involves and the skills required.</p> <p>Briefly outline the scope of the unit and explain how this unit links with other.</p>
Learning aim A: Explore and develop your technical, design or construction skills and review your own practice
<ul style="list-style-type: none"> • Lead a series of workshop/technical classes that are appropriate for production roles, such as designing a lighting state, preparing lanterns and operating the board. • Use group or individual practical work to help learners develop their skills in their chosen production role in a design, technical or construction capacity. • Ask learners to compile and maintain a logbook or production journal in order to review their own practice and find areas for improvement. This could include written notes from production meetings, notes made at the end of practical sessions and feedback from peers. Teacher observation reports could also be included. As part of this process, ask learners to set targets and create action plans.
Assignment 1: Production Workshops*
Learning aim B: Demonstrate technical, design or construction skills and techniques during a production process
<ul style="list-style-type: none"> • If necessary, set up a fictional production company and allocate a production role to each learner depending on their interests, aspirations and the availability of roles. • Allow learners to take part in rehearsals for a live performance and all other necessary preparations. • Ask learners to compile and maintain a production log that tracks their involvement in the rehearsal process. The log could include a production schedule, a record of attendance at meetings, and notes made about key discussions and decisions. • Record milestone rehearsals, e.g. the dress and technical rehearsal and the performance. This could be achieved through photographs that are then annotated by the learner or through video clips.
Assignment 2: Making the Show Happen*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- o *Unit 1: Individual Showcase*
- o *Unit 2: Preparation, Performance and Production*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Learners will benefit from accessing sources of information that will develop their understanding of production skills and techniques, and increase their awareness of what working as part of a production team involves. They may find it very helpful if they are given the opportunity to see live performances in order to observe production aspects from an audience's point of view.

Textbooks

Freakley, V. and Sutton, R., *Essential Guide to Business in the Performing Arts*, Hodder Education, 1996 (ISBN 978-0-340-65525-2)

This book provides a range of homework-style tasks and activities to cover a variety of performing arts roles.

Palmer, S., *Essential Guide to Stage Management, Lighting and Sound*, Hodder Education, 2000 (ISBN 978-0-340-72113-1)

This book explains and teaches technical methodologies and techniques practised in the professional theatre by the stage management team, lighting and sound designer, or technician. The information is readily accessible and there are plenty of illustrations and photographs to accompany the text. It includes tips and tasks on design ideas.

Websites

It may be helpful to look at sites that explain roles and responsibilities within the performing arts, for example:

<https://nextstep.direct.gov.uk/planningyourcareer/jobprofiles/jobProfile0678/Pages/default.aspx>

Unit 8: The Performing Arts Industry

Delivery guidance

Approaching the unit

This unit will be externally assessed through an online test that requires learners to respond to a range of questions based on the unit content. You should therefore ensure that learners are familiar with the types of organisations and job roles covered in the unit. Give learners the opportunity to consider the purpose of the different organisations and how they relate to each other. Learners should also understand the typical responsibilities of each listed role, the ways in which they contribute to performing arts productions and how they relate to each other.

Try to build activities that use simulated scenarios into the delivery of the unit. Examples of the types of questions can be seen in the sample assessment materials (SAMs) for this unit, which are available along with the specification from www.btec.co.uk.

Delivering the learning aims

For learning aim A, you could initially provide learners with an overview of the five types of organisations listed in the unit. Learners could then work in groups to produce a mind map for each type of organisation, outlining its key features.

When introducing the concept of a venue you could relate the study to examples of theatres, arts centres and multi-use spaces in the learners' own region. Encourage learners to consider and discuss the purpose of each venue type and the types of work typically performed at each, as well as the similarities and differences between them.

Learners could undertake internet research into production companies. The concept of touring is important and learners need to understand the relationships between production companies and the venues in which they perform. A useful activity would be to provide learners with details of tours undertaken by specific production companies, asking them to research the nature of the work being performed and the features of the various venues used. Encourage more able learners to consider why certain types of productions tend to tour to certain types of venues, e.g. taking into consideration the scale of a production and its expected draw and matching this to the size and facilities of a particular venue.

Consider the work of producing theatres, either locally or nationally. Encourage learners to compare the features of these organisations with the receiving theatres already looked at. Draw learners' attention to the fact that some producing theatres also receive work at times and lead discussions on why this might benefit the theatre.

The work of service companies could be introduced via learners' own experience of taking part in theatrical productions. For example, have they been in any shows where costumes, sets, lights and so on had to be hired, bought or made, and how were these decisions made? You could provide learners with a 'shopping list' of items needed for a show and ask them to source these items, commenting on the work of the service companies they find. Ask your learners to find examples of transport companies who support the work of touring companies and consider why such specialist companies might be needed.

Introduce learners to the work of funding organisations by looking at publicity material for productions, such as posters, flyers and programmes, for evidence of funding and/or sponsorship.

The differences between public, private and third-sector funding must be understood; ask learners to group the information gathered into these three categories. Learners should also consider why funding organisations might decide to support specific productions.

The websites of the three unions listed in the specification will provide a wealth of information about these organisations. Learners should discuss the reasons why people working in the industry join unions and the benefits of membership for different types of job roles.

For learning aim B, you could give learners an overview of the different areas of the industry, i.e. performance and creative; technical and production; design; front of house. Learners could create a mind map that outlines the common responsibilities of jobs from each of the areas drawing on their own experiences.

Learners could then produce job profiles for the roles listed, following a standard format. They could then share and discuss their findings with the group.

Learners should have a broad understanding of how people are employed in the industry, e.g. full time, part time, freelance or temporary. You could provide learners with a simulated case study based on a production company that employs a range of workers on different types of contracts to allow learners to explore this.

Learners must consider how each role contributes to the smooth running of the production process. You could provide them with a range of scenarios that allow them to consider why specific duties are important and what would happen if they were not undertaken, or carried out ineffectively.

It is vital that learners understand how everything fits together. They should explore how and why specific industry roles relate to each other, including obvious pairings (such as choreographer and dancer) and some that they might not have thought of. You could give learners 'what if' scenarios to consider, which will help them understand what happens when communication breaks down. For example, what might happen if the stage manager failed to communicate to the front-of-house manager an issue that meant the show would have to start late?

Getting started

This provides you with a starting point for one way of delivering the unit. Suggested activities are provided that help learners prepare for the online assessment.

Unit 8: The Performing Arts Industry
<p>Introduction</p> <p>Introduce this unit via a group discussion where learners explore their present understanding and experience of the performing arts industry. This could be linked to their experience of amateur or school/college productions. Explain that this unit will be assessed by an external online test.</p>
Learning aim A: Understand different types of organisations in the performing arts industry
<ul style="list-style-type: none"> ● Ask learners to produce a mind map outlining the key features of the five types of organisations listed in the unit. ● Encourage learners to research a range of performing arts venues locally or nationally, creating profiles of receiving theatres, arts centres and multi-use spaces. ● Ask learners to research the nature and purpose of different types of production companies, e.g. dance, theatre in education, children's theatre, musical theatre. ● Give learners details of a tour by a specific production company and ask them to research the nature of the performance and the types of venues visited. ● Give learners outlines of a number of different types of touring productions. Ask them to match them to the most suitable venues from a list provided. ● Ask learners to outline details of a producing theatre and a receiving theatre and describe the similarities and differences. ● Give learners a 'shopping list' of items needed for a show, then ask them to source the items and produce an outline of the companies they find who stock the items. ● Give learners a range of publicity material for theatrical productions. Ask learners to note how the productions are funded, and whether this is by public, private or third-sector organisations. ● Give learners simulated case studies and ask them to suggest possible sources of funding from across all three sectors. ● Ask learners to produce an outline of the functions and the benefits the three unions offer to members.
Learning aim B: Understand job roles in the performing arts industry
<ul style="list-style-type: none"> ● Ask learners to create a mind map that outlines the common responsibilities of jobs from each of the areas listed in the unit. ● Encourage learners to produce a detailed profile for each job role that explains its associated responsibilities at the various stages of the production process. ● Give learners a simulated case study for a production company that employs a range of workers on different types of contracts and encourage discussion about the differences. ● Give learners scenarios that allow them to explore the importance of specific duties to the smooth running of the production process. ● Give learners scenarios that allow them to consider how job roles interrelate and why effective communication is important for those working on a production.

Unit 8: The Performing Arts Industry

Preparing for the test

The unit is externally assessed by Pearson using an on-demand 60-minute onscreen test. The test consists of:

- objective questions
- short answer questions.

Where appropriate, questions contain graphics or photos. An onscreen notepad is available for making notes.

The maximum mark available for the test is 50.

The test will cover all aspects of the specification over a number of examination series and is designed to enable learners to demonstrate their knowledge and understanding of the unit content.

It will be useful for learners to practise completing answers in the class environment to reinforce learning and develop test technique. You could set test-style questions for homework on a regular basis as each part of the specification is covered, as further useful practice.

You should set aside time for final revision for the test. It would be useful for your learners to complete a past or sample test before they sit the live test so they are fully aware of what they will need to do in test conditions. This experience will also give them the opportunity to practise using their time effectively and build their confidence.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- *Unit 2: Preparation, Performance and Production*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Freakley, V. and Sutton, R., *Essential Guide to Business in the Performing Arts*, Hodder Education, 1996 (ISBN 978-0-340-65525-2)

This book provides a range of homework-style tasks and activities to cover a variety of performing arts roles.

Hawkins, T. and Menear, P., *Stage Management and Theatre Administration*, Phaidon, 1988 (ISBN 978-0-714-82516-8)

Palmer, S., *Essential Guide to Stage Management, Lighting and Sound*, Hodder Education, 2000 (ISBN 978-0-340-72113-1)

This book explains and teaches the technical methodologies and techniques practised in the professional theatre by the stage management team, lighting and sound designer or technician. The information is readily accessible and there are plenty of illustrations and photographs to accompany the text. It includes tips and tasks on design ideas.

Websites

Theatres:

www.brightonarena.co.uk
www.colchesterartscentre.com
www.drurylanetheatrelondon.com
www.theatreroyal.co.uk
www.thenec.co.uk
www.warwickartscentre.co.uk
www.wyp.org.uk

Production companies:

www.bigbrum.org.uk
www.complicite.org
www.nationaltheatre.org.uk
www.rambert.org.ukwww.sjt.uk.com
www.takeawaytheatre.co.uk

Service companies:

www.harveysofhove.co.uk
www.soundbarriersystems.com
www.stagefreight.com
www.whitelight.ltd.uk

Funding organisations:

www.artscouncil.org.uk
www.lotteryfunding.org.uk

Unions:

www.bectu.co.uk
www.equity.org.uk
www.musiciansunion.org.uk

Unit 9: Performance in Context

Delivery guidance

Approaching the unit

For this unit you can select from across the performing arts disciplines to choose a work that will engage and inspire your learners. You can teach the wider social and historical context in a variety of ways to help learners understand when and why a piece of work was created.

It will be possible for you to explore the wider context through practical activities, although the focus of the unit is a theoretical examination of the selected work. You could link this to performance work created as part of other units studied.

Delivering the learning aims

The piece of performing arts repertoire that you choose will be at the heart of all the teaching and learning for this unit, so it is essential that your learners engage with the selection from the start.

For learning aim A, the teaching of the historical context is to give learners an understanding of the factors that may have influenced the creation of the work. It may be helpful to select a piece of work that has a controversial aspect in terms of its wider context that learners can respond or react to. This could be a way of arousing their interest and helping them to develop ideas about how such an issue is relevant to today's audiences when it comes to learning aim B.

For example, if you selected the play *The Crucible*, you could explore the context of the witchcraft trials that were ongoing at the time. You could pose a question such as 'Does today's society persecute people or groups of people?' Learners could improvise short scenes that explore this theme and subsequent group discussions could help them to identify argument and counter-argument. Do they think the playwright, Arthur Miller, wanted people at the time to question events, or was his play supporting them?

Another possible example might be *Cabaret*; learners could select extracts or a theme to create their own performance piece.

Individual learners or small groups could prepare oral presentations covering different aspects of the context for learning aim A. They could include the notes and images used to explore this context in a scrapbook and annotate them to demonstrate their understanding.

Once learners understand the work, they will be better placed to present their ideas of how and why it is relevant today, for learning aim B. You will need to support them to consider how this piece might be best performed to modern audiences. For example, would the language need to be changed, the points of reference updated or the music for a piece of dance altered? Ideas and proposals should be realistic and link to today's wider context. You may need to outline the considerations, including cultural, political and economic factors, that your learners should contemplate.

Learners may find it challenging to look at a performing arts piece theoretically. You could explore the considerations in a practical way to help them engage with the material. For example, learners could improvise the plot or story or select key characters or themes to improvise around. It may be helpful if a production of the selected work is available for learners to experience.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 9: Performance in Context
<p>Introduction</p> <p>Discuss with learners the idea that the performing arts repertoire is not created in a vacuum, and that they should understand what can influence a writer, composer or choreographer when they are creating a new work. Explain that learners will have the chance to learn about why a selected piece of work was created, and to suggest what they would do to put across the message or ideas in the work to a modern audience.</p>
Learning aim A: Explore the historical context of a chosen piece of performance material
<ul style="list-style-type: none"> • You could commission your learners to act as a theatre company and prepare a work for a historical festival set in a local town. • Learners should keep a scrapbook to show their exploration of the historical context of the chosen performance material. • Give learners the details of the play you have selected and see what they know about it, what their first impressions are and so on. • You may want to select extracts and ask learners to prepare them for a workshop-style performance and subsequent discussion of the issues and themes.
Learning aim B: Consider why a chosen piece of performance material might still be relevant today
<ul style="list-style-type: none"> • To prepare learners for their presentations of why the work is still relevant today, it will be helpful if they have completed scrapbooks for learning aim A. Learners could select key points from these to use as examples in their presentations. • Learners could present the ideas they select for their proposed modern adaptation using presentation software such as PowerPoint®, with images and statistics taken from their research to qualify their ideas. The exploration included in the scrapbooks should be used to inform their suggestions, linking the historical context to their proposed adaptations where possible. • You could show learners how to reference their research sources and to explain why they have used some sources and not others – what supports their argument/ideas for their suggested adaptation?
Assignment 1: Then and Now*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- *Unit 7: Production Skills for Performance*
- *Unit 13: Multimedia Performance*
- *Unit 15: Performing Scripted Plays*
- *Unit 16: Contemporary Dance Techniques*
- *Unit 17: Exploring Urban Dance Styles*
- *Unit 18: Jazz Dance Techniques*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Fischlin, D. and Fortier, M., *Adaptations of Shakespeare: An Anthology of Plays from the 17th Century to the Present*, Routledge, 2000 (ISBN: 978-0-415-19894-3)

A collection of Shakespeare adaptations that could be further explored or adapted to link to a specific assignment, theme or target audience.

Masteroff, J., Ebb, F., Kander, J., *Cabaret: The Illustrated Book and Lyrics*, Newmarket Press, 1999 (ISBN: 978-1-557-04383-2)

A useful resource for students staging a version of *Cabaret*.

Russell, W., *Blood Brothers – A Musical*, Methuen Drama, 1995 (ISBN: 978-0-413-69510-9)

An example of a work that could be studied by drama or musical theatre students.

Shakespeare, W., *Macbeth*, OUP, 2009 (ISBN: 978-0-198-32400-3)

An example of a play written in the 17th century; could be used as a site-specific piece or as a historical link to one of the themes included in the play.

White, M., *Staging a Musical (Theatre Arts)*, Routledge, 1999 (ISBN: 978-0-878-30108-9)

This helpful book is a useful insight for all musical theatre students.

Young, R., *Ten-Minute Plays for Middle School Performers: Plays for a Variety of Cast Sizes*, Meriwether Publishing, 2008 (ISBN: 978-1-566-08158-0)

A selection of short texts that could be used to teach structure and character, which reach out to modern audiences.

Zarrilli, P., McConachie, B., Williams, G. and Sorgenfrei, C., *Theatre Histories: An Introduction*, (paperback) Routledge, 2010 (ISBN: 978-0-415-46224-2)

Provides anyone studying theatre with an understanding of its development, displayed in a visual and engaging way.

Websites

http://newperspectives.co.uk/production/lark_rise_to_candleford

Website of a theatre company that has adapted *Lark Rise to Candleford*.

www.huffingtonpost.com/regina-brooks/taking-timeless-classics_b_491540.html

Regina Brooks, author of *Writing Great Books for Young Adults*, discusses the challenges of engaging young people with classics. It contains examples and links to other sources.

www.txstate.edu/news/news_releases/news_archive/2010/09/Electra092010.htm

An example of how a theme from a Greek classic, revenge, is still relevant today. The article gives an overview of a dance/drama production.

www.digitaltheatreplus.com

Insights from a director's interview about the historical context and current relevance of a piece of performance.

Unit 10: Movement Skills

NB: Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

Delivery guidance

Approaching the unit

This unit should have a practical emphasis; encourage learners to explore and discover how the body moves in space. Whether this is done from an acting or dance perspective, this unit will allow learners to experiment with the mechanics of movement and ultimately demonstrate their findings.

Delivering the learning aims

Learning aims A and B are closely related and the specific techniques you select for learners to develop will depend on the areas of expertise in your centre, but it is expected that learners will take part in activities across a variety of movement styles.

You could deliver learning aim A through teacher-led practical workshops, designating tasks to individuals, pairs or groups. You should instruct, explain and demonstrate movement components as you go along. Review and discussion are important too, so regular recording of tasks and findings are essential. Peer and teacher feedback will enhance development and confidence, whether verbal or written.

For learning aim A, the emphasis is on exploration and experimentation, and you should essentially encourage learners to experience movement from each of the four components: Relationships, Actions, Dynamics and Space (RADS). It may be a good idea to introduce each component in stages. Although they will interrelate, this will aid learners' comprehension. You may need to explain each component, so that learners have some understanding of how their practical discoveries link to the terminology.

It is important that learners are safely warmed up before embarking on physical activities. Warm-ups for this unit could be in the form of an aerobic-style cardio session, or games that will prepare the body for strenuous exercise. Because physical skills are required for learning aim B, delivering technique exercises could be advantageous to physical development. You might want to give further explanation about safe practice, particularly relating to elevation work and moving in and out of the floor. Spatial awareness is also worth discussing when working in groups.

Starting with the relationships component, you could ask learners to work with a partner and focus on an emotion such as anger. You might allocate each pair two different relationships to focus on, in order to communicate a given theme. Ask them to create a short phrase of dialogue with movement or a phrase of dance that conveys the emotion. You could film each group and then use this to discuss how successfully learners have achieved their goal. How well did they communicate the emotion? Why? Did they use facial expression and body language to help achieve this? Facilitate a peer discussion so that learners can verbally examine their findings.

A practical activity related to actions might be 'How many different types of jump can you do?'. Encourage learners to use notebooks to document their findings, which might include photographs. An alternative (and more complex) task would be to ask learners to look at the five different types of elevation and try out as many as they

can for each category. Learners could film each other and view the clips at the end of the session. You could also introduce a competitive element, with a small prize for the largest number of jumps, for example.

For dynamics, look at the four separate elements at first, to aid clarity. First you could focus on time, by standing in a circle with your group. In turn, each person makes a sudden movement. Discuss why it is sudden; what gives it that quality? You can then do the same with sustained movements, and so on. When learners are demonstrating understanding of dynamics, teach them a basic motif/use an existing extract from a play and then ask them to play around with the qualities of the movements in groups. They can then share their work at the end of the session.

For the space component, you could ask learners to work in small groups to meet the challenge of finding as many tableaux (still positions) as possible, considering use of level and direction. Try introducing props to help learners explore dimensions. A table or chair can support your explanation of more tricky concepts, such as planes. In addition, these props can provide exciting opportunities for learners to improvise around the concept of space. Let them explore 'under', 'over', 'around' and 'through', for example. You could also ask learners to draw a floor pattern/shape and then give them time to experiment with how they can move along the lines and curves they have created.

Although performance is not key in this unit, learners must be able to demonstrate physical and interpretative skills with confidence.

Learning aim B will focus on demonstrating understanding of practical knowledge gained in earlier sessions. Rather than engaging in short tasks for experimentation purposes, this will give learners the opportunity to get their teeth into a lengthier piece, which can be rehearsed before performing it to an audience. This piece could be developed by the learners themselves, to give them ownership of the material.

There is a diverse range of material for learning aim B that you can encourage learners to perform, depending on their ability and interests. For example, you may have set a task in which learners explore how posture, gesture and isolated movements can enhance mask work for learning aim A. This might then lead into them demonstrating this by participating in a piece of commedia dell'arte for learning aim B. To help learners focus on physicality, you could set them tasks to study the body and how it conveys emotion. Get them to think of the body in three parts (upper, middle and lower) and consider how each section moves when displaying 'grief', for example. You can help learners to focus on interpretation by setting tasks that look at the face in isolation, such as showing emotion solely through facial expression. Get them to exercise all parts of the face in the expression of an emotion. Let them see what impact it has when the face and body give out conflicting messages (upper body – happiness, middle and lower – sadness) This will help them to see how closely facial and bodily expressions interrelate.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 10: Movement Skills
<p>Introduction</p> <p>Introduce the unit with a brief discussion about the components of movement. Show selected clips of different types of movement, e.g. mime, dance or physical theatre.</p>
<p>Learning aim A: Explore the main components of movement</p> <ul style="list-style-type: none"> • Discuss relationships in movement. Give examples and ask learners to participate in tasks such as selecting an emotion and two types of relationship at random and then get them to create a short phrase based on this. • Discuss actions in movement. Give examples and ask learners to participate in tasks such as asking them to pick eight actions and link them with transitions. • Discuss dynamics in movement. Give examples and ask learners to experiment practically by creating a short piece of mime that shows them getting dressed and ready for school. • Discuss space in movement. Give examples and ask learners to improvise with props such as a table, chair, suitcase, scarf or newspaper. • For each session above, review, film, observe, discuss and evaluate progress and findings before moving on.
<p>Learning aim B: Demonstrate and apply the main components of movement using physical and interpretive skills</p> <ul style="list-style-type: none"> • Learners could start by participation in technique classes, building up physical skills through repetition of simple exercises. • You could give learners choreographic tasks in small groups. They could extend teacher material or memorise an existing piece of repertoire. • Rehearsal for performance – learners should repeat material so that it is established in their movement memory. They should concentrate on physical skills as well as facial expression. • Learners could demonstrate their knowledge by showcasing their work in a short performance. This might be to an invited audience, for staff or peers. • Help learners review their progress by watching recordings of rehearsals as well as the performance itself. Encourage them to set targets for improvement.
<p>Assignment 1: Explore, Develop and Perform*</p>

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- *Unit 3: Acting Skills*
- *Unit 4: Dance Skills*
- *Unit 12: Exploring Improvisation*
- *Unit 15: Performing Scripted Plays*
- *Unit 16: Contemporary Dance Technique*
- *Unit 17: Exploring Urban Dance Styles*
- *Unit 18: Jazz Dance Technique*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Ashley, L., *Essential Guide to Dance* (3rd Edition), Hodder Education, 2008
(ISBN: 978-0-340-96838-9)

This book provides clear explanations of choreography, performance and appreciation of dance, as well as recent examples of new set works and choreographers.

Howell, J., *Stage Fighting: A Practical Guide*, The Crowood Press, 2008
(ISBN: 978-1-847-97046-6)

Plenty of tips about stage fighting with the technicalities explained.

Kaltenbrummer, T., *Contact Improvisation*, Meyer & Meyer Sport UK, 2003
(ISBN: 978-1-841-26138-6)

The fundamentals of contact for dance and dance theatre. Many practical examples are included, plus exercises and instructions on how to lead a workshop.

Kipnis, C., *The Mime Book*, Meriwether Publishing, 1989
(ISBN: 978-0-916-26055-2)

Useful for explaining the techniques of mime.

Newlove, J., *Laban for Actors and Dancers: Putting Laban's Movement Theory into Practice: A Step-by-step Guide*, Nick Hern Books, 1993 (ISBN: 978-1-854-59160-9)

A helpful guide to Laban's theories.

Reeve, J., *Dance Improvisations: Warm-Ups, Games and Choreographic Tasks*, Human Kinetics, 2011 (ISBN: 978-1-450-40214-9)

Dance improvisation explained, packed with improvisational tasks and useful visual photographs for dance.

Rudlin, J., *Commedia Dell'Arte: An Actor's Handbook*, Routledge, 1994
(ISBN: 978-0-415-04770-8)

Clear and simple to follow.

Sabatine, J., *Movement Training for the Stage and Screen*, A & C Black, 1995
(ISBN 978-0-713-64181-3)

Useful information from characterisation to relaxation exercises, with illustrations.

Journals

The *Dance Theatre Journal* website is useful for keeping up to date with research into movement (e.g. choreological studies).
www.trinitylaban.ac.uk

Unit 11: Devising Performance Work

NB: Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

Delivery guidance

Approaching the unit

Here you can provide a specific stimulus that will engage your learners with a particular issue or theme, or that leads them to work within a specific style or genre. You will need to give learners opportunities to explore the stimulus practically and to use strategies to create a short performance. You should take on the role of director, choreographer or another person in charge of the performers in order to create a piece that can be performed to an audience.

Delivering the learning aims

For learning aim A, the creative stimulus could be textual, visual, aural or abstract, and the specification content outlines examples for each of these. Small groups of learners could each use a different stimulus, or all groups could use the same one. Working in small groups, learners could make mind maps based on their first thoughts when they were given the stimulus. Learners could then choose key words or images from the mind maps to answer questions such as 'what', 'who', 'where', 'when' and 'why' to give themselves a framework to start from. You should support learners to consider the target audience for their work, for example, the general public, their peer group or young children.

Once a target audience has been identified, encourage learners to decide what effect they want their performance to have on the audience. Do they want to teach a safety message to young children, use shock tactics to communicate with their peer group about a specific issue or promote their school to the wider community, for example? You may need to outline for learners the resources that will/will not be available to them. For example, is the performance to be in a classroom space with the option of a PowerPoint® presentation as a backdrop, or in a studio space with a sprung floor and lighting? Ask learners to consider these details as they devise the work; this will inform their decisions and choices, and help manage their expectations of the performance outcome. Learners may find it helpful, as part of the structure and development of their work, to consider the following questions: Where is our performance set? When is it taking place? Which characters/roles are to be included? It may also be helpful for them to complete a storyboard or a diagram of sequences to outline the order.

For learning aim B, once the framework is in place, you will need to guide your learners through a rehearsal and refinement process. You could set milestones with them to make sure the work is refined, polished and ready for a performance, rather than being an unfinished set of changing ideas. You could set the length of the performance in light of the group size and their style of work.

One of the challenges many learners face when devising performance work is that they may want to start again with new ideas when something isn't developing as quickly as they would like. If you take on the role of director, choreographer or similar, it will be possible for you to help learners move forward by offering them solutions and strategies to keep the focus of the piece and to build a coherent performance for the selected target audience.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 11: Devising Performance Work
<p>Introduction</p> <p>Give your learners a specific stimulus. Explain that they will have the opportunity to explore their ideas as an individual and as part of a group, and then create a performance using the skills and techniques they have developed in other units to devise a performance work for a particular target audience. Recap the key considerations of devising work.</p>
<p>Learning aim A: Explore, develop and shape material for a devised performance</p> <ul style="list-style-type: none"> • You could ask your learners to develop a piece of reminiscence performance. You could provide recordings or scripts of conversations as starting points. • You could introduce the stimulus all at once or bit by bit in order to let your learners create characters, place, and time and to understand what is to be communicated. • Learners will need to create a framework to work from. • For the material to be developed and shaped into a coherent performance, it will be necessary to support learners with performance skills and strategies to work from.
<p>Learning aim B: Rehearse and perform devised material</p> <ul style="list-style-type: none"> • When the structure is in place for the piece, it is important to direct learners to rehearse the work to achieve a suitable standard for the performance. • Set clear objectives for rehearsals; this will keep a focus on the refinement of the piece. • A rehearsal in the performance space would be a good idea if at all possible. • The performance event should be recorded as assessment evidence. It can be helpful to gather feedback from the audience, too.
<p>Assignment 1: Reminiscence*</p>

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- *Unit 2: Preparation, Performance and Production*
- *Unit 5: Musical Theatre Skills*
- *Unit 10: Movement Skills*
- *Unit 12: Exploring Improvisation*
- *Unit 16: Contemporary Dance Techniques*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Boal, A., *Games for Actors and Non-Actors*, Routledge, 2002
(ISBN: 978-0-415-26708-3)

Contains drama games that can develop trust, group work and creativity.

Graham, S., *The Frantic Assembly Book of Devising Theatre*, Routledge, 2009
(ISBN: 978-0-415-46760-5)

Provides starting points and strategies for devising movement and drama.

Oddey, A., *Devising Theatre: A Practical and Theoretical Handbook*, Routledge, 1996
(ISBN: 978-0-415-04900-9)

A good resource for teachers, both new and experienced, looking to build their knowledge and understanding of devising performance work.

Unit 12: Exploring Improvisation

NB: Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

Delivery guidance

Approaching the unit

An active and experimental approach is required for this unit, with time allowed for learners to explore and take risks that can build confidence, relationships and approaches. Encourage learners to respond to a variety of different stimuli and concepts, as the emphasis is on building improvisational skills through practical responses.

The unit should have a practical emphasis, where you encourage learners to experience, explore and ultimately perform their improvisations. Regular participation in structured workshops is key. Consider using guest teachers, visiting professionals, companies and workshops, and watching videos and shows as well as live improvisation. Encourage learners to observe and make comments on peer responses and choices; this is beneficial for the development of their own spontaneity.

Delivering the learning aims

Learners can often struggle with creativity. Using improvisation in classes and workshops can improve learners' confidence and innovation skills. This unit can develop a learner's responses to different stimuli as well as challenge their understanding of their own practice whether as a dancer, actor or performer. Bear in mind that much of their learning will be based on interactions with and observations of their peers.

Ensure that obvious health and safety rules are followed. When improvising, for example, learners should not jump on an unsprung floor, stretch in a cold space, move around dangerous obstacles or lift each other if the ceiling is too low. You will need to cover health and safety as a separate issue with your learners before you start and especially with regard to the contact improvisations.

Across learning aims A, B and C, the process of improvisation requires rapid response and sophisticated thought. You could encourage learners to make an initial response to stimuli, then give them time to expand and explore these responses and new reactions. You could do this through a range of methods including workshops, structured improvisation, responses to taught material and even games, which are equally relevant to both dance and drama. It will be essential to capture the essence of improvisation and it would be good practice to video most workshops.

You could lead learners in a series of workshops and classes with a clear structure. In this way they will become familiar with warming up, playing games, exploration, watching peers, performing and safe practice.

Your feedback and guidance to progress learning may be verbal. You may choose to set the group a target at the beginning of a class, which can then be reviewed at the end. You could provide each learner with a checklist of stimulus and improvisation techniques, which they can tick off once they have investigated each one.

You could assist learners by setting improvisational tasks such those described in some of the books listed in the resources section. You could encourage learners to experiment with a prop, passing it around the whole group to gather many responses. Later, ask smaller groups to do the same with a different prop.

Learners will need to build their confidence and gain an understanding of how to perform for an audience. You could give them the opportunity to perform regularly in informal sharing of work, for example in front of staff, peers or an invited audience. This will help to prepare them for larger-scale events.

Learning aims A and B will mostly be delivered through improvisation classes and workshops. Although teacher-led sessions are the main focus of this unit, let the learners take some ownership of their work. You may wish to let them choose a starting point, style or technique that you explore, or ask them to bring in a stimuli, lead a task or demonstrate ideas. The emphasis here is on exploration. You may find some obvious responses, but encourage learners and they will surprise you.

Learning aim C will focus on improvisation for performance purposes, looking at clear communication in the body and the use of acquired improvisation skills. As there are many possible approaches, you may want to cover more than one. Some learners with a real flair for dance and mime may want to develop clowning skills, for example, whereas more physical learners might want to explore physical theatre and dance styles such as Cunningham. Learners will rehearse and then perform pieces. This may be informal, within class time or could be a more formal performance in a theatre space. Learners need to consider the performance space, running time and target audience, and the performance also needs to be recorded.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 12: Exploring Improvisation
<p>Introduction</p> <p>Introduce the unit with a brief discussion about improvisation skills and techniques, supported by video clips. Explain the structure of a workshop, including health and safety considerations and etiquette.</p>
Learning aim A: Explore spontaneous responses to stimuli
<ul style="list-style-type: none"> • Arrange a series of workshops that allow learners to explore, take risks and improvise as a whole group. • Encourage learners to be professional, e.g. to wear correct clothing and consider health and safety implications. • Ask the learners to create a short piece of structured improvisation from what they have learned so that they have ownership of the work.
Learning aim B: Develop skills and techniques for improvisation
<ul style="list-style-type: none"> • Organise learners into smaller groups to explore an idea of their choice. Give learners taught materials and structures, with instruction and demonstration of the choice of stimuli. A guest professional or company is an option. • Ask the learners to help in setting the relevant improvisational tasks so that they have ownership of the work. • Help the learners to improve their technical and performance skills by rehearsing in groups, videoing, setting targets and through whole-group discussion. • Learners could perform to an audience, even if this is in a studio setting.
Learning aim C: Use improvisation skills in performance
<ul style="list-style-type: none"> • Consider the use of improvisation skills in performance in a way that best works with your learners. • Use the exercises and sequences from above to warm up quickly and efficiently. • Give instruction and demonstration of the two choices. A guest professional or company is an option. • Ask the learners to help in the choices and construction of the piece so that they have ownership of the work. • Help the learners to improve their technical and performance skills by rehearsing in groups, videoing, setting targets and whole-group discussion.
Assignment 1: The Freedom to Improvise*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- o *Unit 1: Individual Showcase*
- o *Unit 2: Preparation, Performance and Production*
- o *Unit 3: Acting Skills*
- o *Unit 4: Dance Skills*
- o *Unit 10: Movement Skills*
- o *Unit 11: Devising Performance Work*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Blom, L. A. and Chaplin, L. T., *The Moment of Movement: Dance Improvisation*, Dance Books, 2000 (ISBN: 978-1-852-73009-3)

Introduces the notion of improvisation with plenty of guidance and questions answered for teachers.

Boal, A., *Games for Actors and Non-Actors* (2nd Edition), Routledge, 2002 (ISBN: 978-0-415-26708-3)

Contains drama games that can develop trust, group work and creativity.

Johnstone, K., *Impro for Storytellers*, Faber and Faber, 1999 (ISBN: 978-0-571-19099-7)

A useful resource for developing textual improvisation.

Johnstone, K., *Impro: Improvisation and the Theatre*, Methuen, 2007 (ISBN: 978-0-413-46430-9)

The fundamentals of drama improvisation in the theatre explained.

Kaltenbrummer, T., *Contact Improvisation*, Meyer & Meyer Sport UK, 2003 (ISBN: 978-1-841-26138-6)

The fundamentals of contact for dance and dance theatre. Many practical examples are included, plus exercises and instructions on how to lead a workshop.

Reeve, J., *Dance Improvisations: Warm-Ups, Games and Choreographic Tasks*, Human Kinetics, 2011 (ISBN: 978-1-450-40214-9)

Dance improvisation explained, packed with improvisational tasks and useful visual photographs for dance.

Swale, J., *Drama Games for Classrooms and Workshops*, Nick Hern Books, 2009 (ISBN: 978-1-848-42010-6).

Packed with drama improvisation games to develop trust, group work and creativity.

Unit 13: Multimedia Performance

NB: Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

Delivery guidance

Approaching the unit

Here you can encourage learners to explore the possibilities for creating and performing new and innovative theatre, combining live performance on stage with other media such as video, animations and ICT presentations. You should focus on practical experimentation with mixed media in performance, understanding its use and potential and culminating in learners undertaking a multimedia performance to an audience.

Delivering the learning aims

For learning aim A, you may wish to deliver the learning through a series of practical introductory workshops. These could start with you showing learners examples of multimedia in performances. Practitioners' websites are often a good source of information (see the resources section), and visits to shows and multimedia work in art galleries may also provide inspiration.

You could allow learners to experiment with the use and effects of mixed media in a workshop setting. Depending on available resources and technical support, experiments might include exercises integrating video projections (pre-recorded content and/or live signal feeds) with live performance (acting, devised scenes, physical theatre, dance or music); combining projections of photographic, textual or graphical images with live performance; integrating ICT such as social networking, computer animations, 'virtual worlds' with live performance, and so on. You could facilitate these experiments by giving learners scenarios requiring a multimedia response to particular staging requirements (for example, how could the romance between Romeo and Juliet be shown to reflect the digital age?), representing locations and characters 'beyond the world on stage', flashbacks, representing internal states of mind or presenting particular moods, atmospheres or aesthetics.

Alternatively, you might approach learning aim A through direct experimentation relating to the performance planned for learning aim B with the different multimedia techniques explored as part of the production or devising process.

You should use workshops and rehearsal to ensure that learners are able to integrate multimedia content successfully with their live action. Exploratory work should address this by allowing learners to explore the effects created by, for example, live actions in reaction or response to media content, such as dialogue between onstage characters and characters on video; or where actions and movements complement or contrast with recorded sound, dialogue or text; or where actions complement, or are juxtaposed with projected images, films or computer animations.

Encourage learners to participate actively in exploratory activities and the generation of ideas. You can facilitate participation by using group discussions, planning and brainstorming sessions, and by asking learners to keep logs, files or blogs to chart their ideas and experiments.

Learners should contribute to the selection, development, production and integration of multimedia in a planned live performance event for learning aim B, building on the work done for learning aim A. This may be group work, or individual work where learners work as solo performers with mixed media, and will involve learners developing and shaping ideas and content for the performance.

Explorations and performance generated for this unit may be of newly devised material, or an interpretation of existing texts or repertoire, 'imagined' using multimedia techniques.

You may find it necessary to direct and facilitate the development process. Learners may also require technical support to help realise their ideas and to ensure safe working practices – this support may come from staff technicians and/or learners' peers. In developing performance material, your learners will also need to take responsibility for communicating their ideas, intentions and technical requirements to their peers and other personnel. To complete this learning aim, each learner will need to provide the rationale and justification for their selection and use of multimedia content in the planned performance. This can be assessed through a range of media, such as blogs, video diaries or written logs.

Learning aim B requires learners to take part as performers in the multimedia event they have planned, prepared and rehearsed. Here their creative intentions and rehearsals will come to fruition in a performance to an audience. The devising and preparation process you have led them on so far should have ensured that their ideas are viable, achievable and have a clear rationale. Rehearsing and refining the work throughout the delivery process outlined above will ensure that learners are able to perform with their chosen multimedia content, using relevant performance skills, whether as actors, dancers or musicians, leading to a meaningful and successful integration of 'in-the-flesh' performances with electronic and digital media, artefacts and recordings.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 13: Multimedia Performance
<p>Introduction</p> <p>Introduce the unit by exploring and defining 'multimedia performance', with examples taken from practitioners' websites, reviews of productions or visits to see multimedia content in shows or galleries. Ask learners to investigate and discuss the work of existing practitioners and performances where multimedia is used.</p>
Learning aim A: Explore and develop a performance integrating live action with other media
<ul style="list-style-type: none"> ● Lead workshops and practical exploration covering research, devising techniques and activities to generate the content and structure of a planned performance. ● As you lead workshops and explorations, ensure that learners practise use of relevant performance skills in relation to the media being incorporated. ● Development will include filming, editing, sound recording, mixing, and working with other learners/staff to generate ICT content and animations. ● Lead and direct rehearsals where the planned material is shaped and refined in preparation for performance to an audience. ● Ensure that each learner keeps an updated production file (this could be a written journal, a blog or a video diary). ● Lead and direct rehearsals to ensure that learners have rehearsed and refined the relevant performance skills in keeping with the creative intentions of the production and that they integrate successfully with the multimedia elements.
Learning aim B: Take part in a multimedia performance
<ul style="list-style-type: none"> ● Outline to your learners that they will need to perform the roles they have developed to an audience; they must also ensure that their performance integrates successfully with the multimedia content. ● Lead and support in the capacity of director by providing director's notes and feedback to help learners develop and refine their performance. ● Along with technical support staff, support the performance and realisation of learners' creative intentions by ensuring the quality and functionality, as well as the safe implementation of multimedia content.
Assignment 1: 'Our Virtual Town' *

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- *Unit 2: Preparation, Performance and Production*
- *Unit 11: Devising Performance Work*
- *Unit 19: Design Planning for Performance*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Goldberg, R., *Performance Art: From Futurism to the Present* (3rd Edition), Thames & Hudson, 2011 (ISBN: 978-0-500-20339-2)

Looks at the history of experimental theatre and practitioners since the 1900s, with documentary accounts and images of experimentation and innovation.

Oddey, A., *Devising Theatre: A Practical and Theoretical Handbook*, Routledge, 1996 (ISBN: 978-0-415-04900-9)

A good resource for teachers, both new and experienced, looking to build their knowledge and understanding of devising performance work.

Websites

The following is a selection of well-established multimedia performance and performance art company websites, with documentaries and examples of their pioneering work in the use of film and other media in live performances.

www.blasttheory.co.uk

www.forced.co.uk

www.forkbeardfantasy.co.uk

www.randomdance.org

www.stanscafe.co.uk

www.stationhouseopera.com

www.thewoostergroup.org

www.thirdangel.co.uk

www.uninvited-guests.net

Unit 14: Voice and Speech for Performers

NB: Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

Delivery guidance

Approaching the unit

Delivery of this unit should include technique classes, an understanding of the basis of good speech and the testing of those elements through performance conditions.

Delivering the learning aims

For learning aim A, lead a series of workshops with your learners that explore the theory of voice along with exercises that develop learners' vocal practice. You could set tasks to underpin their understanding of voice production, for example, a session on the theory of the action of the lower ribs would be a useful part of a practical session devoted to developing flexibility and power in breathing. Each component of practice should be built through a series of exercises from which the learner could develop a set of drills to include in their own work on vocal development.

Make your learners aware that the directed sessions are only one small part of a long process and that if they wish to improve as performers they must continue to develop their voice. The ability to master aspects of the voice will throw up challenges for both you and your learners. Each step of voice development may require some element of individual support from you. Learners' voice development processes may vary considerably, starting with issues of posture and relaxation, and affecting the accurate delivery of particular speech sounds.

Encourage learners to maintain a practice log on the theoretical aspects of voice production, as well as directed and self-devised exercises. Learner-devised routines are often some of the strongest approaches to vocal development and can include song, poetry and nonsense exercises such as 'tongue twisters', that explore the delivery of particular sounds. From this mix of material, each learner should develop their own set of exercises to support their own voice and deal with individual issues. For instance, if learners have quiet and unsupported voices, they should spend more time on breath capacity and control; if they have imprecise diction, they should spend more time on making the organs of speech work more precisely. When a learner feels in control of their voice they will feel able to tackle any vocal challenge.

Each learner's practice log should contain an honest record of their development (in the style of a journal) and match each stage to the exercises that helped them gain confidence and control, allied to feedback and set targets. These could include mini-assignments related to incremental development.

The practice log could also include audio material and other useful records such as photographs of a learner's postural development over a period of time. If you take this approach, encourage the learner to wear consistent clothing such as rehearsal 'blacks' photographed against a neutral background.

This unit is the start of a much longer process for learners, where they should be prepared to work outside the class sessions in order to build on the guidance given in class. You should encourage them to develop an open and persevering approach to the development of their voice. Emphasise that hard work in voice class will be rewarded by the potential for gaining more varied and interesting performance roles.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 14: Voice and Speech for Performers
Introduction You could introduce the unit by showing the same actor performing different roles in film, television and radio. This could be followed up with short practice sessions. You could also outline the scope of the unit, why it is important and the plan for sessions and assignments. Explain that there will be a number of small assessment tasks to complete during workshops, leading on to performing a short programme that shows their ability to perform using a range of vocal styles.
Learning aim A: Explore the key principles of voice production and review your own practice
<ul style="list-style-type: none">• Lead learners in practical workshops, providing direction and structure for the development of the voice.• Structure information and content for theoretical aspects of voice into content sections, for example: relaxation and breathing; breath control; structure of sounds (vowels).• Develop workshops with milestones for learner achievement and analysis.• Encourage learners to record the theory and matched practice, set targets and assess their strengths and weaknesses.• You should observe and record the learner's work in the voice sessions.• It would be useful to record some milestone sessions of assessment and learner development.
Learning aim B: Demonstrate the use of voice in a performance context
<ul style="list-style-type: none">• Learners need to look for a balanced pair of texts that suit them and their voices. These should allow them to showcase their technical and interpretive skills.• Set appropriate targets for each learner at the preparation stage of the audition/performance.• Time will be set aside in later workshop sessions to review the selections. It may be useful for learners to practise in front of camera to analyse their own performances.• You may need to guide learners in their selections.• The final audition will include a rehearsal in the performance space and under simple performance conditions. This will also be recorded.• The final performance will be performed under theatre lights and to an audience of learners' peers.• The final performance must be recorded, with clear indication of the identity of the performer.
Assignment 1: Speak Out!*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- o *Unit 1: Individual Showcase*
- o *Unit 3: Acting Skills*
- o *Unit 5: Music Theatre Skills*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Learners may find books on voice production and development useful. Some will provide a useful guide to exercise, however selection could be important as some books use examples from daunting theatre texts and the level of complexity of the text could be significant. Reading widely from drama and poetry is helpful and if possible the learner should try pieces out loud. Listening to performers, both live and recorded, will also help develop learners' ability to 'get under the skin' of any piece.

Textbooks

Berry, C., *Your Voice and How to Use it*, (2nd Revised edition) Virgin Books, 2000 (ISBN 978-0863698262)

Practical exercises for relaxation and breathing to minimise anxiety and achieve good speech.

Morrison, M., *Clear Speech* (4th Edition), Methuen Drama, 2001 (ISBN: 978-0-713-65793-7)

A useful and practical book that looks at developing the voice in a sensible and fun way. It includes some good exercises.

Rodenburg, P., *The Actor Speaks: Voice and the Performer*, (New edition) Methuen Drama, 1998 (ISBN: 978-0413700308)

A useful introduction to breathing, relaxation, vocal range, vocal power and communicating with other actors and the audience. Also contains material on integrating movement, singing, deciphering and animating a text and adjusting the voice to different sized venues.

Websites

Video sharing websites, such as www.youtube.com/

Search for practitioners such as Cicely Berry and Patsy Rodenburg.

Unit 15: Performing Scripted Plays

NB: Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

Delivery guidance

Approaching the unit

This unit has a practical focus, so it is important to give your learners the opportunity to take part in a comprehensive rehearsal process for a selected play. Learners need to be able to understand the world in which a playwright immerses them and then develop their imagination and physical and vocal techniques to help them to effectively communicate the playwright's intentions to an audience.

Delivering the learning aims

When approaching learning aims A, B and C, choose performance material to suit learners' abilities and interests. The purpose of the unit is to give learners the opportunity to demonstrate their research, rehearsing and performance skills; the literary merit of the performance material is a side issue. More important is the material's potential to allow learners to develop and demonstrate characterisation.

Some learners focus all their efforts on their final performance. However, you need to help them to understand the importance of preparation, including timely learning of lines, research, exploration and adhering to a well-planned rehearsal schedule.

For learning aim A, you should allow learners to explore the context of the work, guiding them on research sources. Knowing about the playwright and the world the play is set in will inform learners' characterisation – helping them to appreciate characters' psychological aspects, physical characteristics, their place in the context of the whole play and the development of characters as the play progresses. You could involve learners in the process of creating picture displays and timelines to demonstrate this important aspect.

For learning aim B, you should carry out rehearsals within a vocational context, including activities such as warm-ups, read-throughs, blocking, off-text exercises and technical and dress rehearsals. They should also be given the opportunity to develop skills within these sessions with emphasis on the importance of focus, cooperation, reliability and respect for others.

During the rehearsal period, company members might take part in activities that include character development work and vocal exercises. Learners should take part in ongoing reflection on their journey. As part of their practice log, learners could keep journals, blogs, audio records, annotated scripts or storyboards. They could also take photographs of key moments of their learning and annotate these images. You should keep records of any teacher and peer observations.

The key to your learners' success for learning aim C, as indeed to the success of any actor in performance, is the ability to communicate meaning clearly to an audience through their interpretative skills and through their control of vocal and physical techniques.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 15: Performing Scripted Plays
<p>Introduction</p> <p>Introduce the unit with a group discussion about developing an acting role from a script. For example: 'What does an actor need to know to interpret a play?' 'How important is it to understand the world of the playwright and the play's themes/history/cultural landscape?'</p>
Learning aim A: Explore and develop a role from a scripted play
<ul style="list-style-type: none"> • With your learners, choose a play for them to perform. • Lead a session on how to research, and encourage learners to share their findings in a range of ways and consider what the play requires of actors. • Explore staging with learners, and ask them to consider how they will use the space. • Explore with your learners the concept that 'acting is about reacting'. • Read the play as a group.
Learning aim B: Rehearse a role for performance
<ul style="list-style-type: none"> • Ask groups to devise and write rehearsal contracts. What are the rules and regulations they will need to follow to be ready for performance? • When learners have been cast in a particular role, they should begin to explore their role in the rehearsal space, making decisions based on their research. • Encourage learners to use strategies to explore their character, such as creating three different still images that represent their character at points in the play, or creating a school report or Facebook page for their character. • You could lead a masterclass, using one page of text to demonstrate how to stage a section of the play. • Encourage learners to record their progress.
Learning aim C: Perform a role to an audience
<ul style="list-style-type: none"> • Learners will perform their role to an audience, building on what you have covered in learning aims A and B to communicate the playwright's intentions clearly to the selected audience. • Ensure that the piece is recorded.
Assignment 1: The Play's the Thing...*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- *Unit 1: Individual Showcase*
- *Unit 2: Preparation, Performance and Production*
- *Unit 3: Acting Skills*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Bennathan, J., *Performance Power*, Heinemann, 2001 (ISBN: 978-0-435-23332-7)
Provides activities in exploring text, with examples from plays. Specifically written for the GCSE age group.

Elsam, P., *Acting Characters*, A & C Black/Methuen Drama, 2006
(ISBN: 978-0-713-67586-3)

Gives 20 simple steps from rehearsal to performance.

O'Brien, N., *Stanislavski in Practice*, Routledge, 2010 (ISBN: 978-0-415-56843-2)
Teacher's guide to accessing Stanislavsky in a learner-friendly way.

Websites

www.nationaltheatre.org.uk/discover-more/digital-classroom/itunes-u
Gives access to National Theatre educational resources. Includes actors discussing the craft of acting.

www.digitaltheatreplus.com

Actors discuss research they undertake to play a role, including decision making and collaborative work required to put on a performance.

Unit 16: Contemporary Dance Techniques

NB: Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

Delivery guidance

Approaching the unit

This unit should have a practical emphasis; encourage learners to experience, explore and ultimately perform sequences in a variety of contemporary dance styles. Regular participation in structured classes is key. Consider using guest teachers, visiting professionals, companies and workshops, and watching videos and shows as well as live performances of this style.

Delivering the learning aims

Across learning aims A and B, the contemporary dance technique classes should foster self-discipline and reflect the structure provided by a professional contemporary dance class. Encourage learners to listen to your direction and follow your demonstrations. In order to master key features of contemporary dance, repetition over time is crucial. For this reason it may benefit learners to cover this unit over the duration of the course as part of their basic training. You can encourage learners to practise material in small groups and provide peer feedback based on set corrections such as alignment or coordination. You might choose to have some classes, especially in repertoire, delivered by visiting professional companies or dancers (see the resources section for websites).

You could lead learners in a series of technique classes with a clear structure so they become familiar with elements such as floor work, centre work, corner work (travelling), sequence/combination and cool-down. Explain that warming up is essential for safe practice. Ensure that learners are aware of health and safety issues that relate to technical training, so they can avoid any strain or injury when participating in classes. This may include knowledge of anatomy, as well as spatial awareness when working practically as a group. Ask learners to make appropriate clothing choices, for example, leotard/vest with tights/tracksuit bottoms/dance pants. Bare feet or jazz shoes are suitable. A practical studio space is essential, in addition to musical accompaniment and, preferably, mirrors.

You may choose to set the group a target at the beginning of a class, which can then be reviewed at the end. You could give each learner a checklist of contemporary dance terminology, which they can tick off as they master each movement. Observation records completed by you and learners' peers can provide them with feedback on strengths and weaknesses during the process.

You could assist learners in their movement memory training by breaking down material and rehearsing via repetition, building up to longer phrases. You might teach swings and tilts as part of centre work, but then combine these in a travelling phrase from the corner. Some learners may have more experience, so you can encourage them to develop their stylistic qualities. Others with less experience may need to concentrate on coordination of arms and legs.

Learners will need to build up their confidence and gain an understanding of how to perform for an audience. Give them the opportunity to perform through informal sharing of work, for example, in front of staff, peers or an invited audience – this will help to prepare them for larger-scale events.

Stylistic qualities are a significant component of this technique, and you can use resources such as DVDs and the internet to demonstrate them. Pieces by Rambert Dance Company, for example, might be used as stimuli for performances, whether recorded or live.

In order to recognise their own achievements and identify areas for development, learners will need to review and evaluate their own practice. This could include recording class work/performances, which can then be reviewed to identify strengths and weaknesses. Group discussions can also provide insight into areas for development. Using mirrors to focus on the body and the reproduction of a technique can be a useful tool in rehearsal.

Learning aims A and B are closely related, and the specific techniques you select for learners to develop will depend on the areas of expertise in your centre, but it is expected that learners will take part in activities across a variety of contemporary dance styles, including Cunningham.

Learning aim A will mostly be delivered through technique classes and workshops. Although teacher-led classes are the main focus of this unit, let the learners take some ownership of their work. You may wish to let them choose one of the styles that you explore, or ask them to bring in music for class. They can also develop material learned in classes or workshops, giving input into the choreographic process. The emphasis here is on exploration of the styles available.

As there are many different styles of contemporary dance, you may want to cover more than one for learning aim B. For example, some learners with a real knowledge of ballet and technical dance will excel with Cunningham, while more physical learners will master floor work including ways into and out of the floor in release style. You could ask learners to rehearse and then perform sequences and choreographies; these might even be repertoire from video or delivered by professionals. The performance might be informal, within class time or could be a more formal performance in a theatre space. Learners need to consider the performance space, running time and target audience, and the performance also needs to be recorded.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 16: Contemporary Dance Techniques
<p>Introduction</p> <p>Introduce the unit with a brief discussion about contemporary dance and its stylistic features, supported by video clips. Explain the structure of a technical dance technique class including health and safety considerations, etiquette and appropriate dress. Explain how learners can document their own strengths and weaknesses and set achievable targets.</p>
Learning aim A: Practically demonstrate contemporary dance techniques in class
<ul style="list-style-type: none"> ● Arrange a series of workshops that allows learners to train regularly in contemporary dance to improve technical skills. ● Lead sessions, with the option of using a guest teacher, to provide practical contemporary dance classes that repeat and build on exercises over a period of time. ● Encourage learners to practise in pairs or small groups and watch themselves back on video; they should start to set their own targets.
Learning aim B: Perform movements and sequences using contemporary dance techniques
<ul style="list-style-type: none"> ● Develop, with your learners, a five-minute whole-group dance piece in which they use their techniques and technical skills. The piece should be made with the repertoire from a professional dance piece. Shape the repertoire into a new composition. ● Use the exercises and sequences from above to warm up quickly and efficiently. ● Lead the instruction and demonstration of the professional repertoire. A guest professional or company is an option. ● Ask the learners to help in construction of the piece from the repertoire so that they have ownership of the work. ● Help the learners to improve their technical and performance skills by rehearsing in groups, videoing, setting targets and through whole-group discussion. ● Learners could perform to an audience, even if this is in a studio setting.
Assignment 1: Exploring and Performing Contemporary Dance Techniques*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- *Unit 1: Individual Showcase*
- *Unit 2: Preparation, Performance and Production*
- *Unit 4: Dance Skills*
- *Unit 10: Movement Skills*
- *Unit 11: Devising Performance Work*
- *Unit 12: Exploring Improvisation*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Cohan, R., *The Dance Workshop*, HarperCollins, 1986 (ISBN: 978-0-047-90010-5)
Breaks down the basics of jazz dance technique, with helpful diagrams to explain the transitions from one movement to another. A jazz work-out chart is included.

Franklin, E., *Dance Imagery for Technique and Performance*, Human Kinetics, 1996 (ISBN: 978-0-873-22943-2)

This reference text provides more than 500 imagery exercises designed to improve dance technique, artistic expression, and performance

Legg, J., *Introduction to Modern Dance Techniques*, Dance Horizons, 2012 (ISBN: 978-0-871-27325-3)

A lively portrait of modern dance training that gives today's dancers and students the tools to compare the great classical techniques in the studio.

Rickett-Young, L., *The Essential Guide to Dance*, Hodder & Stoughton, 1996 (ISBN: 978-0-340-66361-5)

This book discusses at the constituent features of dance pieces with close reference to contemporary dance and choreographers.

Shurr, G. and Yokum, R. D., *Modern Dance: Techniques and Teaching*, Princeton Book Company, 1981 (ISBN: 978-0-871-27109-9)

Provides photographs and text which illustrate movement sequences in modern dance and includes cues for instructing students in these movements.

Journals

Dance Europe – www.danceeurope.net

Dance Theatre Journal – www.trinitylaban.ac.uk

Websites

www.candoco.co.uk

Candoco Dance Company

www.hofesh.co.uk

Hofesh Shecter Company

www.jasminvardimon.com

Jasmin Vardimon Company

www.phoenixdancetheatre.co.uk

Phoenix Dance Theatre

www.rambert.org.uk

Rambert Dance Company

www.theplace.org.uk

The Place

DVDs

Modern Dance Workout – www.danceclass.com

The Contemporary Dance Class – www.puppikdance.co.uk

Music CDs

Contemporary Dance Music – Volumes 1, 3, 4, 6, 7, 8 by Michael Price; Volume 2 by Michael Price and Robert Taggert, Volume 5 by Michael Price and Matt Robertson and Volume 9 by Michael & Rael Jones Price

www.rambert.org.uk

Music for Contemporary Dance Class – Volumes 1 and 2

www.puppikdance.co.uk

Weightless: Music for Contemporary Dance by Sam Bell and Dan Brown

www.rambert.org.uk

Unit 17: Exploring Urban Dance Styles

NB: Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

Delivery guidance

Approaching the unit

This unit should have a practical emphasis; encourage learners to experience, explore, invent and ultimately perform sequences in a variety of urban dance styles. Regular participation in structured classes and workshops is key. Consider using guest teachers, visiting professionals, companies and workshops, and watching videos and shows as well as live performances of this style.

Delivering the learning aims

Across learning aims A, B and C, the work produced for this unit should communicate the principles of urban dance clearly. This may be in the form of workshops, structured classes, choreographies or learned repertoire. There are lots of different opportunities to present urban dance, such as filming of short platforms showcasing learners' acquired skills. Other alternatives might include lunchtime entertainment, dance studio 'sharing', outside workshops, street performances and videos.

You could lead learners in a series of exploratory workshops that have a clear structure so learners become familiar with how to warm up, what health and safety implications need to be addressed, and how to cool down. Ensure that learners are aware of health and safety issues that relate to attempting complex 'tricks'. It is important that learners know how to work safely to avoid any strain or injury when participating in classes. This may include knowledge of anatomy, as well as spatial awareness when working practically as a group. Ask learners to make appropriate clothing choices: leggings, T-shirts, leotards, dance shoes, tracksuits, joggers, jazz trousers, vests, etc. These choices need to reflect safety implications and allow the assessor to be able to see the learner's body and check for correct alignment. Any clothing that is either too restrictive or baggy will be a hazard during training. A practical studio space is essential, in addition to musical accompaniment and, preferably, mirrors.

Although one aim is to encourage learners to explore by trying out key features of this dance style, they also need to listen to your direction and follow your demonstrations. You could encourage learners to practise material in small groups and provide peer feedback based on set corrections such as musicality and alignment. You might choose to have some classes, especially those dealing with more complex styles, delivered by visiting professional companies or dancers (see the resources section for websites).

Your feedback and guidance to progress learning may be verbal. You may choose to set the group a target at the beginning of a class, which they can then review at the end. Observation records completed by learners' peers are a valuable source of evidence and can provide them with feedback on strengths and weaknesses during the process. When it comes to performing this genre, learners will need to perform to their strengths. Not everyone will be able to perform break sets with the same level of strength, for example. Group discussions can also provide insight into areas for development. Using mirrors to focus on the body and the reproduction of a technique can be a useful tool in rehearsal.

You could assist learners in their movement memory training by breaking down material and rehearsing via repetition, building up to longer phrases. You may teach step patterns and isolations as part of centre work, but then combine these in a short sequence that matches the music.

Some learners may have more experience, so you can encourage them to develop their stylistic qualities. Others with less experience may need to concentrate on picking up rhythmic patterns in the body and coordinating these at speed.

Learners will need to build up their confidence and gain an understanding of how to perform for an audience, as the performer–audience relationship is vital for this style. Give them the opportunity to perform through informal sharing of work, for example in front of staff, peers or an invited audience. This will help to prepare them for larger-scale events. Stylistic qualities are a significant component of this technique and you can use resources such as DVDs and the internet to demonstrate these.

Learning aims A and B will mostly be delivered through structured classes and workshops. Although teacher-led classes are the main focus for this unit, let the learners take some ownership of their work. You may wish to let them choose one of the styles that you explore, or ask them to bring in music for class. The relationship between urban dance style and musical genre is key. Learners can also develop material learned in classes or workshops, and have input into the choreographic process. The emphasis is on exploration of the styles available, to music, with clear awareness of safe practice.

As there are many different styles of urban dance, you may want to cover more than one for learning aim C. For example, some learners with a real knowledge of street and jazz dance will excel at hip-hop; however, more physical learners will master floor work, including ways into and out of the floor, and freezes. You could ask learners to rehearse and then perform sequences and choreographies; these might even be repertoire from video or delivered by professionals. The performance might be informal, within class time or could be a more formal performance in a theatre space. Learners need to consider the performance space, running time and target audience, and the performance also needs to be recorded.

Learners could create dance for camera in the style of a music video. They might present workshops, sequences and performance pieces to various audiences. It may be helpful to record a workshop or class, so that learners may be caught experimenting successfully at different points. It is sometimes a good idea to leave the camera running for the entire class, so that learners feel less inhibited and may even forget the camera is there.

This is such a new and all-encompassing style of dance that learners may invent responses that have similarities to current trends or may even be completely original.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 17: Exploring Urban Dance Styles
<p>Introduction</p> <p>Introduce the unit with a brief discussion about urban dance and its stylistic features, supported by video clips. Outline the structure of a workshop, including health and safety considerations, etiquette and appropriate dress.</p>
<p>Learning aim A: Explore the key features of urban dance styles</p> <ul style="list-style-type: none"> • Arrange a series of workshops that allows learners to explore and train in urban dance regularly to learn, build and improve skills. There is the option of using a guest teacher or videos to reference stylistic features. • Encourage learners to practise in pairs or small groups and watch themselves back on video; they should start to set their own targets. • Ask the learners to create a sequence from what they have learned so that they have ownership of the work. They could perform a short dance with the music of their choice.
<p>Learning aim B: Demonstrate rhythm and musicality in urban dance</p> <ul style="list-style-type: none"> • Develop, with your learners, a five-minute small group dance piece where they use their techniques and technical skills. • Lead the instruction and demonstration of the professional repertoire, with the option of using a guest professional or company. • Ask the learners to help in the construction of the piece from the repertoire so that they have ownership of the work. • Help the learners to improve their technical and performance skills by rehearsing in groups, videoing, setting targets and through whole-group discussion.
<p>Learning aim C: Apply physical and interpretive skills in the performance of urban dance</p> <ul style="list-style-type: none"> • You could teach contrasting sequences and learners could choose the style best suited to their performance. • Lead the instruction and demonstration of the movement material, with the option of using a guest professional or company. • Ask the learners to help in the choices and construction of the piece so that they have ownership of the work. • Help the learners to improve their technical and performance skills by rehearsing in groups, videoing, setting targets and through whole-group discussion.
<p>Assignment 1: Exploring and Performing Urban Dance Techniques*</p>

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- *Unit 1: Individual Showcase*
- *Unit 2: Preparation, Performance and Production*
- *Unit 4: Dance Skills*
- *Unit 10: Movement Skills*
- *Unit 11: Devising Performance Work*
- *Unit 12: Exploring Improvisation*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Edwardes, D., *The Parkour & Freerunning Handbook*, Virgin Books, 2009
(ISBN: 978-0-753-51968-4)

Underpinning knowledge of freerunning with ideas and safety concerns.

Fitzgerald, T., *Hip-Hop and Urban Dance*, Heinemann Library, 2008
(ISBN: 978-1-432-91378-6)

Contextual information about urban dance.

Green, J. and Bramwell, D., *Breakdance: Hip Hop Handbook 1*, Street Style Publications, 2003 (ISBN: 978-0-972-48620-0)

Explanation of hip-hop; useful ideas for assignments.

Websites

www.jaydenrodrigues.com

Links to YouTube video sequences that teachers and learners can use in the dance studio.

DVDs

Avid, *Pineapple Studios Dance Masterclass: Street Jazz*, 2002

Avid, *Pineapple Studios – Dance Masterclass: Strictly Street*, 2007

Avid, *Pineapple Studio – Dance Masterclass: Ultimate Street*, 2005

Creation, *Breakdance – The Ultimate Guide to Breakdancing*, 2007

Instone, A., *Phat Moves, Street Dance Grooves*, 2004

Prince, K., *Funk Fusion, Pineapple Studios Dance Masterclass*, 2003

Stewart, S., *Let's Hip Hop, with Seth Stewart*, 2004

All DVDs are packed with exercises for warming up and sequences that can be used for assessment, each one in a slightly different style.

Unit 18: Jazz Dance Techniques

NB: Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

Delivery guidance

Approaching the unit

This unit should have a practical emphasis; encourage learners to experience, explore and ultimately perform sequences in a variety of jazz dance styles. Regular participation in structured classes is key. Guest teachers, pre-recorded films/shows, theatre trips and exposure to a wide range of music can all contribute to the learner experience.

Delivering the learning aims

Across learning aims A and B, although part of the process is about encouraging learners to explore by trying out varying key features, the jazz dance technique classes should foster self-discipline and reflect the structure provided by a professional jazz dance class. Encourage learners to listen to your direction and follow your demonstrations. In order to master key features of jazz dance, repetition over time is crucial. You can encourage learners to practise material in small groups and provide peer feedback based on set corrections such as alignment or coordination.

You could lead learners in a series of classes with a clear structure so they become familiar with elements such as floor work, centre work, corner work (travelling), sequence/combination and cool-down. Explain that warming up is essential for safe practice. An aerobic-style cardio warm-up would be suitable for this purpose, leading into the floor work and so on. Alternatively, floor/centre work may be sufficient to prepare the learner for more strenuous movement.

Ensure that learners are aware of health and safety issues that relate to technical training. It is important that they know how to work safely to avoid any strain or injury when participating in classes. This may include knowledge of anatomy, as well as spatial awareness when working practically as a group. Ask learners to make appropriate clothing choices, for example, leotard/vest with tights/tracksuit bottoms/dance pants. Bare feet or jazz shoes are suitable. A practical studio space is essential, in addition to musical accompaniment and, preferably, mirrors.

Your guidance to progress learning may be verbal. You may choose to set the group a target at the beginning of a class, which can then be reviewed at the end. You could give each learner a checklist of jazz dance terminology, which they can tick off as they master each movement. Observation records completed by you and learners' peers are a valuable source of evidence and can give them feedback on strengths and weaknesses during the process.

You could assist learners in their movement memory training by breaking down material and rehearsing via repetition, building up to longer phrases. You might teach isolations and kicks as part of centre work, but then combine these in a travelling phrase from the corner. Some learners may have more experience, so you can encourage them to develop their flexibility and agility within a leap sequence. Others with less experience may need to concentrate on coordination of arms and legs.

Learners will need to build up their confidence and gain an understanding of how to perform for an audience. You could give them the opportunity to perform through informal sharing of work, for example, in front of staff, peers or an invited audience – this will help to prepare them for larger-scale events. Stylistic qualities are a significant component of the technique, and you can use resources such as DVDs and the internet to demonstrate these. *Chicago* or *Hairspray* could be used as stimuli for performance, for example, whether recorded or live.

Musicality can be developed through exposure to a diverse range of music. You could combine current sounds with music more closely related to traditional jazz styles. West End musicals have a wide appeal.

In order to recognise their own achievements and identify areas for development, learners will need to review and evaluate their own practice. This could include recording class work/performances, which can then be reviewed to identify strengths and weaknesses. Group discussions can also provide insight into areas for development. Using mirrors to focus on the body and the reproduction of a technique can be a useful tool in rehearsal.

Learning aims A and B are closely related and the specific techniques you select for learners to develop will depend on the areas of expertise in your centre, but it is expected that learners will take part in activities across a variety of jazz dance styles, including traditional jazz.

Learning aim A will mostly be delivered through technique classes. Although teacher-led classes are the main focus of this unit, let the learners take some ownership of their work. You may wish to let them choose one of the styles that you explore, or ask them to bring in music for class. They can also develop material learned in classes, giving input to the choreographic process.

Learning aim B will focus on jazz dance for performance purposes. Learners will rehearse and then perform to an audience. The performance might be informal, within class time or could be a more formal performance in a theatre space. Learners need to consider the performance space, running time and target audience, and the performance also needs to be recorded.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 18: Jazz Dance Techniques
<p>Introduction</p> <p>Introduce the unit with a brief discussion about jazz dance, supported by video clips. Explain the structure of a jazz dance technique class, including health and safety considerations, etiquette and appropriate dress.</p>
Learning aim A: Explore and demonstrate the key features of jazz dance styles
<ul style="list-style-type: none"> ● Arrange a sequence of workshops that allows learners to train in jazz dance to improve techniques and technical skills, including rhythm and musicality. ● Ask learners to compose a schedule. This could include a checklist of key features so learners can measure their achievement as a group. ● Lead sessions, with the option of using a guest teacher, to provide practical jazz dance classes that build on exercises over a period of time and allow for memorising of material. Reference stylistic features and techniques using DVDs and the internet. ● Learners should develop phrases of movement in groups. Set tasks such as adding to an existing sequence or creating a new phrase that must include certain key features. ● Help learners review their progress by watching recordings of rehearsals. Encourage them to set targets for improvement.
Learning aim B: Apply physical and interpretive skills, and demonstrate stylistic qualities in the performance of jazz dance
<ul style="list-style-type: none"> ● Develop, with your learners, a set dance based on one of the jazz dance styles learned in technique class. ● Ask learners to extend material explored during workshop sessions and to develop their own sections of choreography. ● Emphasise the importance of physical, interpretive and stylistic qualities during the rehearsal process. ● Help learners practise their performance skills and assess their own performance by watching recordings of rehearsals. ● Learners will showcase their work, which you should record. You might like to award small prizes as an incentive. It would be a good idea to invite an audience of staff or learners to act as the 'company's creative team'.
Assignment 1: Exploring and Performing Jazz Dance Techniques*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- o *Unit 1: Individual Showcase*
- o *Unit 2: Preparation, Performance and Production*
- o *Unit 4: Dance Skills*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Cohan, R., *The Dance Workshop*, HarperCollins, 1986 (ISBN: 978-0-047-90010-5)
Breaks down the basics of jazz dance technique, with helpful diagrams to explain the transitions from one movement to another. A jazz work-out chart is included.

Giordano, G., *Jazz Dance Class: Beginning Thru Advanced*, Princeton Book Company, 1992 (ISBN 978-0-871-27182-2)
Fundamentals of jazz, from beginner level to advanced.

Goodman Kraines, M. and Pryor, E., *Jump into Jazz: The Basics and Beyond for Jazz Dance Students*, McGraw-Hill Higher Education, 2004
(ISBN: 978-0-072-84404-7)
Includes plenty of illustrations that show positions and sequences.

Vereen, B. and McWaters, D., *The Fosse Style*, University Press of Florida, 2008
(ISBN: 978-0-813-03153-8)
A useful visual and verbal guide to Fosse's style.

DVDs

Avid – *Pineapple Studios Dance Masterclass: Street Jazz, 2002*

Avid – *Pineapple Studios Dance Masterclass: Commercial Jazz, 2007*
Helpful for providing example material that is broken down effectively.

Bayview Films – *Broadway Dance Center: Lyrical Jazz, 2007*
Several fast-paced lyrical jazz routines to use for inspiration.

Delta Home Entertainment – *Learn to Dance Swing Jitterbug, 2006*
Useful examples of how to master this style.

MGM – *MGM Classic Musicals Collection, 2007*
Inspiration for teaching West End jazz dance.

Websites

www.dance.about.com

Dance resources. Step-by-step tutorials for learning how to do various movements. Helpful tips and information covering all dance styles, including jazz.

Unit 19: Design Planning for Performance

NB: Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

Delivery guidance

Approaching the unit

For this unit, you could allow your learners to practise and apply the communication skills that a designer would use to communicate design ideas to the design production team. Their research could include aesthetic, contextual and creative inspirations as well as an understanding of the practical opportunities and challenges that a designer might face. The intention of this unit is that the learner is able to produce and communicate designs; it does not include the realisation of design ideas.

Delivering the learning aims

For learning aim A, you could lead a series of practical classes and workshops that introduce your learners to design exploration techniques. They should understand the key influences on the production and performance requirements in the development of design ideas.

Help your learners develop an understanding of the production requirements of different performance genres and their design requirements. For example:

- a dance show will require as much open performance space as possible
- a physical theatre performance may require a sturdier set on which the actors can climb and which can be incorporated into their performance
- a variety performance may require a more traditional proscenium arch performance space and use legs, borders and painted cloths
- a contemporary performance may require a more challenging performance space and may include a minimal but highly symbolic set
- a costume for a dance show will have different performance demands from a costume for musical theatre performance.

Introduce, exemplify and analyse these differences. Use as much primary source material as possible, with examples of a range of set designs, costumes, props and masks that demonstrate different making and adaption techniques and processes.

You could also develop an understanding of design requirements for performance aspects, such as:

- the detail of the layout of different performance spaces, e.g. in the round, proscenium arch, traverse, thrust, end-on and promenade
- being able to read simple ground plans and understand the names of the areas of the stage, e.g. stage right, upstage, downstage
- understanding what sight lines are and how they affect design opportunities.

You should ensure that your learners understand the practical opportunities and constraints of the production process, such as budgeting, costing, length of run, and also the constraints of the performance demands. They should also understand the choice of materials they could use to realise sets, costume, props and masks, and how these might be constructed.

When learners have an understanding of these practical considerations, focus your practical workshops on the development of design ideas. You could explore design inspirations including, for example, past productions, similar productions, ideas from other artists and designers, the place in which the performance was set and the social context of the performance.

Finally, you could introduce learners to methods for exploring and developing their ideas including sketching and mood boards. Learners can develop and refine ideas through peer and group discussion, presentations and feedback.

Learning aim B focuses on finalising and communicating the design ideas. Learners should take part in practical workshops to develop an understanding of the different methods and mediums that the designer can use to communicate the final designs, and should have the opportunity to practise them. These methods will vary depending on the design intention. For example:

- set designs might be communicated in a scale-model box, supported with sketches and a simple plan
- set, prop and mask designs might be further supported by colour design sketches, and construction and decoration guidance
- costume design sketches should show the final product designs from the front and back.

You could start by teaching your learners the skills they need using a practical group activity. Once they have mastered these, learners should then develop and communicate their own design ideas.

Make your learners aware of the health and safety issues that relate to designing and developing ideas, including materials, tools, equipment and the safety of the final set, costume, prop or mask. Learners must know how to work safely, their responsibility in considering the safety of others throughout the process and the safety of the performers when they are using the set.

Design is always a creative challenge and is often a complex activity that requires effective and informed problem-solving skills while maintaining consistency of approach. Before introducing learners to the final design task, you could give them opportunities to practise a range of skills so they will feel confident when they begin to develop and communicate design ideas.

Learners should review their own practice, recognise their achievements and identify areas for development. You could facilitate peer review or lead discussion. Ask learners to maintain a working logbook or journal with details of activities they have undertaken and the skills and techniques they have developed and improved. The log could be in written form and might include annotated photographs of the learner undertaking practical activities.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 19: Design Planning for Performance
<p>Introduction</p> <p>Divide your learners into groups and present them with a description of a play and its main characters, a sheet of research images, a list of practical requirements for the production and a list of possible design solutions. Give them a handout including a range of responses, with gaps in the information that learners must research to complete. When learners have completed the information, ask them to present their ideas for the production to the whole group, and collate the groups' responses. Learners might also find it engaging to select their own cast from their favourite actors.</p>
Learning aim A: Explore and develop design ideas
<ul style="list-style-type: none"> ● Encourage learners to investigate and compare the performance potential of possible venues – their own performance space, and possibly local theatres. ● Introduce learners to simple scale model-making techniques and the skills required to make simple working drawings. They should use these skills to demonstrate the suitability of venues for the different performance genres. ● Explore with your learners what a performance might involve so the stimulus for design is clear. They will need to understand practical considerations. ● Focus your practical workshops on the development of design ideas, taking into account practical constraints. ● Finally, introduce learners to methods for exploring and developing their ideas including sketches, mood boards and pitching ideas. ● Learners should keep a clear, illustrated individual record of each stage of the process.
Learning aim B: Communicate design ideas
<ul style="list-style-type: none"> ● Ask learners to prepare detailed plans for the application of their design for a performance, complying with health and safety guidelines. ● Outline to learners ways of communicating ideas for their design intention. You could show learners a range of examples of best practice and ways of including as much detail as possible. ● Teach learners the skills they need using a practical group activity. When they have mastered these, they should develop and communicate their own design ideas. ● Encourage learners to demonstrate effective problem-solving skills throughout the planning and making process. ● When the designs are complete, the whole group could vote on the final designs. If appropriate, the winning designs could be used in a forthcoming production. ● Learners should keep a clear, illustrated individual record of each stage.
<p>Assignment 1: Design Project – End of Year Showcase*</p>

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- o *Unit 20: Realising Costume Design for Performance*
- o *Unit 21: Realising Set Design for Performance*
- o *Unit 22: Realising Prop Design for Performance*
- o *Unit 23: Realising Mask Design for Performance*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Blaikie, E. and Troubridge, E., *Scenic Art and Construction; A Practical Guide*, The Crowood Press, 2002 (ISBN: 978-1-861-26499-2)

Offers general tips on set construction.

Carnaby, A. J., *A Guidebook for Creating Three-Dimensional Theatre Art*, Heinemann, 1997 (ISBN: 978-0-435-07000-7)

Offers general tips on set construction.

Hoggett, C., *Stage Crafts* (2nd Edition), A & C Black, 2000 (ISBN: 978-0-713-65477-6)

A good basic book that guides learners through the technical skills and approaches that are valuable when building a set. Learners find it easy to use.

Holt, M., *Stage Design and Properties* (Revised Edition), Phaidon, 1988 (ISBN: 978-0-714-82515-1)

A good basic book that guides learners through the design/production process, including useful painting and decoration techniques. Learners find it easy to use.

James, T., *The Mask-Making Handbook* (2nd Edition), Players Press, 2009 (ISBN: 978-0-887-34960-7)

Gives detailed guidance on mask making, resources and time planning.

James, T., *The Prop Builder's Moulding and Casting Handbook*, North Light Books, 1990 (ISBN 978-1-558-70128-1)

Explains useful casting and moulding techniques.

Thorne, G., *Stage Design: A Practical Guide*, The Crowood Press, 1999 (ISBN: 978-1-861-26257-8)

Offers general tips on set construction. Explains useful casting and moulding techniques.

Websites

www.nationaltheatre.org.uk
The National Theatre

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

www.digitaltheatreplus.com
Digital Theatre Plus

Unit 20: Realising Costume Design for Performance

NB: Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

Delivery guidance

Approaching the unit

For this unit you will need to introduce and develop the skills your learners need in order to understand a costume design brief and to be able to plan and make a costume for a performance. Realising the costume may mean making a costume from scratch. You will need to give learners an understanding of different costume construction tools and materials and decoration techniques, as well as how to plan time and resources. It is important that learners experience and understand the importance of a productive problem-solving approach to the making process.

Delivering the learning aims

For learning aim A, lead a series of practical classes and workshops that introduce simple costume construction and decoration techniques. You should use as much primary source material as possible, with examples of a range of costumes that demonstrates different techniques and processes. Initially, introduce learners to simple making practices and materials, then move on to more sophisticated materials, practices and decoration techniques. You should give learners dedicated training in the use of appropriate tools and equipment at this stage.

You should help learners develop the skills they need to break down costume design plans and understand the performance intentions for the costume. Costume designs may be communicated through costume design sketches. Once learners have understood what the design requires, you could encourage them to plan the safe and timely making of the costumes for performance. You could introduce your learners to a range of possible realisation methods, materials and finishes so they can tackle a range of different costume making challenges and identify and find the necessary materials. They should be able to make a list of the materials, tools, processes and performance requirements that could be used to make the costume. They should also understand the importance of costume fittings.

To manage the costume-making process, introduce learners to the importance and relevance of detailed and careful planning in order to be able to communicate throughout the costume-making process. Emphasise the importance of the learner, as costume maker, measuring the actor the costume is meant for carefully, and collecting accurate and appropriate information. Planning should include estimates of the materials needed, and consideration of where these can be found and whether they are affordable. If learners cannot afford the materials they will have to plan for a substitute.

Explain that planning will also involve finding a suitable space in which to make the costume and carrying out a risk assessment on it. Remind learners that, when planning the workshop space, they will have to consider the tools they will need and any extra training they may need to be able to use them.

You could reinforce the fact that in the planning process it is important to allow contingencies for time, money and resources – and sometimes for the designer to change their mind.

For learning aim B, learners will need to put the skills they have learned into practice and realise a costume for performance. Encourage them to use their plans to gather the necessary materials and equipment, prepare their work area in line with health and safety requirements, and apply the necessary techniques, tools and processes to make the costume ready for performance within the deadline.

You could remind learners that they will need to use management skills to ensure that all plans are put into action. Learners as managers need to show effective communication skills in both informal and formal discussions with the director, with the performer who will be wearing the costume, and in more formative discussions with you.

It may be helpful to role-play some different scenarios. It is important that learners gain confidence in their measuring, cutting and making skills and their ability to communicate and function successfully as a member of the costume team. This will demand quite sophisticated interaction skills, and learners will need to be prepared for this.

Make your learners aware of the health and safety issues that relate to costume making and decoration work including materials, tools and equipment, the safety of the workshop space and the safety of the final costume for performance. They should know, for example, the important health and safety rules that must be applied when using sewing machines. Learners must know how to work safely and be aware of their responsibility to consider the safety of others throughout the process.

Costume making is always a creative challenge and is often a complex activity that requires effective and informed problem-solving skills while maintaining consistency of approach. Before introducing learners to the final costume-making task, you could give them opportunities to practise a range of skills so they will feel confident when they begin to make the costume.

Learners should review their own practice, recognise their achievements and identify areas for development. You could facilitate peer review or lead discussion. Ask learners to maintain a working logbook or journal with details of activities they have undertaken and the skills and techniques they have developed and improved. For learning aim B, encourage learners to make step-by-step annotated photographs of the construction process, photographs of the finished costume that capture the details, and of the actor wearing the costume in performance if possible.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 20: Realising Costume Design for Performance
<p>Introduction</p> <p>You could start by asking your learners to find a doll – either from home, a local charity shop or by making a cardboard cut-out doll shape. Provide learners with a range of fabric and decoration scraps along with pictures of costume designs that you want them to realise. Using the scraps the learners could create a scaled-down version of the costume. It is important to emphasise the careful interpretation of the details of the design. Learners should then evaluate the success of the final product and consider how they might approach the task if it were for a real-life costume.</p>
Learning aim A: Plan the making of a costume design for performance
<ul style="list-style-type: none"> ● Outline the practical and planning skills learners will need to develop and use as costume makers, including the order of the process. ● Give your learners a costume design brief and introduce them to the information it contains. Show them examples of a range of costumes that demonstrates different making and adaption techniques and processes. ● Learners can then respond to the costume design brief. The detail would depend on the chosen performance that best works for the centre and allows potential for costume making where learners can shine within the criteria. ● Lead sessions that allow your learners to complete various planning activities in relation to the design brief they have been given, taking into account practical constraints. ● Learners should keep a clear, illustrated individual record of each stage of the process.
Learning aim B: Realise a costume design for performance
<ul style="list-style-type: none"> ● Encourage learners to use the appropriate tools, equipment, techniques and skills to construct the item of costume in line with their plans. ● Ask learners to monitor their progress against plans, holding regular production team meetings. ● Encourage learners to demonstrate effective problem-solving skills and to use and vary their contingency plans where needed. ● Learners should keep a clear, illustrated individual record of their work. The record will include evidence of all of the above activities: annotated costume designs, a time plan for costume completion, a list of materials and tools that they plan to use, processes that they plan to use for their costume making, photographs of the making of the costume, the learner's account of the process, with examples of how they have solved problems during the process.
Assignment 1: Curtain Up – Panto Costume*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- o *Unit 19: Design Planning for Performance*
- o *Unit 21: Realising Set Design for Performance*
- o *Unit 22: Realising Prop Design for Performance*
- o *Unit 23: Realising Mask Design for Performance*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

La Motte, R. *Costume Design 101: The Business and Art of Creating Costumes for Film and Television* (2nd Edition), Michael Weise Productions, 2010 (ISBN 978-1-932-90769-8)

Provides detailed costume making and resource guidance.

Peacock, J., *Costume 1066 to the Present: A Complete Guide to English Costume Design and History* (2nd Edition). Thames & Hudson, 2006 (ISBN 978-0-500-28602-9)

Offers useful costume shapes that will guide the learner.

Websites

www.nationaltheatre.org.uk

The National Theatre home page, from where you can navigate to pages on costume design.

www.theatredesign.org.uk

British Society of Theatre Designers, with details of current professional theatre designers' work.

Unit 21: Realising Set Design for Performance

NB: Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

Delivery guidance

Approaching the unit

For this unit you should introduce and develop the skills your learners need to contribute to the creation of a set, or a set element, for a performance. Learners should develop an understanding of the creative and practical considerations, skills and materials that a set builder, painter or decorator would use to interpret and realise a design brief. This may include the use of scale, time planning, resource planning, process management, set building and painting, and decoration skills and techniques. You will need to help learners realise the problem-solving nature of the set design realisation process, as each new set-building task will pose a new and exciting challenge.

Delivering the learning aims

For learning aim A, you could lead a series of practical classes and workshops that introduce set design interpretation practices, using as much primary source material as possible. You could find a local set designer and ask them to come and talk about their work and show their portfolio.

You should help learners develop the skills they need to break down different aspects of the design plans, so they understand the conventions and characteristics of the performance space and how that is communicated in a scale ground plan and production paperwork. You could introduce learners to simple scale-model boxes (1:10 or 1:25) that show a scaled-down representation of the intention for the set design. They should learn how to interpret the scale sketches, plans and examples for set decoration that a designer may also provide to communicate design ideas.

When learners have understood what the design requires, you could ask them to plan how to make the set safely and in time for the performance. Introduce them to a range of possible set-construction methods, materials and finishes so they can tackle a range of different set-building challenges. Once they have established plans for the set they should identify the materials, techniques, tools and processes that they will need to make the set ready for performance within the deadline. Planning should include estimates of the materials needed, and consideration of where these can be found and whether they are affordable. If learners cannot afford the materials they will have to plan for a substitute.

Explain that planning will also involve finding a suitable space in which to make, paint and decorate the set, and making sure that the doors are big enough to get the finished set out of that space and into the theatre. Remind learners that, when planning the workshop space, they will have to consider the tools they will need and any training they may need to be able to use them. They should be able to make a list of the materials, tools, processes and space requirements needed to build the set.

Introduce learners to the importance of detailed and careful planning in order to be able to communicate throughout the realisation process. Remind them that within the planning process they will also be expected to complete risk assessments and put

appropriate health and safety planning in place, and that it is important to allow contingencies for time, money and resources.

For learning aim B, learners will need to put their plan into practice and demonstrate their set-realisation skills for performance. Encourage them to use their plans to gather the necessary materials and equipment, prepare their work area in line with health and safety requirements, and apply the necessary techniques, tools and processes to make the set ready for performance within the deadline.

You could remind learners that they will need to use management skills to ensure that all plans are put into action. In this workshop situation the learners, as managers, need to show understanding, confidence, skill and, above all, effective communication skills, in informal discussions, formal production meetings with the set-building team and the production team, and in discussions with you.

It may be helpful to role-play some different scenarios. It is important that learners gain confidence in their production skills and their ability to communicate and function successfully as a member of the set-building team. This will demand quite sophisticated interaction skills and learners will need to be prepared for this. Learners will be able to take on different roles in the set-building process – some will want to be team leaders while others will be happy as team members.

Make your learners aware of the health and safety issues that relate to set building, including materials, tools and equipment, the safety of the workshop space and the safety of the final set for performance. They should know, for example, the importance of ventilation when using certain paints or the use of protective goggles and masks when using set-construction tools. Learners must know how to work safely and be aware of their responsibility to consider the safety of others throughout the process.

Set realisation is always a creative challenge and is often a complex activity that requires effective and informed problem-solving skills while maintaining a consistency of approach. Before introducing learners to the final set-realisation task, you could give them opportunities to practise a range of skills so they will feel confident when they begin to make and build the set.

Learners should review their own practice, recognise their achievements and identify areas for development. You could facilitate peer review or lead discussion. Ask learners to maintain a working logbook or journal with details of activities they have undertaken and the skills and techniques they have developed and improved. For learning aim B, encourage learners to make step-by-step annotated photographs of the construction process. The finished set should also be photographed carefully.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 21: Realising Set Design for Performance
<p>Introduction</p> <p>Explain to your learners that every set has a new challenge, with design intentions that will require resourceful planning and development of new skills. You could then give pairs of learners a large piece of card, some paint and pictures of different windows. Ask them to paint a window frame and a view through that window, then put the windows up around the room and ask learners to reflect on the techniques, colours and so on that they used. As a group, discuss how they might use these skills when painting a set for a performance, and consider the artistic demands and practical issues in realising items of set design.</p>
Learning aim A: Plan the making of a set design for a performance
<ul style="list-style-type: none"> ● Introduce learners to the design paperwork and planning processes they will develop and use when making a set for performance. Then give your learners a design brief for items of set and introduce them to the information it contains. ● As a group, study the designs and model box and draw up a list of what needs to be made and what materials might be needed. ● Guide your learners on what stock they already have access to and what they will need to source, bearing in mind the budget. ● In small groups, learners could use mind maps to generate ideas for making, then feed back to the whole group. ● Lead sessions to allow your learners to complete various planning activities in relation to the design brief they have been given, taking into account practical constraints. ● Learners should keep a clear, illustrated individual record of each step of the process.
Learning aim B: Realise a set for a performance
<ul style="list-style-type: none"> ● Ask learners to put their plans into practice to realise the design for an item of set. ● Encourage learners to use the appropriate tools, equipment, techniques and skills to construct the item of set in line with their plans. ● Ask learners to monitor their progress against plans throughout the process, holding regular production team meetings. ● Encourage learners to demonstrate effective problem-solving skills throughout and to use and vary their contingency plans where needed. ● Learners should keep a clear, illustrated individual record of each step of the process. The record of the process will include evidence of all of the above activities, and should include: annotated set design plans, a time plan for set completion, a list of materials and tools that they plan to use, processes that they plan to use for their set making, photographs of the making of the set, the learner's account of the process, with examples of how they have solved problems during the process.
Assignment 1: Curtain Up – Victorian London Set*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- *Unit 19: Design Planning for Performance*
- *Unit 20: Realising Costume Design for Performance*
- *Unit 22: Realising Prop Design for Performance*
- *Unit 23: Realising Mask Design for Performance*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Blaikie, E. and Troubridge, E., *Scenic Art and Construction; A Practical Guide*, The Crowood Press, 2002 (ISBN: 978-1-861-26499-2)

Offers general tips on set construction.

Carnaby, A. J., *A Guidebook for Creating Three-Dimensional Theatre Art*, Heinemann, 1997 (ISBN: 978-0-435-07000-7)

Offers general tips on set construction.

Hoggett, C., *Stage Crafts* (2nd Edition), A & C Black, 2000 (ISBN 978-0-713-65477-6)

A good basic book that guides learners through the technical skills and approaches that are valuable when building a set. Learners find it easy to use.

Holt, M., *Stage Design and Properties* (Revised Edition), Phaidon, 1988 (ISBN: 978-0-714-82515-1)

A good basic book that guides learners through the design/production process, including useful painting and decoration techniques. Learners find it easy to use.

Thorne, G., *Stage Design: A Practical Guide*, The Crowood Press, 1999 (ISBN: 978-1-861-26257-8)

Offers general tips on set construction. Explains useful casting and moulding techniques.

Websites

www.theatredesign.org.uk

British Society of Theatre Designers, with details of current professional theatre designers' work.

Unit 22: Realising Prop Design for Performance

NB: Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

Delivery guidance

Approaching the unit

For this unit you should introduce and develop the skills your learners need to plan and make a prop for a performance. They should develop an understanding of the creative and practical considerations, skills and materials that a prop maker would use to interpret and realise a design brief. This may include the use of scale, time and resource planning, prop making, prop painting and a command of decorating techniques. You will need to help learners develop planning approaches that allow for the problem-solving nature of the prop-making process, as props can range from small handheld objects to larger onstage props and each new brief will present a different challenge.

Delivering the learning aims

For learning aim A, lead a series of practical classes and workshops that introduce prop design interpretation practices, using as much primary source material as possible, with examples of stage props that demonstrate a range of techniques and processes. You could start with simple prop practices and materials and then move on to introduce more sophisticated materials and practices. You should give learners dedicated training in the use of appropriate tools and equipment at this stage.

You should help learners develop the skills they need to break down prop design plans and production paperwork and be informed of the performance intention for the prop. Explain that prop production intentions may be communicated through scale plans, sketches and, in some instances, scale models.

When learners have understood what the design requires, you could ask them to plan how to make the props safely and in time for the performance. Introduce them to a range of possible methods, materials and finishes so they can tackle a range of different prop-building challenges. Once they have established plans for the props, they should identify the materials, techniques, tools and processes that they will need to make the prop ready for performance within the deadline. Planning should include estimates of the materials needed, and consideration of where these can be found and whether they are affordable. If materials cannot be bought within the allocated budget learners should plan for a substitute.

Explain that planning will also involve finding and carrying out a risk assessment on a suitable space in which to make and paint the prop. Remind learners that, when planning the workshop space, they will have to consider the tools they will need and any extra training they may need in order to be able to use them. They should be able to make a list of the materials, tools, processes and space requirements needed to make the prop.

To manage the prop-making process, introduce learners to the importance of detailed and careful planning in order to be able to communicate throughout the prop-making process. Remind them that within the planning process they will also be expected to complete risk assessments and put appropriate health and safety planning in place,

and that it is important to allow contingencies for time, money and resources – and sometimes for the director to change their mind.

For learning aim B, learners will need to put their plans into practice and demonstrate their prop-making skills for performance. Encourage them to use their plans to gather the necessary materials and equipment, and to prepare their work area in line with health and safety requirements, applying the necessary techniques, tools and processes to make the prop ready for performance within the deadline.

You could remind learners that they will need to use management skills to ensure that all plans are accurately put into action. Learners as managers must show effective communication skills in informal discussions, formal production meetings and in more formative discussions with you.

It may be helpful to role-play some different scenarios. It is important that learners gain confidence in their production skills and their ability to interact and function effectively as a member of the prop-building team. This will demand quite sophisticated communication skills and learners will need to be prepared for this. Learners will be able to take on different roles in the prop-making process – some will want to be team leaders while others will be happy as team members.

Make your learners aware of the health and safety issues that relate to prop-making work, including materials, tools and equipment, the safety of the workshop space and the safety of the final prop for performance. They should know, for example, the importance of ventilation when using certain paints or the use of protective goggles and masks when using prop-making tools. Learners must know how to work safely and be aware of their responsibility in considering the safety of others throughout the process.

Prop making is always a creative challenge and is often a complex activity that requires effective and informed problem-solving skills while maintaining consistency of approach. Before introducing learners to the final prop-making task, you could give them opportunities to practise a range of skills so they will feel confident when they begin to make the prop.

Learners should review their own practice, recognise their achievements and identify areas for development. You could facilitate peer review or lead discussion. Ask learners to maintain a working logbook or journal with details of activities they have undertaken and the skills and techniques they have developed and improved. Learners should make brief notes of points raised in feedback, and reflect on them in their written logbook. For learning aim B, ask them to make step-by-step annotated photographs of the construction process, and the finished prop should also be photographed carefully.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 22: Realising Prop Design for Performance
<p>Introduction</p> <p>Select a play or production that would appeal to your learners and that uses a range of props. Produce a handout with the prop in the middle and suggested methods and materials around the page. Your learners could then work in pairs to identify and circle relevant methods and processes. It would also be useful to have examples of construction materials and examples of any props that have been used in previous productions.</p>
Learning aim A: Plan the making of a prop design for a performance
<ul style="list-style-type: none"> ● Introduce learners to the design paperwork and planning processes they will develop and use when making a prop for performance. Then give your learners a design brief for a prop and introduce them to the information it contains. ● As a group, encourage them to study the designs and draw up a list of what needs to be made and what materials might be needed. ● Guide your learners on what stock they already have access to and what they will need to source, bearing in mind the budget. ● In small groups, learners could use mind maps to generate ideas for making, then feed back to the whole group. ● Lead sessions to allow your learners to complete various planning activities in relation to the design brief they have been given, taking into account practical constraints. ● Learners should keep a clear, illustrated individual record of each step of the process.
Learning aim B: Realise a prop design for a performance
<ul style="list-style-type: none"> ● Ask learners to put their plans into practice to realise the design for a prop. ● Encourage learners to use the appropriate tools, equipment, techniques and skills to construct the item of set in line with their plans. ● Ask learners to monitor their progress against plans throughout the process, holding regular production team meetings. ● Encourage learners to demonstrate effective problem-solving skills throughout and to use and vary their contingency plans where needed. ● Learners should keep a clear, illustrated individual record of each step of the process. This will include evidence of all of the above activities: annotated prop designs, a time plan for prop completion, a list of materials and tools that they plan to use, processes that they plan to use for their prop making, photographs of the making of the prop, and learner's account of the process, with examples of how they have solved problems during the process.
<p>Assignment 1: Curtain Up – Fantasy Prop*</p>

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- *Unit 19: Design Planning for Performance*
- *Unit 20: Realising Costume Design for Performance*
- *Unit 21: Realising Set Design for Performance*
- *Unit 23: Realising Mask Design for Performance*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Hoggett, C., *Stage Crafts* (2nd Edition), A & C Black, 2000
(ISBN: 978-0-713-65477-6)

A good basic book that guides learners through the technical skills and approaches that are valuable when building a set. Learners find it easy to use.

Holt, M., *Stage Design and Properties* (Revised Edition), Phaidon, 1988
(ISBN: 978-0-714-82515-1)

A good basic book that guides learners through the design/production process, including useful painting and decoration techniques. Learners find it easy to use.

James, T., *The Prop Builder's Moulding and Casting Handbook*, North Light Books, 1990 (ISBN: 978-1-558-70128-1)

Explains useful casting and moulding techniques.

Thorne, G., *Stage Design: A Practical Guide*, The Crowood Press, 1999
(ISBN: 978-1-861-26257-8)

Offers general tips on set construction. Explains useful casting and moulding techniques.

Wilson, A., *Making Stage Props: A Practical Guide*, The Crowood Press, 2003
(ISBN: 978-1-861-26450-3)

General tips on prop construction, production processes, materials and techniques and props planning. Well illustrated.

Websites

www.nationaltheatre.org.uk

The National Theatre home page, from where you can navigate to pages on prop design.

www.theatredesign.org.uk

British Society of Theatre Designers, with details of current professional theatre designers' work.

Unit 23: Realising Mask Design for Performance

NB: Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

Delivery guidance

Approaching the unit

For this unit you should introduce and develop the skills your learners need to understand a mask design brief and be able to plan and make a mask for a performance. They should develop an understanding of the creative and practical considerations, skills and materials that a mask maker would use to interpret and realise a mask design brief. This may include understanding of different mask-making materials, mask-making skills and mask-painting and decoration techniques. You will also need to help your learners plan time and resources. It is important that learners are introduced to both predictable and less predictable mask-making materials and approaches that may add a creative spark to a performance.

Delivering the learning aims

For learning aim A, you could lead a series of practical classes and workshops that introduce mask-making and decoration techniques. You should use as much primary source material as possible, with examples of a range of masks that demonstrate different techniques and processes, especially innovative approaches. Initially you could introduce learners to simple mask-making practices and materials, then move on to more sophisticated materials, practices and decoration techniques. At this stage, learners should be given dedicated training in the use of appropriate tools and equipment.

You should help learners develop the skills they need to analyse and understand mask design plans and performance intentions. Explain that mask designs may be communicated through sketches and, in some instances, scale plans. When learners have understood what the design requires, encourage them to plan the safe and timely making of the mask for performance. You could introduce your learners to a range of possible methods, materials and finishes so they can tackle a range of different mask-making challenges and identify and find the necessary materials. They should be able to make a list of the materials, tools, processes and performance requirements that could be used to make the mask, as well as understand the importance of mask fittings.

To manage the mask-making process, introduce learners to the importance of detailed and careful planning in order to be able to communicate throughout the mask-making process. Remind the learners that within the planning process they will also be expected to complete risk assessments and put appropriate health and safety planning in place. Emphasise the importance of the learner, as costume maker, measuring the actor the mask is meant for carefully, and collecting accurate and appropriate information. Planning should include estimates of the materials needed, and consideration of where these can be found and whether they are affordable. If learners cannot afford the materials they will have to plan for a substitute.

Explain that planning will also involve finding a suitable space in which to make and paint the mask, and carrying out a risk assessment on it. Remind learners that, when planning the workshop space, they will have to consider the tools they will need and any extra training they may need to be able to use them.

You could reinforce the fact that in the planning process it is important to allow contingencies for time, money and resources – and sometimes for the designer to change their mind.

For learning aim B, learners will need to put the mask-making plan and skills they have learned into practice and realise a mask for performance. Encourage them to use their plans to gather the necessary materials and equipment, prepare their work area in line with health and safety requirements and apply the necessary techniques, tools and processes to make the mask ready for performance within the deadline.

You could remind learners that they will need to use management skills to ensure that all plans are put into action. Learners as managers must show effective communication skills in both informal and formal discussions with the director and the performer who will be wearing the mask and in more formative discussions with you.

It may be helpful to role-play some different scenarios. It is important that each learner gains confidence in their production skills and their ability to communicate and function successfully as a member of the mask-making team. This will demand quite sophisticated interaction skills and learners will need to be prepared for this.

Make your learners aware of the health and safety issues that relate to mask-making and decoration work including materials, tools and equipment, the safety of the workshop space and the safety of the final mask for performance. They should know, for example, about the importance of ventilation when using certain paints or the safety of the model when using people to make the initial cast. Learners must know how to work safely and be aware of their responsibility in considering the safety of others throughout the process.

Mask making is always a creative challenge and is often a complex activity that requires effective and informed problem-solving skills while maintaining consistency of approach. Before introducing learners to the final mask-making task, you could give them opportunities to practise a range of skills so they will feel confident when they begin to make the mask.

Learners should review their own practice, recognise their achievements and identify areas for development. You could facilitate peer review or lead discussion. Ask learners to maintain a working logbook or journal with details of activities they have undertaken and the skills and techniques they have developed and improved. Learners should make brief notes of points raised in feedback, and reflect on these in their written logbook. For learning aim B, ask them to make step-by-step annotated photographs of the construction process of the mask. The finished mask should also be photographed carefully.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 23: Realising Mask Design for Performance
<p>Introduction</p> <p>To establish your learners' appreciation of the use of masks they should begin by taking part in a class to learn how to use them. It would be useful to have a range of full and half masks for this. After using the masks, the learners should complete an evaluation sheet that both rates their wearability and begins to assess and evaluate the way that they are made and decorated.</p>
Learning aim A: Plan the making of a mask design for a performance
<ul style="list-style-type: none"> ● Introduce learners to the design paperwork and planning processes they will develop and use when making a mask for performance. Then give your learners a design brief for a mask and introduce them to the information it contains. ● As a group, encourage them to study the designs and draw up a list of what needs to be made and what materials might be needed. ● Guide your learners on what stock they already have access to and what they will need to source, bearing in mind the budget. ● In small groups, learners could use mind maps to generate ideas for making, then feed back to the whole group. ● Lead sessions to allow your learners to complete various planning activities in relation to the design brief they have been given, taking into account practical constraints. ● Learners should keep a clear, illustrated individual record of each step of the process.
Learning aim B: Realise a mask design for performance
<ul style="list-style-type: none"> ● Ask learners to put their plans into practice to realise the design for a mask. ● Encourage learners to use the appropriate tools, equipment, techniques and skills to construct a mask in line with their plans. ● Ask learners to monitor their progress against plans throughout the process, holding regular production team meetings. ● Encourage learners to demonstrate effective problem-solving skills throughout and to use and vary their contingency plans where needed. ● Learners should keep a clear, illustrated individual record of each step of the process. Learners records should include: annotated initial designs, a plan for making the mask that will include tools, equipment and processes that they plan to use, a time plan for task completion, annotated photographs of the making process, an account that reflects on the process and details of progress made and problems overcome (this could be in a written account an audio or video diary).
<p>Assignment 1: Curtain Up – Fantasy Mask*</p>

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- o *Unit 19: Design Planning for Performance*
- o *Unit 20: Realising Costume Design for Performance*
- o *Unit 21: Realising Set Design for Performance*
- o *Unit 22: Realising Prop Design for Performance*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Hoggett, C., *Stage Crafts* (2nd Edition), A & C Black, 2000
(ISBN: 978-0-713-65477-6)

A good basic book that guides learners through the technical skills and approaches that are valuable when building a set. Learners find it easy to use.

Holt, M., *Stage Design and Properties* (Revised Edition), Phaidon, 1988
(ISBN: 978-0-714-82515-1)

A good basic book that guides learners through the design/production process, including useful painting and decoration techniques. Learners find it easy to use.

James, T., *The Prop Builder's Moulding and Casting Handbook*, North Light Books, 1990 (ISBN: 978-1-558-70128-1)

Explains useful casting and moulding techniques.

James, T., *The Mask-Making Handbook* (2nd Edition), Players Press, 2009
(ISBN: 978-0-887-34960-7)

This book gives detailed mask making, resource and time-planning guidance.

Websites

www.theatredesign.org.uk

British Society of Theatre Designers, with details of current professional theatre designers' work.

Unit 24: Lighting for Performance

NB: Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

Delivery guidance

Approaching the unit

You could introduce learners to handling the equipment and understanding how it works through workshops and theory classes, explaining the differences between the equipment available in the industry and what is available in your centre. This unit has a similar structure to *Unit 25: Sound for Performance* and parallel delivery is possible, as the unit aims are very similar.

Delivering the learning aims

Learning aim A is concerned with learners investigating the differences between lighting equipment types. Encourage them to experiment with equipment to establish how to use it effectively, and to understand some of the physics required to be able to predict performance and carry out simple calculations. These are important practical processes. Learners should be able to calculate the total wattage of the equipment they are connecting and establish that it is a suitable load for their dimming/main powering system. Emphasise that some investigative skills may be required for data gathering to enable them to plan effectively. You could set assignments that involve a mix of research, data collection and planning. You may need to give electrical data to the learners as the maximum available in the centre or venue, so the learners can decide if their plans are within these preset limits. The essential maths is using the common simplified formula $\text{amps} \times \text{volts} = \text{watts}$, which is sufficient for the type of learner work typically found in centres.

Learning aim B involves the practical setting up and use of lighting equipment. When learners are able to differentiate between what their different types of lighting equipment can do, encourage them to use these in a professional-style context. You could ask them to rig the equipment, connect it up, test it and then fit the usual gels, gobos and accessories. Allow the learners to clean and adjust the centre's equipment so it performs at its best. As this process is firmly aimed at providing lighting to support performance, it is essential that learners are able to focus and plot the lighting using standard industry terms and jargon. They will need to record the individual lighting states, using manual or computer-based systems as deemed appropriate by the staff. Learners should be able to determine that a fault is present but they do not need to be able to rectify it.

Learning aim C focuses on safety and the law. You should incorporate this as a continual feature during the delivery period. For example, when learners are experimenting with the equipment it would be ideal to look at electrical safety, heat, height and perhaps even potential health issues such as light-sensitive epilepsy – very important if any members of the group suffer from this. Learners will almost certainly be carrying out heavy physical activities as they move certain pieces of equipment. Tripping over cabling is another common risk. Remind learners that all risks need identifying and controlling, and encourage them to play an active part in this activity. It is important for learners to understand how the current law impacts on performance. The learning aims detail some of the aspects that have links to the law – and you need to make learners aware of the likely issues that could arise. Key to this area of the unit is that the learners should demonstrate that their working

practices are safe. Emphasise that integration of safety into their typical activities is clearly the most effective way, but you might also choose to run specific workshop sessions on improving safety.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignment in the specification.

Unit 24: Lighting for Performance
<p>Introduction</p> <p>You could start with a group discussion of what lighting does for a performance. Then introduce the different aims of lighting: illumination, effects and excitement. Share experiences of different types of events. Introduce the concept of safety as a critical area of work.</p>
Learning aim A: Investigate lighting equipment for performance
<ul style="list-style-type: none"> ● Introduce learners to examples of different types of lighting equipment, using a workshop. ● Introduce the legal/safety aspects of lighting and lead group activities on potential risks. ● Give groups/individuals lighting equipment to investigate so they can set it up, connect it and try out its operation. ● Brief learners to audit the items of equipment available to them, using a spreadsheet to record their findings. Learners could then use the spreadsheet to support a presentation.
Learning aim B: Set up and use lighting equipment
<ul style="list-style-type: none"> ● Ask learners to set up and operate the lighting equipment for a performance. They should focus and adjust the equipment to which they have access and provide paperwork for a technician to focus the rest. ● Discuss with learners what they will be doing, so they can select the right equipment and practise how to work it. ● Learners should experiment and practise in rehearsals what they intend to do, and then control the lighting for their section of the event. Remind learners that they need to follow and react to cues in the live event. ● After the performance, learners should reflect on the safety aspects and any problems that occurred, and review the system they designed. ● The performance should be video recorded.
Learning aim C: Demonstrate safe working practices for performance
<ul style="list-style-type: none"> ● Discuss the potential risks of the upcoming performance in terms of the lighting, and what can be done to reduce hazards. Consider asking your learners to produce a written risk assessment. ● Learners need to understand the differences between types of events, different sorts of hazards and electrical safety. You might choose to lead a session on basic first aid (or invite a guest speaker). ● Encourage learners to embed safety into everything they do.
Assignment 1: Supporting an Event*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- o *Unit 7: Production Skills for Performance*
- o *Unit 25: Sound for Performance*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Coleman, P., *Basics: A Beginner's Guide to Stage Lighting*, Entertainment Technology Press, 2003 (ISBN: 978-1-904-03120-8)

A useful beginners' reference, written from the viewpoint of what lighting can do for a performance, rather than as a basic reference manual. It is heavy on detail, but lacks information about what the equipment can actually do.

Morgan, N., *Stage Lighting for Theatre Designers* (2nd Edition), Entertainment Technology Press, 2003 (ISBN: 978-1-904-03119-2)

This book is written with a link between the science and the art of stage lighting. Its style enables the learner to use it as an information source and potential problem solver when they are designing their own lighting projects.

Reid, F., *The Stage Lighting Handbook*, (6th edition) Routledge, 2002 (ISBN: 978-0-878-30147-8)

This is the sixth edition of a book that has been responsible, for a considerable time, for the education of newcomers to stage lighting. It is widely recommended as the ideal starter text. The author is a Fellow of the Association of Lighting Designers and is respected worldwide. His simple style makes the book very suitable for learners at all levels of study. It contains basic, practical information about what always works, and what only works sometimes.

Walters, G., *Stage Lighting: Step-by-step Basic Techniques to Achieve Professional Results A & C* Black, 2007 (ISBN 978-0-713-64639-9)

This book has information about the history of lighting. It is a useful guide to the layout and running of a modern venue. There is also a useful section on electrical theory and safety, and its specific application within a theatre environment.

Websites

www.blue-room.org.uk

This site is for professionals and amateurs working in technical theatre. It has a busy and useful student section where BTEC courses are frequently discussed.

Unit 25: Sound for Performance

NB: Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

Delivery guidance

Approaching the unit

You could introduce learners to handling the sound equipment and controls and cover how it works through workshops and theory classes, explaining the differences between the equipment available in the industry and what is available in your centre. This unit has a similar structure to *Unit 24: Lighting for Performance* and parallel delivery is possible, as the unit aims are very similar.

Delivering the learning aims

Learning aim A is concerned with learners investigating the differences between sound equipment types. Encourage them to identify specific features and to understand what these devices can be used for in a performance context. The specification details a list of common equipment types, but the most common equipment that will be used in typical level 2 productions is likely to be microphones, loudspeakers, amplifiers and recording and playback equipment. You could set assignments that involve a mix of research, data collection and planning.

Learning aim B involves the practical setting up and use of sound equipment. When learners are able to differentiate between what different types of sound equipment can do, encourage them to use these in a professional-style context. You could ask them to put the equipment in place, connect it up and then test it. Learners will need to adjust levels and equalisation to make the system perform at its best. Remind them that if loudspeakers need to be fitted to stands this must be done safely. The aim will be to use the equipment to support performance, so ask learners to produce production documentation to assist them. This might take the form of cue sheets, or marked-up scripts with marginal notes, or it could be data in a spreadsheet format – the important thing is that it properly supports the production requirements.

Explain that using communication equipment is a vital component. This has a technical aspect, connecting up communications systems, but should also cover effective ways to communicate with appropriate language in order to minimise errors. Remind learners that communications discipline requires practice!

It is important that all learners are able to carry out the correct connection processes. With sound, there are so many problems with technical issues – such as controlling feedback – which require learners to have a good ‘ear’ and quick reactions, but there are also more basic issues, such as the performer suddenly announcing the next song – which turns out to be different from the one planned! Tell learners that work for this area of study can be both exciting and stressful.

Learning aim C focuses on safety and the law. You should incorporate this as a continual feature during the delivery period. For example, while learners are experimenting with the equipment would be the ideal moment to look at manual handling techniques, potential problems with heavy items being installed on stands and perhaps even potential health issues such as hearing damage due to high sound pressure levels. Tripping over cabling is another common risk. Remind learners that all risks need identifying and controlling, and encourage them to play an active part in this activity.

It is important for learners to understand how the current law impacts on performance. The learning aims detail some of the aspects that have links to the law – and you need to make learners aware of the likely issues that could arise. Key to this area of the unit is that the learners should demonstrate that their working practices are safe. Emphasise that integration of safety into their typical activities is clearly the most effective way, but you might also choose to run specific workshop sessions on improving safety.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignment in the specification.

Unit 25: Sound for Performance
<p>Introduction</p> <p>You could start with a group discussion of what sound does for a performance. Then introduce the different aims of sound – performer support, replacement of musicians, mood setting. Share experiences of different types of events. Briefly outline the unit content, and introduce the concept of safety as a critical area of work.</p>
Learning aim A: Investigate sound equipment for performance
<ul style="list-style-type: none"> • Introduce learners to examples of different types of sound equipment, using a workshop. • Introduce the legal/safety aspects of sound and lead group activities on potential risks. • Provide groups/individuals with sound equipment to investigate so they can set it up, connect it and try out its operation. • Brief learners to audit the items of equipment available to them, using a spreadsheet to record their findings. Learners could then use the spreadsheet to support a presentation.
Learning aim B: Set up and use sound equipment
<ul style="list-style-type: none"> • Ask learners to set up and operate the sound equipment for a performance. They will also need to connect, prepare and adjust the equipment they install. • Discuss with learners what they will be doing, so they can select the right equipment and practise how to work it. • Learners should experiment and practise in rehearsals what they intend to do, and then control the sound for their section of the event. Remind learners that they need to follow and react to cues in the live event. • After the performance, learners should reflect on the safety aspects and any problems that occurred and review the system they designed. • The performance should be video recorded.
Learning aim C: Demonstrate safe working practices for performance
<ul style="list-style-type: none"> • Discuss the potential risks of the upcoming showcase in terms of the sound, and what can be done to reduce hazards. Consider asking your learners to produce a written risk assessment as evidence. • Learners need to understand the differences between types of events, different sorts of hazards and electrical safety. You might choose to lead a session on basic first aid (or invite a guest speaker). • Encourage learners to embed safety into everything they do.
Assignment 1: Supporting an Event*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- *Unit 7: Production Skills for Performance*
- *Unit 24: Lighting for Performance*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Hunter Stark, S., *Live Sound Reinforcement* (Cengage Educational), Course Technology Inc; Har/DVD edition 2005 (ISBN: 978-1-592-00691-5)

Written in an easy style, this book provides an in-depth look at sound technology and concepts. It covers from small systems (that learners may be familiar with) to very large stadium systems, enabling learners to understand similarities and differences.

Slaton, S., *Mixing a Musical: Broadway Theatrical Sound Techniques*, Focal Press, 2011 (ISBN: 978-0-240-81759-0)

A useful book covering a variety of typical career paths, as well as the technical aspects of theatrical sound. The content is detailed and interesting, but learners may need assistance in understanding job titles and jargon as the book is aimed at an American audience.

White, P., *Basic Live Sound*, Sanctuary Publishing, 2000 (ISBN 978-1-860-74271-2)
This is one of a series of books by the editor of the popular audio magazine *Sound on Sound*. It is an ideal introduction for beginners to general sound practices, running through all the main areas with a common-sense, practical approach. Problems are discussed and solutions suggested. It is not specific to theatre as it covers all kinds of audio systems, and is equally useful to musicians.

White, P., *Basic Mixing Techniques*, Sanctuary Publishing, 2000 (ISBN 978-1-860-74283-5)

Another of Paul White's titles, aimed perhaps more at musicians than theatre sound enthusiasts. However, the information is equally valid to musical theatre, where the sound department must balance microphones and music sources for a performance. The book also describes producing CDs, which may be useful information for learners in their career.

Websites

www.blue-room.org.uk

This site is for professionals and amateurs working in technical theatre. It has a busy and useful student section where BTEC courses are frequently discussed.

Unit 26: Supporting Performance: Stage Management

NB: Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

Delivery guidance

Approaching the unit

This unit could be taught alongside *Unit 27: Supporting Performance: Front of House*. If this is the case, learners should be divided into two teams (stage management and front of house) when completing work to support the production, swapping roles for a second production.

Delivering the learning aims

For learning aim A, learners will need to develop an understanding of the roles within the stage management team, their associated responsibilities and how the team contributes to the production process. You could introduce these topics through a backstage tour of a local theatre, ideally including an interview with a member of the stage management team. This would allow learners to ask questions about their day-to-day duties and responsibilities during the production process. Alternatively learners could use books and the internet to begin their research into stage management roles.

Learners should consider:

- the structure of the team, e.g. who is accountable to whom and how roles relate to each other
- who does what during preparations and the show itself
- what the responsibilities listed in the unit entail
- how and why those responsibilities contribute to the smooth running and success of a show.

Learners could undertake a range of research activities in which they work in pairs or small groups before feeding their findings back to the group, who can then collate and discuss what has been discovered. You could introduce a more practical focus to activities by asking learners to prepare for and undertake role-play activities such as a job interview for a specific role. Learners might also produce a series of 'day in the life' diary entries for individual members of the team.

For learning aim B, you could give learners hands-on opportunities to experience the responsibilities investigated for learning aim A. You may wish to teach the unit in a more holistic manner by undertaking practical activities to develop skills alongside the more theoretical work for learning aim A. For example, learners will discover that one of the responsibilities of an assistant stage manager is to source props for a production. Once this has been established you could divide learners into teams and give them an *Apprentice*-style task in which they are given a list of props to source from the internet or from pre-printed web pages supplied by the teacher. They could then go on to make some simple props required for a simulated production.

You must teach learners the importance of safe working practices in relation to specific roles, and this could begin with a tour of their own performance space to identify potential hazards as well as safety equipment, fire exits and so on. Learners could also undertake activities related to safe manual handling techniques – for example, they could design a wall chart or leaflet showing a correct technique for lifting.

Although it is unlikely that learners will be working at height, they should still be made aware of issues relating to this, for example, when using common access equipment such as A-frame ladders. You could also cover safety issues relating to trapdoors in the stage.

When learners have developed the necessary skills to work efficiently as a stage management team, give them at least one opportunity to put their skills into practice in support of a real performance. Assign your learners specific roles within the team. These roles could be doubled up so that two or more learners could undertake the role of deputy stage manager, with each being responsible for a specific section of the show.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignment in the specification.

Unit 26: Supporting Performance: Stage Management
<p>Introduction</p> <p>The unit could be introduced to learners through a group discussion that focuses on their existing experience of the role of the stage management team, for example, through participation in school, college or amateur productions and/or visits to the theatre.</p>
Learning aim A: Understand the role of the stage management team in supporting a performing arts production
<ul style="list-style-type: none"> ● Ask learners to research the responsibilities of the members of a stage management team to discover the activities associated with each role and how the individual roles work together to support the production. ● Encourage learners to record their research and details of practical activities in a unit scrapbook, which might contain job profiles, a chart showing how a team is structured, a production timeline and annotated photographs of skills development work undertaken. ● Ask learners to explain who the stage management team are, what they do and why their work is so important.
Learning aim B: Develop and demonstrate production support skills in a stage management role
<ul style="list-style-type: none"> ● Give learners a stage management role to carry out in support of a performing arts production. They should carry out the tasks typically associated with the role during preparations, the get-in/fit-up, technical and dress rehearsals, the run of the show and the strike/get-out. ● Encourage learners to keep a record of their activities in their unit scrapbook, which might contain an action plan for their role including details of responsibilities and tasks, annotated photographs showing them undertaking tasks (annotations should describe what is being done and explain the purpose of the task), teacher and peer observations, artefacts or documents relevant to the role (e.g. settings lists, show reports and prompt script), and records and action plans from production meetings.
Assignment 1: Supporting a Production – Stage Management*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- o *Unit 2: Preparation, Performance and Production*
- o *Unit 27: Supporting Performance: Front of House*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

These two books provide a wealth of information related to job roles and production processes related to the work of the stage management team.

Hawkins, T. and Menear, P., *Stage Management and Theatre Administration*, Phaidon, 1988 (ISBN: 978-0-714-82516-8)

Palmer, S., *Essential Guide to Stage Management; Lighting and Sound*, Hodder Education, 2000 (ISBN: 978-0-340-72113-1)

Websites

www.nationaltheatre.org.uk/2100/discover-more

This website provides detailed specifications for stage management job roles, including training requirements and responsibilities.

www.ergonomics4schools.com/lzone/handling.htm

This website provides information on safe working practices.

Unit 27: Supporting Performance: Front of House

NB: Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

Delivery guidance

Approaching the unit

This unit could be taught alongside *Unit 26: Supporting Performance: Stage Management*. If this is the case, learners should be divided into two teams (front of house and stage management) when completing work to support the production, swapping roles for a second production.

Delivering the learning aims

For learning aim A, learners will need to develop an understanding of the roles within the front-of-house team, their associated responsibilities and how the team contributes to the production process. You could introduce these topics through a tour of a local theatre, ideally including an interview with a member of the front-of-house team. This would allow learners to ask questions about their day-to-day duties and responsibilities during the production process. Alternatively, learners could use books and the internet to begin their research into front-of-house roles.

Learners should consider:

- the structure of the team, e.g. who is accountable to whom and how roles relate to each other
- who does what during preparations for the show and the show itself
- what the responsibilities listed in the unit entail
- how and why those responsibilities contribute to the smooth running and success of a show.

Learners could undertake a range of research activities in which they work in pairs or small groups before feeding their findings back to the group, who can then collate and discuss what has been discovered. You could introduce a more practical focus to activities by asking learners to prepare for and undertake role-play activities such as a job interview for a specific role. Learners might also produce a series of 'day in the life' diary entries for individual members of the team.

For learning aim B, give learners hands-on opportunities to experience the responsibilities investigated for learning aim A. You may wish to teach the unit in a more holistic manner by undertaking practical activities to develop skills alongside the more theoretical work for learning aim A. For example, learners will discover that one of the responsibilities of the marketing manager is to develop a marketing strategy for a production. When this has been established, you could divide learners into teams and give them an *Apprentice*-style task in which they are given an outline for a production and asked to pitch ideas for publicity materials, explaining how they would be used. They could then go on to make some simple posters or leaflets for a simulated production.

You must teach learners the importance of safe working practices in relation to specific roles, and this could begin with a tour of the front-of-house areas of their own performance space to identify potential hazards as well as safety equipment, fire exits and so on. They could also undertake the evacuation procedures that would be necessary in the event of fire.

Customer service is another area that is central to many front-of-house roles. Your learners could use role-play activities to explore these skills. For example, they could set up a 'box office' and provide information to customers about productions, ticket prices and so on.

When learners have developed the necessary skills to work efficiently as part of a front-of-house team, give them at least one opportunity to put their skills into practice in support of a real performance. Give your learners specific roles within the team. These roles could be doubled up so that two or more learners could undertake the role of box office manager, sharing the responsibilities of the role.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignment in the specification.

Unit 27: Supporting Performance: Front of House
<p>Introduction</p> <p>The unit could be introduced to learners through a group discussion that focuses on their existing experience of the role of the front-of-house team, for example, through participation in school, college or amateur productions and/or visits to the theatre.</p>
<p>Learning aim A: Understand the role of the front of house/marketing department in supporting a performing arts production</p> <ul style="list-style-type: none"> • Ask learners to research the responsibilities of the individual members of a front-of-house team to discover the activities associated with each role and how the individual roles work together to support the production. • Encourage learners to record their research and details of practical activities in a unit scrapbook, which might contain job profiles, a chart showing how a team is structured, a production timeline and annotated photographs of skills development work undertaken. • Ask learners to explain who the stage management team are, what they do and why their work is so important.
<p>Learning aim B: Develop and demonstrate production support skills in a front of house role</p> <ul style="list-style-type: none"> • Assign learners a front-of-house role to carry out in support of a performing arts production. They should carry out the tasks typically associated with the role during preparations, the show itself and afterwards (as applicable to the role). • Encourage learners to keep a record of their activities in their unit scrapbook, which might contain an action plan for their role including details of responsibilities and tasks, annotated photographs showing them undertaking tasks (annotations should describe what is being done and explain the purpose of the task), teacher and peer observations, artefacts or documents relevant to the role (e.g. settings lists, show reports and prompt script), and records and action plans from production meetings.
<p>Assignment 1: Supporting a Production – Front of House*</p>

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- o *Unit 2: Preparation, Performance and Production*
- o *Unit 26: Supporting Performance: Stage Management*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

These three books provide a wealth of information related to job roles and production processes related to the work of the front-of-house team.

Dean, P., *Production Management: Making Shows Happen – A Practical Guide*, The Crowood Press, 2002 (ISBN: 978-1-861-26451-0)

Comprehensive guide to production management, including roles and responsibilities within wardrobe.

Foreman, G., *A Practical Guide to Working in Theatre*, Methuen Drama, 2009 (ISBN: 978-0-713-68767-5)

Hawkins, T. and Menear, P., *Stage Management and Theatre Administration*, Phaidon, 1988 (ISBN: 978-0-714-82516-8)

Websites

www.creative-choices.co.uk/industry-insight/article/managing-front-of-house

This website provides detailed specifications for front-of-house job roles, including training requirements and responsibilities.

Unit 28: Make-up for Performance

NB: Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

Delivery guidance

Approaching the unit

Give your learners the opportunity to explore and develop their creative abilities in the role of theatre make-up artist. In this way they will gain a working knowledge of make-up types and techniques, learn how to create make-up designs in response to a director's brief and be able to apply make-up to a performer.

Delivering the learning aims

You might deliver learning aim A through a series of introductory activities and case studies, looking at the different reasons why and settings in which make-up is used for performance. Consider using visits to arts venues or guest speakers to support this. Case studies and research should encompass the differences between make-up used in film or television, theatrical make-up and fashion make-up; also the different demands placed on theatre make-up artists such as applying make-up for naturalistic theatre, pantomime and special effects.

You will be introducing the tools of the make-up artist's trade, so learners will need access to, and the opportunity to experiment with, a range of make-up types and products. These could include common theatrical make-up types: pancake, liquid make-up, cream-based make-up, aquacolour, sticks, liners and powders, as well as application materials (brushes, sponges, etc.). More specialised applications could include elements such as crêpe hair, tooth enamels, silicone, liquid latex, stage blood and 'domestic' products (putty, oatmeal etc.) deployed to achieve special effects such as injuries.

You, or a guest speaker, might lead demonstrations, in which learners can apply make-up to develop their skills and techniques. It is recommended that you start with basic make-up foundation, layers and shading. You can then give learners the opportunity to apply make-up – first to themselves, then to others. As learners' skills develop, you could introduce more elaborate make-up techniques, such as ageing, injuries and ethnic make-up.

Encourage your learners to keep a portfolio. This should include notes on products, materials and application techniques, specifications and make-up charts. As learners progress through the unit, they should add design ideas, stimuli and mood boards, completed designs, production notes and so on.

Safe working practices are essential and you should instruct learners to research and identify risks, hazards and controls; they should keep health and safety documents and risk assessments as part of their portfolio. Demonstrate skin testing, awareness of allergic reactions and safe handling of application materials from the outset.

For learning aim B, guide learners to realise their own character make-up design (this may have been produced during delivery of *Unit 19 Design Planning for Performance*) or apply a make-up design generated by others. You should ensure that the application and removal of the make-up is carried out in performance conditions, or simulated conditions if necessary (i.e. there is a designated work area for make-up, a performance schedule, opportunity for the completed make-up to be

viewed and then photographed or recorded under performance lighting conditions, and performer care through safe application and removal).

Building on the previous learning aim, you should ensure the learner, as a make-up artist, meets the production's design requirements and instructions. Preparatory work will include analysing the performer/model's bone structure, skin and allergy testing, and making sure the work space is clean and tidy. The application could be recorded and photographed in stages, to allow learners to review their work. The performer or model (and ideally the show's director or designer) could be interviewed about how effectively they felt their make-up artist worked and their satisfaction with the make-up.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignment in the specification.

Unit 28: Make-up for Performance
<p>Introduction</p> <p>Introduce the unit with examples of make-up practice in the world of theatre, film and television. Learners should appreciate the rationale for make-up and different contexts for its application.</p> <p>Learners should also be introduced to a range of theatrical make-up products, types and materials.</p>
<p>Learning aim A: Explore make-up types and application techniques and develop your make-up design ideas</p> <ul style="list-style-type: none"> • You could start by leading sessions introducing learners to make-up types and products, followed by exploratory workshops. Keep video and photographic records as a reference for learners to review their progress. • Early work must include health and safety awareness. Learners could be encouraged to carry out risk assessments as a regular feature of sessions.
<p>Learning aim B: Realise a make-up design and apply make-up for performance</p> <ul style="list-style-type: none"> • Recap learning aim A in respect of managing a make-up area, health and safety, applying, maintaining and removing make-up. • Issue learners with the make-up design (or learners may work to a design they have themselves created). Ensure designs have application instructions. • Give instruction on research and analysis of the bone structure when determining application requirements. • Learners should at this stage be prepared and able to realise make-up designs in a performance situation (or realistic simulation). • Produce a production/performance schedule.
<p>Assignment 1: All Made Up*</p>

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- o *Unit 2: Preparation, Performance and Production*
- o *Unit 19: Design Planning for Performance*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Baygan, L., *Make up for Theatre, Film and Television: A Step-by-step Photographic Guide (Stage & Costume)*, A & C Black, 1984 (ISBN: 978-0-713-62430-4)

This book provides photographic guidance on a variety of makeup requirements, ranging from ageing and ethnic makeups to special effects.

Delamar, P., *The Complete Make-up Artist: Working in Film, Fashion, Television and Theatre* (second edition), Thomson Learning, 1994 (ISBN: 978-1-861-52890-2)

A comprehensive guide to many makeup applications, suiting a range of production contexts. This book is designed to meet the specification requirements of a number of awarding organisations.

Spencer, K., *Period Make-up for Studio, Stage and Screen: A Practical Reference for Actors, Models, Make-up Artists, Photographers, and Directors*, Methuen Drama, 2009 (ISBN 978-1-408-11043-0)

This book focuses on period makeup, supported by some clear explanations and instructions. There are some limited photographic references.

Thudium, L., *Stage Makeup: The Actor's Complete Step-by-step Guide to Today's Techniques and Materials*, Back Stage Books, 1999 (ISBN: 978-0-823-08839-3)

Practical and developmental guidance for beginners. Specifically targets stage makeup applications, with clear guidance and illustrations.

Websites

www.nationaltheatre.org.uk

The 'Discover' section contains information on design, production and backstage roles and activities at the National Theatre.

www.rsc.org.uk

Wigs and make-up used by the Royal Shakespeare Company are detailed in the 'Explore' section of the website.

Unit 29: Wardrobe for Stage Performance

NB: Learners must have completed the skills unit(s) (3, 4, 5, 6 or 7) prior to the assessment of this unit. Learners cannot use the assessment evidence produced for the skills unit(s) as evidence of achievement for this unit.

Approaching the unit

To best realise the practical nature of this unit, learners will need to have access to a wardrobe facility with storage space, a stock of costumes and/or the ability to hire in costumes, materials and equipment for costume construction and/or maintenance, laundry facilities and space that can be used as a dressing area during performances.

Delivering the learning aims

A motivating way to introduce learning aim A might be to take learners on a visit to an arts organisation that has its own wardrobe department. You could invite guest speakers such as wardrobe managers, costume designers and costume makers to talk about their roles. If possible, give learners access to a service company dealing with costume hire for an opportunity to further research this aspect of the industry.

You can support learners' understanding of the roles and function of the wardrobe department by ensuring that any visits include touring the spaces used by the wardrobe department, allowing learners to note the layout and organisation of work and storage areas and how health and safety is implemented.

Encourage learners to keep a portfolio of information, research, organisational charts and working documents as they complete this unit. It might be beneficial to view and discuss actual examples of production documentation such as budgets, accounts, memos, schedules, measurement sheets, inventories and risk assessments.

It is possible to deliver much of this knowledge by leading presentations and facilitating research tasks, divided among small groups, into different aspects of wardrobe (roles, fabrics, equipment, budget, purchases, laundry etc.). Findings can be shared with the class. Consider carrying out simulations such as mock production meetings, fittings and dress parades to allow learners to deal with wardrobe management situations. Learners could be tasked with solving a problem of providing period or fantasy costumes to a limited budget, organising quick costume changes for a large dance ensemble, or ensuring the safety and maintenance of costume in a piece of intense physical theatre. A 'costume timeline' exercise for a real or hypothetical production might also be effective. You could ask professional or amateur wardrobe team personnel to provide actual scenarios for learners.

To allow learners to apply their working knowledge for learning aim B, you should ensure they have an actual performance event to apply organisational, management and practical wardrobe skills to as part of a production team. You should ensure that there is a director's/designer's brief as well as production schedules, either provided by you (in role) or decided on by learners as part of the planning process. You might split the wardrobe team according to individual roles or sub-teams – this could be done through job interviews. If necessary, recap the need to produce the necessary working documentation (production diary, memos, minutes, costings, inventories etc.) emphasising its importance in the effective management of the wardrobe.

You should aim to reflect closely the responsibilities and operation of a wardrobe team within a large performance event, from initial planning, the production and rehearsal process (including dress parades and dress rehearsals), maintenance and management of costume during the run-through to preparing costumes for storage and return after a performance. This will help learners understand how a production operates and develop their skills as functioning members of the wardrobe team.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignment in the specification.

Unit 29: Wardrobe for Stage Performance
<p>Introduction</p> <p>Introduce the unit through either a visit or series of visits to a performing arts organisation, including the opportunity to see the wardrobe department and backstage areas and meet personnel involved in costume and wardrobe. You might also invite guest speakers.</p>
Learning aim A: Explore the organisation, roles and responsibilities of a wardrobe department
<ul style="list-style-type: none"> ● Brief learners on producing a working portfolio throughout the unit. ● Ensure that learners understand the range of wardrobe team roles and responsibilities, and the interrelationship between team members and other departments. ● Learners should understand the organisation of backstage areas, including dressing rooms, laundry and storage. Ask them to plan and design a wardrobe department in their own centre, or design a 'wish-list' wardrobe area for a fictional venue. ● Facilitate practical learning through workshops and simulations/role plays where learners explore the planning, preparation, organisation and management of a wardrobe department. ● Issue health and safety guidelines. A useful learning activity is to provide a 'safety hazard assault course' where learners are required to produce risk assessments.
Learning aim B: Operate as a member of a wardrobe team during and after performance
<ul style="list-style-type: none"> ● Issue a 'director's brief' and schedule for a planned production. Allow the wardrobe team to attend planning and design meetings. ● Allocate specific wardrobe team roles to learners (this may be done by interview or learners deciding through a planning meeting).
Assignment 1: All Dressed Up*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- o *Unit 2: Preparation, Performance and Production*
- o *Unit 19: Design Planning for Performance*
- o *Unit 20: Realising Costume Design for Performance*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Bicat, T., *Making Stage Costumes: A Practical Guide*, The Crowood Press, 2001 (ISBN: 978-1-861-26408-4)

Includes information on the management and organisation of production processes, adapting and making costumes, budgets, and organisation and set-up of wardrobe spaces and working areas.

Dean, P., *Production Management: Making Shows Happen – A Practical Guide*, The Crowood Press, 2002 (ISBN: 978-1-861-26451-0)

Comprehensive guide to production management, including roles and responsibilities within wardrobe.

Freakley, V. and Sutton, R., *The Essential Guide to Business in the Performing Arts*, Hodder Education, 1996 (ISBN 978-0-340-65525-2)

This book provides a range of homework-style tasks and activities to cover a variety of performing arts roles.

Fredman, R. and Reade, I., *The Essential Guide to Making Theatre*, Hodder Education, 1996 (ISBN: 978-0-340-65514-6)

A useful guide for students and teachers, containing a section on costume in the 'Production Techniques' chapter.

Unit 30: Choreographing Dance

Delivery guidance

Approaching the unit

The focus of this unit is to appreciate how choreography is applied to a range of opportunities to create dance. You will need to encourage learners to explore their ideas and apply their skills to construct dance moves and sequences which will lead to the performance of their own original work. This unit should inspire learners to put together their ideas and professional know-how to create some new and exciting moves!

Learners will need time to explore and develop their ideas practically and to refine their work both as individuals and as part of a group.

It can be helpful to think of this unit as a balance of individual creative ideas that can be used to develop dance and an awareness of the cooperation needed to see it through to successful performance.

Delivering the learning aims

Learning aim A requires learners to explore and develop the processes of choreography and to review their work to inform its refinement. You could provide them with clear examples of where choreography has been used to communicate a particular style of dance or to have a particular influence on an audience, in order to show learners what kind of things are possible. Learners could also look in detail at some choreography and identify the strengths and potential weaknesses of the ideas behind the work. This may help inform learners in terms of suitable structures for their work.

Learning aim B is the opportunity for learners to use their choreographic skills to create dances for rehearsal and performance. You will need to support learners through the stages of choreographing dance. It will be helpful if they have the opportunity to show their work. The audience may be their peers in an informal showing or an invited audience at a more formal performance event. The space in which the work is to be performed may inform some of the creative choices made as part of the fine-tuning stages of the choreography.

You will need to consider the resources available so the work has a good chance of success. Key factors may include music, lighting, timescale, access to rehearsal space etc.

To ensure a successful outcome, learners could use aspects of the ideas and choreographies looked at as part of learning aim A as a stimulus or influence for their own choreography in learning aim B.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignment in the specification.

Unit 30: Choreographing Dance
<p>Introduction</p> <p>Introduce the unit by looking at different examples of where dance has been choreographed, for example for theatre, film or television. Begin to identify how ideas are developed and realised through exploration of ideas and the use of structures. Select ideas for development, and choreograph a piece for showing to others. After discussions, it may be helpful to try out some ideas practically to refine learners' ideas.</p>
Learning aim A: Explore and develop the processes of choreography and review your own practice
<ul style="list-style-type: none"> ● Provide case studies of companies or choreographers and their work to give some ideas to learners of what the process of choreographing dance involves. ● Lead practical sessions, workshops and classes to support learners to explore their ideas for choreographing dance. ● Encourage learners to voice their ideas and to communicate their intentions to their group, and support them to work as a group to 'try out' each other's ideas. ● Support the group to give each other constructive feedback in order for them to refine their ideas. This could be through teacher-led group discussions. ● Put learners into pairs so they can begin to improvise ideas to music. ● Put two pairs together and support them to develop the work to form a choreographed question (pair 1) and answer (pair 2). ● Set up an informal sharing so each group (two pairs) can show their work and receive feedback from each other. ● Lead discussions on the review and evaluation of the work to support learners to share their thoughts at the end of each session. This could take place after each small group (two pairs) have performed. ● Lead practical sessions, workshops and classes to support learners to explore their ideas for choreographing dance. ● Provide the opportunity for learners to explore and make creative choices. ● In class, it could be useful for learners to informally show their ideas and the development of their sequence. Peer-review comments could be recorded. ● You could record classes so learners can view their work to support ongoing self-evaluation. ● Learners will need support to record their progress against their creative intentions. This may be through teacher-led discussion or a question sheet.
<p>Assignment 1: Responding to Music*</p> <p>Assignment 2: Exploring and Motif Development*</p>
Learning aim B: Use your choreographic skills to create dances for rehearsal and performance
<ul style="list-style-type: none"> ● Provide examples of where fashion shows use choreography. This will help learners understand what choreographing dance for a fashion show involves. ● Lead practical sessions, workshops and classes, to support learners to explore their ideas for choreographing dance. They could try to put some of the sequences they have seen elsewhere into practice.

Unit 30: Choreographing Dance

- Encourage learners to refine their ideas and to communicate their intentions to their group.
- Support the group to give each other constructive feedback in order for them to refine their ideas. This could be through teacher-led discussion.

Assignment 3: Choose Your Music, Dancing for a Catwalk Show*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- *Unit 3: Acting Skills*
- *Unit 4: Dance Skills*
- *Unit 10: Movement Skills*
- *Unit 16: Contemporary Dance Techniques*
- *Unit 17: Exploring Urban Dance Styles*
- *Unit 18: Jazz Dance Techniques*

These units may be relevant in terms of the selection of skills, techniques or repertoire for use in the choreography.

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Learners will need access to sources of information on relevant choreographic works and choreographers.

Textbooks

Blom, L. A. and Chaplin, L. T., *The Intimate Act of Choreography*, University of Pittsburgh Press, 1982 (ISBN 978-1-8527-3010-9)

This book offers ideas and shows how dance improvisation can be a good way to learn and explore choreography.

Minton, S.C., *Choreography: A Basic Approach Using Improvisation* (3rd edition), Human Kinetics, 2007 (ISBN 978-0-7360-6476-7)

Aimed at young choreographers, this book gives a step-by-step guide to improvisation and ways to shape and develop material.

Websites

www.yde.org.uk/main.cfm?type=IDX

Youth Dance England champions dance for and with children and young people.

www.youtube.com/watch?v=-brg9QKFIHg

A video blog by young choreographer Freya Thomas.

www.goodmorningmidnight.co.uk/young-choreographers-perspective/

Offers a young choreographer's perspective.

Unit 31: Community Arts

Delivery guidance

Approaching the unit

The focus of this unit is to understand how the performing arts play a significant role within community arts. Learners may focus on local work or community arts provision from an area or areas of their choice.

Using case studies of organisations and projects will help make the teaching of this unit interesting and up to date. To locate appropriate examples, you may find it helpful to contact your local council who may have a directory of current projects or appropriate companies in your area. Major funders, such as the Big Lottery Fund, may be able to help you identify projects with a specific focus or that use specific performing arts disciplines.

Learners may have particular interests related to what projects are trying to achieve and which beneficiary group they are aimed at. Such factors may help identify examples of organisations and projects that will inspire learners.

It can be helpful to think of this unit as a balance of creative ideas that can be used to develop work and an awareness of the needs of participants. Matching aims of the work to needs of the participants or audience will be useful to underpin the delivery of the unit.

Delivering the learning aims

Learning aim A requires learners to understand the types of performing arts organisations that are working in the community arts sector. Using case studies will be advantageous as all factors can be linked to detailed examples. As learners are required to look at two types of organisation, it will be helpful if these are contrasting. This may be in terms of size, range of projects or whom they benefit, for example, a small social enterprise working to support the elderly through reminiscence theatre work, or a large charity with a range of health and education projects aimed at children and young people. To find organisations that are willing to provide information, it may be helpful to contact one or more of the following: local or county council, funders such as Children in Need and the Big Lottery, third sector and voluntary sector umbrella organisations.

Learning aim B is where you need to give learners the opportunity to contribute ideas to their own community arts project. This can be a group project or individual projects and will most likely be informed by the performing arts discipline or disciplines being used. It will be important to identify who the project is for and what difference it will make, for example, drama workshops leading to increased confidence, dance classes leading to increased physical activity, or a community play leading to fewer feelings of isolation and more community cohesion. The practicalities will need to be fully considered from the outset; when, where, who for, and so on, may all inform the development of the work. Once the idea is agreed and there are focused objectives for the work, time and space will be needed for rehearsal or practice to take place.

Learning aim C is covered by the participation in the community arts event that has been planned and developed during learning aim B. It will be helpful if this can take place with the intended beneficiaries, participants or target audience, in order to allow opportunities for learners to respond appropriately. The venue for this event should also provide learners with the opportunity to identify and implement safe working practices.

To ensure a successful outcome, learners could consider using one of the selected case studies from learning aim A as a model for their own event in learning aim C. This may help with strategies and ideas for working with a specific group of beneficiaries.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignment in the specification.

Unit 31: Community Arts
<p>Introduction</p> <p>Introduce the unit by looking at case studies of community arts organisations and projects. Begin to identify aims and make links between projects and how they help the target beneficiaries. This could be delivered through group discussions and a quiz-style approach to match the aims to the needs of the beneficiaries. Spider diagrams could be used to support learning how to make relevant connections and links.</p>
Learning aim A: Understand community arts organisations and projects
<ul style="list-style-type: none"> ● Learners should complete a scrapbook of pictures, notes and facts that includes all the details of the organisations they have looked at and the projects they have studied. The scrapbook could either be a hard-copy book or produced electronically. If an electronic version is used, it will be important to consider where and when learners will use this, as learners will find it helpful to have access to their scrapbooks during discussions and classes. ● It may be helpful to visit a local organisation or community arts project, or to invite a local community arts worker to talk to learners. Questions could be prepared to support learners to use relevant language: participants, beneficiaries, aims, outcomes etc. ● The scrapbook should have sections on the beneficiary groups and participants that have benefited from the projects and organisations they have studied. This will be recorded as learners engage in discussions and exercises that help them deconstruct the project to understand its aims and also to understand the beneficiaries' needs. Photographs or other images could be included and annotated. ● Lead discussions to help learners summarise their findings. ● Ask learners to give presentations on their findings so they can communicate their understanding of the organisations and the projects they have studied. It will be helpful if learners can work in pairs or small groups so they can discuss and share ideas. ● Encourage learners to make suggestions as to how the information they have used could help them to develop their own community arts event or project.
Assignment 1: 'Our Community'*

Unit 31: Community Arts**Learning aim B: Contribute to the planning and development of a community arts project****Learning aim C: Take part in a community arts project**

- Lead discussions and planning meetings so clear aims and objectives are established.
- Support the group to identify individual roles and responsibilities.
- Lead activities that learners can take part in so they have a suitable tool-kit of exercises and techniques that they can select from.
- Lead the group to identify and source any resources they will need, for example, props or music playback.
- Provide sufficient opportunity to rehearse and practise.
- Facilitate peer feedback.
- Learners may need your support to ensure considerations such as safety, time management and beneficiary experience are all fully met.

Assignment 2: 'The Little Dreamers'*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- *Unit 3: Acting Skills*
- *Unit 4: Dance Skills*
- *Unit 5: Musical Theatre Skills*
- *Unit 6: Music Performance Skills.*
- *Unit 7: Production Skills for Performance*

These units may be relevant in terms of the selection of skills, techniques or repertoire for use in workshops.

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Learners will need access to sources of information on relevant community arts organisations and details of community arts projects. The sources they use should be relevant to the performing arts.

Textbooks

Freakley, V. and Sutton, R., *Essential Guide to Business in the Performing Arts*, Hodder Education, 1996 (ISBN 978-0-3406-5525-2)

This book provides a range of homework-style tasks and activities to cover a variety of performing arts roles.

McCurrach, I. and Darnley, B., *Special Talents, Special Needs: Drama for People with Learning Disabilities*, Jessica Kingsley Publishers, 1999 (ISBN 978-1-8530-2561-7)

Provides examples of how to deliver workshops to those with special needs. Has a performance focus and is clear and accessible.

Websites

The following sites may be useful when selecting case study materials for organisations and/or community arts projects.

www.ludusdance.org

Part of the Lancaster Arts Partnership, providing a range of dance development projects to the local and wider community in Lancashire.

www.biglotteryfund.org.uk

Community projects can apply for funding.

www.can.uk.com

Community Arts North West is a Manchester-based arts development organisation working with many diverse communities that make up Greater Manchester.

www.actionfactory.org

Action Factory Community Arts encourages active participation in the arts by developing participatory arts workshops and projects in a range of settings.

Unit 32: Directing Performance

Delivery guidance

Approaching the unit

This exciting, challenging and motivating practical unit develops theatre directing skills through research, exploration and application, culminating in a workshop performance to an invited audience. Theatre directors have a great responsibility and you should use the unit to develop learners' skills in interpreting, planning, organising and managing the rehearsal of a play in a practical, supportive and cooperative workshop environment.

Delivering the learning aims

For learning aim A, you should provide guidance on what the director needs to do during the pre-production stage of the performance process. Each learner will need to select a suitable script. You might provide a selection of scripts, from which learners can choose material to direct, but you should ensure, through discussion and instruction, that each director is able to assess the script's suitability and potential in practical and artistic terms. Give overarching practical guidance on how a director interprets a text. You could do this by leading a series of 'cracking the code' workshops, where scripts are analysed and learners/directors look for the clues in the script to help interpret characters, actions, themes, motives and staging. As theatre communicates in multiple ways, you should encourage practical investigation of how plays communicate with an audience, possibly through analysing live performances and recordings where learners identify and consider the many strands of theatrical communication.

For learning aim A, you should provide support and guidance to ensure the briefing is comprehensive and allows learners to demonstrate their understanding of their directing role, the play text, their organisation of the rehearsal process and their creative vision. You might do this by issuing prompts, checklists and example rehearsal schedules.

To support learning aims A and B, and for learning aim C where learners must review their own directing practice, each learner must produce an ongoing 'Director's Log'. You could provide guidance and templates to assist learners in the completion of this log, including questionnaires, writing frames and checklists. You will find learners are best motivated if asked to produce this log in varied forms, rather than a purely written journal and review. Learners could utilise the internet to produce a 'Director's Blog', and you could show them examples of professional directors' and theatre company blogs. Online technology can also be used for learners to present directors' briefings, using interactive presentations, virtual pinboards and links to AV resources to streamline and enhance their presentation. You should also provide regular tutorials and consider use of peer group discussions through which learners review their performance and progress. This is important in the 'through-care' of each trainee director; directing can be daunting and highly demanding, and an environment of mutual support and development will aid learners in what can be a 'lonely' role.

Learning aim B addresses the development of the directed play extract from early rehearsals through the first performance. Building on activities earlier in the unit, learners now demonstrate understanding and application of directors' skills and responsibilities. You should encourage learners to plan ahead for each rehearsal. If necessary, you can provide checklists (for example, listing personal and management skills) and prompts (open questions regarding the aims and structure of each rehearsal). You should regularly review and comment on directors' logs to ensure each learner understands and is managing their role. You could hold briefing sessions before each rehearsal, with reminders and instruction to ensure directors continually support and motivate their actors through warm-ups, practical rehearsals, discussions and reflection. You need to instil in learners that every rehearsal should move the performance forward. Check directors have planned and implemented rehearsal activities appropriate to the text, for example, off-text exercises, blocking, exploring key actions, relationships, dynamics, working with props, set, costume, and so on, as required. A seminar-based approach might be used to support the directors where peers can discuss approaches and problems they are encountering.

All meetings, briefings and rehearsals will be evidenced in the learner's logs, notes and reviews. You will need to make sure there are video and observation records of practical rehearsals, meetings and performances, and you might consider encouraging learners to take responsibility for their own video records – these will inform reviews as well as allow directors to discuss and analyse rehearsals with their cast.

Eventual performances of the directed scenes will be more vocational and motivating if they are presented to an invited audience and are as fully resourced as possible in terms of equipment and materials. You might adopt a 'showcase' type structure to a performance event, focusing on a particular genre or theme in the scripts and extracts chosen.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignment in the specification.

Unit 32: Directing Performance
<p>Introduction</p> <p>Introduce the unit and prepare learners for their role as director by exploring and researching a range of directing approaches and techniques. Encourage learners to research the work of professional directors (see the resources section below). You could ask learners to work in small groups to find out about the work of the director from a list of key practitioners; they could also list the skills and qualities a director needs, and produce a timeline showing the production and performance process and the director's responsibilities and working interrelationships throughout.</p> <p>You could lead by example, reflecting on your own and/or colleagues' practice as directors working with learners. Thus you may have a built-in opportunity to consider the director's role at earlier points in the overall programme. A valuable exercise would be to conduct a 'Directing Masterclass' or invite a guest director to demonstrate directing skills applied in a workshop situation.</p> <p>It is important to provide learner-centred experiential activity at this stage, which could include short directing tasks in a workshop setting (applying directing techniques to short vignettes, familiarising learners with blocking, using stage terminology, choreographing stage business and actions, and so on).</p> <p>Other useful activities to prepare learners for the role could include getting individuals to lead group warm-up and theatre games activities. Another effective technique involves learners working in pairs or as individuals to conduct 'micro directing' sessions to practise blocking and directing action and dialogue on scene extracts. Peer-group feedback and criticism will encourage sharing and openness, and is important to support learners throughout the unit.</p> <p>Note: Learning aim C should be continually addressed during this unit.</p>
Learning aim A: Prepare the rehearsal and performance of an extract from a play text
Learning aim C: Review rehearsal and own practice as a director
<ul style="list-style-type: none"> ● Before starting work on learning aim A, provide guidance on how learners can review their progress and development as directors. ● Refer to examples of professional directors' diaries, accounts and logs (see the resources section below). ● Provide templates and writing frames as necessary to focus learners' reviews. Information that learners provide should include identification of strengths and areas for improvement. They should set targets in respect of all areas of their role (research, preparation, briefings, personal management and management of others etc.) as well as reviewing and target setting for the development of the extract (staging, interpretation, style, pace, clarity, ability to hold audience interest etc.). ● Encourage learners to present their director's logs using varied evidence, such as blogs, video diaries and interactive presentations. ● Lead focus groups and/or seminar discussions about the scripts and the nature and style of the performance work encapsulated by the texts. ● Give learners an outline of what they need to consider when assessing the suitability of scripts/scenes for directing: this should include casting, resources, venue, audience, 'interest and performance value' of selected scenes and any

Unit 32: Directing Performance

editing or adaptation required.

- Refer learners back to earlier exploratory work on how theatre communicates and how to analyse and 'crack the textual code' of a scripted play. Encourage learners to relate this work to the script they are directing.
- Brief learners, through discussion, coaching, handouts and tutorials, on how to analyse and interpret their text. Learners should discuss their findings in groups.
- Ask learners to work in small groups or pairs to research and establish key organisational and managerial tasks in the director's role. This will include creating rehearsal schedules, managing the actors' creative development and liaising with the production team, blocking, agreeing design and technical elements etc.
- Each learner/director should be able to assemble plans for the rehearsal and performance process, and decide on their creative interpretation and 'artistic vision' ready to communicate to their creative teams in a director's briefing.
- Carry out a 'dummy run' of the director's briefing for each learner/director (learners might also critique each other at this stage).

Assignment 1: Planning and Directing*

[Note: brief learners on the review requirements for their director's role prior to the delivery of Assignment 1.]

Learning aim B: Direct an extract from a play from rehearsal through to performance**Learning aim C: Review rehearsal and own practice as a director**

- Review with each director their intentions as outlined during their director's briefing for learning aim A. Ensure through questioning and review of the director's log that each director has sufficient planning in place to manage the rehearsal process.
- Before each rehearsal session, brief directors to ensure they have clearly defined aims and objectives for the rehearsal. Remind them of the need to keep actors motivated and exploring characters and material practically 'on the floor' – encourage warm-ups, off-text work etc., as well as scheduled rehearsals for blocking, complex actions etc.
- Regularly review progress with each director, based on observation of rehearsals and reviews for learning aim C.
- Be prepared to 'coach' directors on further rehearsal techniques and approaches as the rehearsals develop and intensify, and in response to needs identified in observation of rehearsals.
- You might lead occasional workshops and activities to improve directing skills, building in new approaches and adding the arsenal of techniques that the directors could use.
- Before later stage rehearsals, carry out a debrief on work in progress seen so far and remind directors of the requirements of later stage rehearsals – for example, giving notes to actors, polishing, refining and shaping material, rehearsing difficult or problematic scenes, adding 'stage business' and detail.
- Continue to observe and side-coach rehearsals.
- Observe the performance and director's notes to cast/crew following the performance. Video the performance and director's notes session for review purposes.

Assignment 2: Directing and Performing*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- o *Unit 2: Preparation, Performance and Production*
- o *Unit 3: Acting Skills*
- o *Unit 15: Performing Scripted Plays*

Note: While there are links to other units in which play texts are directed, rehearsed and performed, it may not be advisable that performances assessed for other units are directed solely by learners.

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Bloom, M., *Thinking Like a Director: A Practical Handbook*, Faber and Faber, 2002 (ISBN 978-0-5712-1456-3)

A step-by-step method and guide to the work of the director.

Braun, E., *The Director and the Stage: From Naturalism to Grotowski*, Methuen Drama, 1982 (ISBN 978-0-4134-6300-5)

An analysis of the work of a number of key directors, their style, techniques and influences on theatre.

Delgado, M. and Heritage, P. (eds), *In Contact with the Gods?: Directors Talk Theatre*, Manchester University Press, 1996 (ISBN 978-0-7190-4763-3)

This book covers a range of directors who, through interviews, look at the art and craft of the director from their own individual perspective.

Doyle, R., *Staging Youth Theatre: A Practical Guide*, The Crowood Press, 2003 (ISBN 978-1861266040)

This book provides advice and practical guidance on running a youth company, planning, preparation and conduct of production and performance processes.

Fredman, R. and Reade, I., *The Essential Guide to Making Theatre* (Essential Guides for GNVQ Performing Arts), Hodder Education, 1996 (ISBN 978-0-3406-5514-6)

A useful guide for students and teachers, containing a detailed chapter on directing.

Irvin, P., *Directing for the Stage* (Stagecraft), RotoVision, 2003 (ISBN 978-2-8804-6661-9)

This book contains some information from a number of international directors including visual materials documenting their work and their methods.

McCaffery, M., *Directing a Play* (Theatre Manual), Phaidon Press, 1988 (ISBN 978-0-7148-2513-7)

A concise guide to directing that targets beginners and provides concise and accessible advice.

Mitchell, K., *The Director's Craft: A Handbook for the Theatre*, Routledge, 2009 (ISBN 978-0-4154-0439-6)

This book contains comprehensive and practical advice on directing.

Perry, J., *The Rehearsal Handbook for Actors and Directors: A Practical Guide*, The Crowood Press, 2001 (ISBN 978-1-8612-6443-5)

An accessible and informative book containing guidance, advice and tips on rehearsing and directing.

Unwin, S., *So You Want to Be a Theatre Director?*, Nick Hern Books, 2004 (ISBN 978-1-8545-9779-3)

A step-by-step guide to the directing process.

Websites

www.nationaltheatre.org.uk/discover-more

Videos and information regarding current and past productions at the National Theatre, containing interviews (following the link to *Directors*, for example, gives access to a number of interviews and presentations by key directors), rehearsal extracts and design.

Unit 33: Planning and Managing a Performing Arts Event

Delivery guidance

Approaching the unit

The focus of this unit is the administrative processes that are vital to the successful realisation of a performing arts event. The unit must therefore provide the opportunity for each learner to work as a member of the management team for a real event, for example, a school/college production, concert or festival. The event must be of a sufficient size and scale to allow all learners to make a significant contribution within the team.

Delivering the learning aims

For learning aim A, learners will need to develop an understanding of the types of planning and management activities associated with performing arts events. This can be approached through case studies based on two contrasting events. For example, learners could focus on a past event such as a concert in your centre and an event such as a musical production at a local professional theatre. Interviews with people involved in the actual events being investigated will be a useful way of gathering information, and learners should draw up a list of questions based on the relevant section of the unit content, for example:

- How often did you hold planning meetings?
- Who attended?
- What was the purpose of these meetings?

In learning aim B, learners will need to apply their knowledge and understanding gained to the planning and management of an event. You will need to brief them on the event, providing details of the features of the event and what is expected of them as a planning and management team.

They will need to use this information to identify all the planning requirements. You could chair a meeting in which the planning requirements listed in the relevant section of the unit content are discussed in turn.

The group will need to produce a written action plan that explains the overall planning requirements of the chosen event and details individual roles and responsibilities. A copy of the plan should be annotated by each learner to demonstrate their understanding of decisions made and justifying why specific tasks or activities are necessary. Each learner should also draw up a job specification that explains the individual responsibilities they will undertake within the planning and management team.

Once overall plans have been agreed, learners will need to undertake more detailed planning in relation to their allocated role. They may need to be supported through the provision of appropriate pro forma, for example, for booking rehearsal spaces and the venue, or undertaking a risk assessment for the auditorium.

Learners should be reminded to keep records of communications with other team members. Regular team meetings should be held. Learners could take turns at producing minutes which, when distributed to the group, should be annotated by learners to explain decisions made and future actions to be taken.

Once the planning has been completed, learners will need to carry out a role as a member of a team to manage the planned event. They should attend a final briefing/production meeting before the event to ensure they understand their responsibilities and should draw up an action plan for the event which identifies their main responsibilities, the areas in which they will be working, whom they will be working with, lines of communication, contingency plans etc.

In learning aim C, learners should reflect on their performance as a planning and management team. You could hold a debrief session which could begin with learners rating different aspects of the planning and managing process. After the debrief, learners should complete an individual written or verbal evaluation.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignment in the specification.

Unit 33: Planning and Managing a Performing Arts Event
<p>Introduction</p> <p>A good starting point for the unit would be a field trip to see a performing arts event followed by a discussion activity in which learners consider the planning that may have been necessary to ensure the event ran smoothly. Alternatively, a discussion activity based on an event learners were involved with at school/college could also provide the stimulus.</p>
Learning aim A: Understand the features of performing arts events and their planning requirements
<ul style="list-style-type: none"> • Lead research activities based on two case studies of performing arts events. Learners will need to find out about the features of each event as well as investigating the planning and management activities associated with each event. Research should ideally be primary – for example, learners could interview someone involved in the planning and managing of the chosen events. • Ask learners to document their findings in a research log. Diagrams such as flow charts and spider diagrams are likely to be useful. You could demonstrate how a flow chart can be used to show the stages of process such as the hiring of a venue. • Ask learners to summarise their findings.
Assignment 1: Finding Out*
Learning aim B: Contribute to the planning and management of a performing arts event
Learning aim C: Evaluate the planning and management of a performing arts event
<ul style="list-style-type: none"> • Decide on an event that learners can plan and manage. An example of an event that will meet the demands of this unit is for learners to organise a talent show, possibly using their centre or a local community hall as the venue. • Provide learners with a 'brief' that outlines the nature of the event, information such as dates and deadlines and the overall planning and management requirements. Lead a discussion of the brief in the role of a client answering questions to clarify requirements as necessary. Provide a budget for the event. This could be real or virtual. • Facilitate a meeting in which learners draw up an overall action plan, and make decisions about roles/responsibilities and how the budget will be allocated. • Give a copy of the agreed action plan to each learner and ask them to annotate the plan to show their understanding of decisions made and their own contributions. • Ask learners to complete a job specification for their allocated role. You could provide a template for this with headings such as main responsibilities, other responsibilities, methods of communication, important deadlines etc. • Facilitate activities that allow learners to undertake their allocated role during the planning stages of the event. Ensure that all required documentation (for example booking sheets) is completed and that records of communication (for example memos or emails) are recorded. • Lead regular meetings to check on progress and deal with problems that may arise. Ensure learners are keeping a record of their activities and are keeping within the

Unit 33: Planning and Managing a Performing Arts Event
<p>budget allocated to their 'department' or area.</p> <ul style="list-style-type: none"> ● Hold a final brief before the event to ensure all learners are clear about their responsibilities 'on the day'. ● Observe learners as they carry out the management activities allocated to them. ● Lead a de-brief after the event to discuss its strengths and weaknesses. Ask learners to make notes during the meeting for use when completing an individual evaluation.
Assignment 2: Putting it into Practice*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

There are no links to level 2 units.

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

The following books provide information about planning and managing events.

Harris, G., *Essential Event Planning Kit* (5th edition), Americas Group Publications, 2003 (ISBN 978-0-9350-4736-3)

Soutar, C., *Staging Events – A Practical Guide*, The Crowood Press Ltd, 2005 (ISBN 978-1-8612-6727-6)

Wolf, P., Wolf, J. and Levine, D., *Event Planning Made Easy: 7 Simple Steps to Making Your Business or Private Event a Huge Success from the Industry's Top Event Planners*, McGraw-Hill Professional, 2005 (ISBN 978-0-0714-4653-2)

Unit 34: Multimedia Production

Delivery guidance

Approaching the unit

This practical and innovative unit allows learners to develop a range of production skills in the design, creation and operation of content for a multimedia performance. You will need to encourage learners to experiment with the use of mixed media with live performers. This will allow for a collaborative process involving performing artists, designers and technicians, from the planning and design stage through to the realisation of a multimedia event.

Delivering the learning aims

Pivotal to this unit is the role undertaken by each learner as technician for a multimedia event, and you will need to plan carefully to ensure the event is appropriate and viable. Learners could work as technicians for a group of performing arts learners who are devising a performance with multimedia content; alternatively, they could be working with learners on other courses such as music, art and design, or media who are using a live platform to show their creative work. For learning aim A, you should timetable initial meetings with the artists and technicians to ensure full discussion of the creative intentions of the work. You might prepare each technician for this pre-production meeting by making sure that through their initial research they understand the nature and scope of multimedia performance, and have a realistic idea of what is achievable by way of materials and resources.

At this stage, you should brief learners on keeping a production log. Provide guidance on log content to help learners organise their information effectively and make the log a useful working document which can include research notes, inventories, specifications, minutes, action plans, designs and production documentation. You could encourage learners to use a variety of multimedia approaches to producing their log, including ICT in the form of blogs, presentations, uploads of images, scanned production documents etc.

You should use practical workshops to introduce learners to techniques for developing and communicating design ideas. Analysing different performance spaces and stage layouts, and developing skills in producing and interpreting ground plans will be important. You should also make sure learners understand practical constraints such as resources and budget when planning design and, of course, health and safety considerations. Introducing learners to a range of methods for communicating design ideas can be covered by reference to primary sources showing the work of professional designers, and workshops and demonstrations could be incorporated to teach skills in communicating designs through 3D models, scale plans, working drawings and CAD, for example.

While they are involved in this part of the process, learners are not required to use specialist software and equipment, and it is acceptable for staff technicians to carry out editing and making under the instruction of the learner.

Learning aim B is addressed through learners realising their designs through setting up, testing and rehearsing the multimedia content. You should use practical workshops to provide training on the rigging, installation, connecting and configuring of equipment as appropriate to the planned event. Workshops and instruction should include working to design plans and safe working practices, and you should instruct learners in assessment and control of risks and hazards.

Learners might be asked to 'try out' the set-up and connecting of equipment through practice runs before they start formally setting up equipment in the performance space. You will need to instruct learners to carry out testing of the equipment, for example, focusing video projectors and carrying out sound checks and adjustments. Ensure that sufficient technical rehearsals take place to allow learners to operate multimedia equipment competently and effectively; at this stage, learners need to be encouraged to produce working production documentation in response to cues and performance scores as required.

A thorough technical rehearsal process should lead to success in achieving learning aim C when learners will operate technical equipment in performance. You could use production meetings or group or individual tutorials as briefing sessions to make sure learners:

- are prepared to carry out pre-show equipment checks
- are fully conversant with the controls and settings for playback and transmission equipment they are operating
- have produced working documentation
- have carried out risk assessments to enable safe working and safe use at all times.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignment in the specification.

Unit 34: Multimedia Production
<p>Introduction</p> <p>You could start the unit with a visit to a performance that uses multimedia and by looking at recordings of a variety of performances showing a range of multimedia contexts and forms (see Resources below). Alternatively, learners could work in small teams and research multimedia performance and its history, sharing their findings. Encourage learners to document their research at this stage as this will provide a useful resource to help them in developing design ideas for learning aim A.</p> <p>Practical workshops will also be a good starting point, allowing learners to explore and experiment with different media in a performance space and consider the effects the use of different media have on the performance and the audience's experience.</p>
Learning aim A: Design and prepare content for a live multimedia performance
<ul style="list-style-type: none"> ● Prepare learners for pre-production meetings. This should include developing necessary research into the use of mixed media in performance, knowledge of available materials and resources, and understanding of practical constraints. Research into the different performance spaces and stage layouts will be helpful at this stage, if not already covered in other units. ● Ensure each learner keeps an updated production log, which could be a written file or blog or presentation using ICT. ● Facilitate access to the intended performance space, instructing learners to record dimensions, access, power supplies etc. ● Observe pre-production and production meetings – learners should also keep records of minutes and action plans, and may wish to record meetings for their portfolio evidence. ● Provide practical guidance and workshops on methods for recording and communicating design ideas. Analysis of example designs could be helpful and issuing templates can assist the design process. Workshops could include developing skills in scale drawing, creating mood boards, making 3D models etc. ● Introduce health and safety through a talk and practical workshops. Familiarise learners with risk assessments, hazards and controls and instruct them to carry out a risk assessment according to the design brief and production requirements. ● Facilitate practical workshops to explore and develop skills in creating multimedia content. This may include a range of sessions according to individual design briefs, for example, a session on video filming could explore composition and framing, or the use of video editing software, or demonstration of setting up and configuring a live video feed. ● Carry out formative/milestone assessments, and ensure all learners are ready for the next stages of the production process.
Assignment 1: 'Can I See Your ID?' *

Unit 34: Multimedia Production**Learning aim B: Apply technical skills during the production process for a multimedia performance****Learning aim C: Operate multimedia equipment during a performance**

- Lead practical workshops in which learners can investigate the setting up, connecting, configuration and testing of a range of multimedia equipment as appropriate to the design and intention of the performances they are working towards.
- Instruct learners to maintain and update production logs; at this stage of the process now including working documents (plans, rigging notes, notes on settings, cue sheets, risk assessments etc). Writing frames and templates might be useful to structure this evidence.
- Ask learners to set up, connect, configure and adjust equipment in the performance space according to production schedule and agreed designs. Use questions and answering and discussion to ensure learners are prepared for the fit-up and able to work safely.
- Instruct learners to ensure they carry out equipment tests, settings and adjustments as necessary.
- Hold group or individual tutorials to make sure learners are briefed on technical rehearsal requirements and are prepared to record settings and cues in rehearsal. You might issue templates for production documentation.
- Observe and record individual learner performance in technical rehearsals. Learners should practise cueing and control of equipment (settings, operation of live feeds, live mixing etc.).
- Review and discussion following rehearsals will help ensure learners are confident and prepared for operating equipment and responding to cues.
- Observe learners in role as technical operatives during the performance process. This should include pre-show checks, safe practices and correct procedure for shutting down equipment after the show.

Assignment 2: 'Show Me Your ID'*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- *Unit 2: Preparation, Performance and Production*
- *Unit 11: Devising Performance Work*
- *Unit 13: Multimedia Performance*
- *Unit 19: Design Planning for Performance*
- *Unit 31: Community Arts*
- *Unit 35: Physical Theatre Performance*
- *Unit 38: Use of ICT in the Performing Arts*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Goldberg, R., *Performance Art: From Futurism to the Present* (3rd edition), Thames & Hudson, 2011 (ISBN 978-0-5002-0404-7)

Looks at the history of experimental theatre and practitioners since the 1900s, with documentary accounts and images of experimentation and innovation.

Klich, R. and Scheer, E., *Multimedia Performance*, Palgrave Macmillan, 2011 (ISBN 978-0-2305-7467-0)

Overview of the development of multimedia performance, its theory and application through case studies of a number of practitioners.

Oddey, A., *Devising Theatre: A Practical and Theoretical Handbook*, Routledge, 1996 (ISBN 978-0-4150-4900-9)

A good resource for teachers, both new and experienced, looking to build their knowledge and understanding of devising performance work.

Websites

www.nationaltheatre.org.uk/discover-more

This website contains videos and information regarding current and past productions at the National Theatre, containing interviews (following the link to *Multimedia*, for example, gives access to a number of interviews and presentations by actors, designers and directors), rehearsal extracts and design.

The following is a selection of well-established multimedia performance and performance art company websites, with documentaries and examples of their pioneering work in the use of film and other media in live performances.

www.blasttheory.co.uk

www.stationhouseopera.com

www.forced.co.uk

www.thewoostergroup.org

www.forkbeardfantasy.co.uk

www.thirdangel.co.uk

www.randomdance.org

www.uninvited-guests.net

www.stanscafe.co.uk

Unit 35: Physical Theatre Performance

Delivery guidance

Approaching the unit

This unit should have a practical emphasis and you should allow learners to explore and ultimately perform physical theatre work. Regular participation in structured workshops is key. Consider using guest teachers, visiting professionals and watching videos and shows as well as live performances of this style of performance.

The style of physical theatre you decide to explore will determine the nature of classes. Dance-based styles will demand regular dance classes in order that learners can build range of movement, flexibility, strength and stamina. Some drama-based styles may require a more vocal approach.

Delivering the learning aims

For learning aim A, learners will need to explore the work of at least two practitioners and apply their working practices to their own ideas in practical workshops. You may choose from those listed in the specification or others whose work you are familiar with.

Learners should view the work of the chosen practitioners either on video or, if possible, through live performances. Learners should explore the key features associated with the work in teacher-led practical workshop sessions. For example, learners may watch extracts from Frantic Assembly's production of *Othello* before discussing the physical theatre features used in the extract and exploring some of the features through practical work based on short scenes from Shakespeare or other texts. Alternatively, learners may explore the 'in yer face' style of physical theatre associated with the practitioner Steven Berkoff through watching examples of his work before using improvisation and other devising techniques to creating a series of vignettes on the theme of antisocial behaviour.

Practical sessions should also be used to allow learners to develop the range of performance skills required in the style of work to be undertaken. For example, if work is dance-based, learners will need to engage in sessions that build the necessary range of movement, flexibility, strength and stamina. Some drama-based styles may require a focus on vocal as well as movement skills. You will need to consider the skills of learners coming into this unit when designing these sessions, for example, learners who have specialised in dance work in previous units may need specific support if using vocal skills.

Encourage learners to complete an ongoing unit log to record their development and progression, and to review and evaluate their own practice. For example, if a learner is aiming to develop their stamina, they may record their progress using notes made at the end of practical classes, photographs or diagrams of the exercises they have practised and improved in, and notes about the exercises that have helped them develop the most. They may use a scrapbook, blog, photo journal or other form to present this learner evidence. In order for learners to recognise their achievements and identify areas for development, they will need your feedback so that they can review their own practice. Feedback can be both written and verbal. Recordings of practical work will also be a helpful tool for learners to review their own work.

For learning aim B, learners will use the skills developed and knowledge gained in learning aim A to rehearse and perform a piece of physical theatre. You should begin by giving learners a starting point for the piece. The specification includes a range of

examples of source material to consider, or you could choose your own. You should also make decisions about the intended audience for the piece. The work developed for this learning aim could be based on a style of physical theatre associated with the practitioners explored in learning aim A or draw on a number of different styles.

You should, in the role of director, work through the development stages of the rehearsal period with your learners. Activities will depend on the type of work being developed but will usually begin with some practical exploration of the source material. Learners should decide on the effect they would like their piece to have on the intended audience, when working through ideas in the rehearsal room, and consider how the intentions of the piece might be communicated.

At the beginning of the rehearsal process, you could agree milestones with learners to make sure the work is refined, polished and ready for a performance. You could also set the length of the performance in light of the group size and the style of work, for example, a very physical dance-based piece involving all of the learners throughout may be shorter than a drama-based piece with entrances and exits. You may help the organisation of the rehearsal period along by setting some guidelines for the work based on the physical resources available to learners. Learners will need to consider the production elements, such as costumes, props, staging and lighting, and depending on the context of the performance, they may need to take part in technical and dress rehearsals.

Recording pieces in rehearsal and watching them back will allow discussion of the strengths of the work and improvements that need to be made.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignment in the specification.

Unit 35: Physical Theatre Performance
<p>Introduction</p> <p>Begin with a brief discussion about physical theatre and its features, supported by video clips. Explain that while the term 'physical theatre' is relatively new, forms of physical theatre have been a part of the theatre scene for many centuries and still have an influence on contemporary practice.</p>
Learning aim A: Explore and develop physical theatre techniques and review your own practice
Learning aim B: Use physical theatre techniques in rehearsal and performance
<ul style="list-style-type: none"> ● Lead a series of workshop sessions in which learners research the features of work by viewing and discussing examples of performance work. ● Ask learners to identify and discuss the dance and/or drama skills they have seen. Collate their observations on the whiteboard. You could support learners who do not readily contribute by asking direct questions, for example: How is movement used in this extract? What form does it take? What effect does it have on the action? ● Lead a series of practical skills sessions that will allow learners to explore and develop physical theatre performance skills similar to those used in the pieces being explored. Sessions should include specific exercises to develop physical and/or vocal skills as well as work that allows learners to explore texts and other source material. ● Encourage learners to make notes during research, discussions and practical activities in a unit scrapbook or blog describing the features of the work discussed and the skills used. Annotated still photographs and diagrams could be included. ● Help learners to set targets for their improvement. Targets may be identified through discussions with peers, teacher-led discussions, written feedback or from watching recordings of their own work. Learners should revisit targets regularly in order to track their progress and set further targets for improvement. ● Give learners a starting point for a piece of physical theatre in the style of the chosen practitioner. This could be a scene from a play text, a news story, a piece of music, a photograph, or any other suitable piece of source material. ● Lead learners as they develop and rehearse the piece. If it is to be devised, you will need to help learners create a framework to devise from. If it is scripted, you will need to cast the piece. ● When the structure is in place for the piece, it is important to direct learners in rehearsals of the work to achieve a suitable standard for the performance. It will help to set clear objectives for each rehearsal as this will keep a focus on the refinement of the piece.
<p>Assignment 1: Exploring Frantic Assembly*</p> <p>Assignment 2 Exploring DV8*</p>

*Full details for the assignment and scenario can be found in the qualification specification.

Details on links to other BTEC units, BTEC qualifications and links to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- o *Unit 1: Individual Showcase*
- o *Unit 2: Preparation, Performance and Production*
- o *Unit 10: Movement Skills*
- o *Unit 11: Devising Performance Work*
- o *Unit 13: Multimedia Performance*
- o *Unit 12: Exploring Improvisation*
- o *Unit 16: Contemporary Dance Techniques*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Callery, D., *Through the Body: A Practical Guide to Physical Theatre*, Nick Hern Books, 2001 (ISBN 978-1-8545-9630-7)

A step-by-step guide to physical theatre, which includes exercises and ideas that could be used in practical sessions.

Websites

The websites of the following practitioners include information about the styles of physical theatre work they use and in some cases include recordings of their work that can be downloaded or purchased.

www.kneehigh.co.uk

www.dv8.co.uk

www.stevenberkoff.com

www.franticassembly.co.uk

Unit 36: Variety Performance

Delivery guidance

Approaching the unit

This unit provides an excellent opportunity for learners to research different forms of variety performance in order to develop their own variety act for rehearsal and performance. It encourages learners to consider how skills they have developed in other units, for example, dance, acting or music performance skills, can be adapted for use in new and innovative forms of performance work.

Delivering the learning aims

For learning aim A, learners should research variety performance looking at historical and contemporary examples of variety acts. This can be undertaken through teacher-led research activities where learners watch recorded examples of work and discuss the key features of what they see. Learners should also undertake independent research, for example, using the internet and/or books. You should ensure examples of different types of acts from the bulleted list in the content section of the specification are covered. If you are searching for recordings, the website listed in the resources section below may be of help.

This aim also includes a more practical exploration of the skills associated with variety performance and this should ideally be linked to the research undertaken. For example, a session could begin with learners watching and discussing examples of comedy double acts, and then considering the form and content of the material, the intended audience and the performance style. They could then view Morecambe and Wise's 'Making breakfast' sketch and discuss the skills used in the piece, which relies on physical rather than verbal comedy. The session could culminate with learners working in pairs to explore physical comedy through a given short routine where an everyday activity is performed to music for comic effect.

Having researched a range of acts and explored the skills used by variety performers, learners should then begin to develop ideas for their own act working individually or in groups. Encourage learners to take risks (although not literally) when developing ideas in order to come up with something original rather than a direct copy of an act they have researched. The development process could begin with a reflective skills audit in which learners consider the work undertaken during exploration activities and make decisions based on their strongest skills. For example, a learner may identify that the work they did in the area of circus skills was stronger than that undertaken when trying out ventriloquism, magic and comedy.

When developing ideas for their act, learners should try out material in front of peers and use peer feedback to refine and modify the work. Learners should document this process in a log describing the work undertaken and explaining how the views of others have been used when evaluating material and ideas.

For learning aim B, learners should finalise their ideas for their variety act before rehearsing the work to performance standard. Once the framework for the act is in place, you will need to guide learners through the rehearsal and refinement process. You could set milestones with them to make sure the work is refined, polished and ready for a performance, rather than being an unfinished set of changing ideas. You may help this along by setting some guidelines for the work based on the physical resources available to learners. Learners will need to consider the production elements, such as costumes, props, staging and lighting and, depending on the context of the performance, may need to take part in technical and dress rehearsals.

Recording pieces in rehearsal and watching them back will allow discussion of the strengths of the work and improvements that need to be made.

The final performance must be for an audience – this may be an invited group of friends and family. Giving learners a specific event to work towards with an identified target audience, such as an 'end of the pier show' for families, will help them focus on the requirements of this learning aim and the need to refine and polish material.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignment in the specification.

Unit 36: Variety Performance
<p>Introduction</p> <p>Begin by allowing learners to view recordings of variety acts, including historical and contemporary examples. Ask learners to discuss how variety differs from other forms of performance. Use this as a way in to a discussion about the skills that may be needed to produce an entertaining variety act. How can these skills be developed?</p>
Learning aim A: Research and explore variety performance and develop innovative material for a variety act
Learning aim B: Rehearse and perform a variety act
<ul style="list-style-type: none"> ● Lead a series of workshop sessions in which learners research the features of variety performance by viewing and discussing historical and contemporary genre examples. ● Encourage learners to make notes during research and discussion activities in a unit log/scrapbook or blog describing the features of the work discussed and the skills used by the performer(s). Annotated photographs and diagrams could be included. ● Lead a series of practical skills sessions that will allow learners to explore and develop specific variety performance skills, for example, physical comedy, circus skills, ventriloquism, magic. Visiting practitioners could be invited to perform to learners and discuss the skills used in their work. Learners should also be encouraged to share any 'special skills' they have with the group. Learners should document the work undertaken during these sessions in their scrapbook/blog, using still photographs and recordings where possible. ● Learners should produce a summary of their research work in an appropriate form, for example, a written report, magazine article, recorded presentation or podcast recording. The summary should explain the features of the historical and contemporary variety acts they have researched. ● Ask learners to undertake a reflective skills audit to identify the skills they have which could be used in a variety act. Learners could watch recordings of their practical work to consider what they enjoyed most and were most comfortable doing. ● Learners should make initial decisions in terms of the type of act they might develop and whether they will work individually, as part of a pair or in a group. ● Facilitate sessions in which learners develop, shape and rehearse the material. ● Learners should document their progress during rehearsals in their log/scrapbook. ● Record several milestone rehearsals for review purposes. Ask learners to critique their own work in progress and work produced by their peers in terms of the skills used and communication/interaction with the audience.
Assignment 1: Spice of Life Agency*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- o *Unit 1: Individual Showcase*
- o *Unit 2: Preparation, Performance and Production*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Baker, R. A., *Old Time Variety, An Illustrated History*, 2011 (ISBN 978-1-8446-8124-2)

A good introduction to variety which covers from the end of the First World War until the 1960s.

Double, O., *Britain Had Talent: A History of Variety Theatre*, Palgrave Macmillan, 2012 (ISBN 978-0-2302-8460-9)

As well as providing a history of the form, this book analyses the techniques used by performers.

The following books provide guidance on the development and use of specialist skills used in variety performance.

Almoznino, A., *The Art of Hand Shadows*, Dover Publications, 2002 (ISBN 978-0-4864-1876-6)

Double, O., *Getting the Joke: The Art of Stand-up Comedy*, Methuen Drama, 2005 (ISBN 978-0-4137-7476-7)

Fife, B., *How To Be A Goofy Juggler: A Complete Course In Juggling Made Ridiculously Easy!*, Piccadilly Books, 2008 (ISBN 978-0-9415-9904-7)

Firman, P., *Tricks to Freak Out Your Friends*, Michael O'Mara Books, 2006 (ISBN 978-1-8431-7207-9)

Stadelman, P, and Fife, B., *Ventriloquism Made Easy: How to Talk to Your Hand without Looking Stupid* (2nd edition), Piccadilly Books, 2003 (ISBN 978-0-9415-9906-1)

Zenon, P., *Street Magic: Street Tricks, Sleight of Hand and Illusion*, Carlton Books, 2008 (ISBN 978-1-8444-2046-9)

Videos

These DVDs feature a range of historical variety acts.

Variety Acts and Turns of the Second World War 1939–1945, Sfe, 2011 (ASIN B005ER6T86)

Variety Acts and Turns of the Post War Years 1946–1949, Sfe, 2012 (ASIN B008RK85YI)

Websites

Video-sharing websites such as www.youtube.com

Will give you access to a range of recordings of variety acts. Some suggested search terms are given below.

- For historical acts: Max Miller, The Crazy Gang, Flanagan and Allen, Morecambe and Wise, Ray Allen and Lord Charles, Rod Hull and Emu, Tommy Cooper, Mike Yarwood, Paul Daniels, Bob Monkhouse, Marti Caine.
- For contemporary acts: Paul Zerdin, Nina Conti, Dynamo, Penn and Teller, Raymond Crowe, Tim Minchin, Big Howard/Little Howard, Base Berlin, The Boy with Tape on his Face, Stewart Francis, Tim Vine, Stomp.

Unit 37: Performing Arts Enterprise

Delivery guidance

Approaching the unit

The focus of this unit is to understand how the performing arts combined with enterprise ideas can lead to creative business opportunities. Learners will have the opportunity to match their performing arts skills with a good idea to create a unique and successful product or service. This unit should be an exciting challenge for learners as they put together their creative talents and professional know-how.

Learners will need time to explore their ideas and to challenge themselves and each other on the feasibility of their potential success.

It can be helpful to think of this unit as a balance of creative ideas that can be used to develop a commodity and an awareness of the business skills needed to see it through to a successful enterprise.

Delivering the learning aims

Learning aim A requires learners to explore and understand the factors that lead to a successful performing arts enterprise activity. You could give examples of where the performing arts are being used by entrepreneurs and businesses, in order to show learners the kinds of things that are possible. Learners could be asked to visit the following websites:

- CragRats (www.cragrats.com) — sell training and workshops to a range of clients
- Trestle (www.trestle.org.uk) – a theatre company that sells mask sets and other merchandise
- Impact (www.impacttheatre.org.uk) – a theatre company that hires out their costumes and offers other enterprising services to supplement their creative performance work.

Learners could also look in detail at some products or services and identify the strengths and potential weaknesses of the ideas behind them.

Learning aim B is the opportunity for learners to plan their own enterprise activity. For example, a theatre company could sell workshops to schools or colleges. Learners could be asked to role play how they would plan and market their ideas. You will need to support learners through the stages of planning. It will be helpful if they have the opportunity to 'pitch' their ideas, and you can help them refine the idea until it is practical and realistic.

You will need to consider the resources available so the idea has a good chance of success. Key factors may include budget, timescale, technical expertise and access to specialist equipment.

Learning aim C is the chance for learners to take part in the running of the enterprise activity. If the enterprise activity is a group project, it is important to ensure that individual learners have their own specific role. This will help them to focus on both their own role and the group's role when they review the enterprise activity.

For learning aim D, learners reflect on how well they selected their idea and how effectively they planned to put their idea into practice. The review should have clear links to the action plan and refer to focused objectives and key milestones.

To ensure a successful outcome, learners could use one of the selected ideas studied as part of learning aim A as a model for their enterprise activity in learning aim C.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignment in the specification.

Unit 37: Performing Arts Enterprise
<p>Introduction</p> <p>Introduce the unit by looking at examples of performing arts enterprise products and services. Learners begin to identify how ideas are developed and realised through clear planning and business know-how. Then they select an idea, plan to implement it, take part and finally reflect on the activity. Group discussions and spider diagrams will help get learners started. A flip chart could help learners see the development of their idea.</p>
Learning aim A: Understand the factors that contribute to a successful performing arts enterprise
<ul style="list-style-type: none"> ● Case studies of entrepreneurs or enterprise activity will give learners examples that can be referred to as shared points of reference. ● From this, learners should use research skills to find examples of their own. This may be a useful exercise to do in pairs or small groups. ● It may be helpful for learners to present their research findings informally so they become confident talking about enterprise activity and use terminology correctly. ● Learners should complete a written report that includes all the details of the products and services they have looked at. The report should include a section on the business knowledge that has been used to make the idea into a successful enterprise activity. ● Lead discussions to help learners fully explore their own ideas. ● Facilitate learners to give 'pitches' on their ideas so they can communicate their intentions. This could be in pairs or small groups. They could, for example, give a short PowerPoint® presentation to their peers, and then answer questions.
Learning aim B: Plan a performing arts enterprise
<ul style="list-style-type: none"> ● Lead discussions and planning meetings so the enterprise idea has clear aims and objectives. ● Support the group to identify individual roles and responsibilities for the project. ● Support the group in the development of a business plan. ● Facilitate peer feedback so the business plan can be refined and made fit for purpose. This may be through asking questions to show learners where the gaps or potential risks are in their idea. How could they plan to fill these gaps? The main points could be recorded on a flip chart so that learners can take these away to use to strengthen their plan. ● Provide sufficient opportunity to rehearse the presentation of the business plan to the invited audience. The audience could be a panel of VIPs or a <i>Dragons' Den</i> style panel, possibly from the school and local business community, or it could consist of students, parents, teachers and governors. The aim is to give the event a sense of occasion and to have an audience who can appreciate the skills used in writing a business plan. It is most likely you will need to invite the panel and organise the practicalities of the presentation.
Learning aim C: Participate in running a performing arts enterprise
<ul style="list-style-type: none"> ● Support learners in the delivery of a performing arts enterprise activity. ● It will be helpful if this can be recorded, either with a series of photographs, which learners can annotate, or by video. This will depend on the activity.

Unit 37: Performing Arts Enterprise
<ul style="list-style-type: none"> • Complete teacher observations as appropriate.
Learning aim D: Review a performing arts enterprise
<ul style="list-style-type: none"> • Support learners to reflect on the performing arts enterprise activity. If the activity has been recorded, watch this and then lead a group discussion. • Support learners to produce a written evaluation of the enterprise activity that has clear reference to their individual role as well as the group activity.
Assignment: 'Take a Note'*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- *Unit 3: Acting Skills*
- *Unit 4: Dance Skills*
- *Unit 5: Musical Theatre Skills*
- *Unit 6: Music Performance Skills*

These units may be relevant in terms of the selection of skills, techniques or repertoire for use in the enterprise activity.

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Learners will need access to sources of information on relevant performing arts enterprise products and services.

Textbooks

Adams, V., *The Early Entrepreneur* (TeenMoneyMaster.com Financial and Business Series of Books), CreateSpace Independent Publishing Platform, 2011 (ISBN: 978-1-4635-5662-4)

A current and accessible book which relates the role of the entrepreneur to young people.

Freakley, V. and Sutton, R., *Essential Guide to Business in the Performing Arts*, Hodder Education, 1996 (ISBN 978-0-3406-5525-2)

This book provides a range of homework-style tasks and activities to cover a variety of performing arts roles.

Websites

<http://free-business-plan.com/Free-Performing-Arts-Company-Business-Plan.html>

A free performing arts company business plan.

Unit 38: Use of ICT in the Performing Arts

Delivery guidance

Approaching the unit

This unit allows learners to consider ways in which ICT can be used within the performing arts industry. It can be taught and assessed through a stand-alone project or integrated into a project or assignment that requires learners to research and present information. For example, learners could include the use of ICT to research the historical context of a chosen performance piece (*Unit 9: Performance in Context*, learning aim A) before using ICT to present and communicate the results of their research.

Depending on their previous experience, learners may need initially to be introduced to different types of ICT software and applications that are commonly used by businesses and organisations, for example, search engines, software for recording and storing information, software for presenting information, design software and communication methods (such as email and social media).

Delivering the learning aims

For learning aim A, learners should consider how ICT might be used in the performing arts. This could be approached through a series of teacher-devised mini case studies that require learners to match ICT 'solutions' to issues/problems. For example: 'A small dance company is looking to raise its profile but has a very small marketing budget. How could it use ICT to increase awareness of its work?' Through discussion activities, learners may choose 'social media' from a list of ICT 'solutions' stating that social networking sites such as Facebook and Twitter could be used to reach potential audience members.

Having considered potential uses for ICT within the performing arts, learners will then need to consider both the benefits and potential problems associated with its use. Again, this can be approached using specific examples, for example: 'What are the benefits and potential problems for a designer using the internet to search for ideas for historical costumes?' Learners may decide that the benefits include the speed with which the research could be carried out and the fact that there would be no need to visit a library or buy expensive books. Issues with the reliability of information found could be identified as a potential problem.

For learning aim B, learners are required to use ICT in a performing arts project. The project could be an assignment being completed for another BTEC unit,* a different qualification or an extracurricular activity such as a college show or concert.

Learners will need to use the internet to search for and find information related to their project. This process may begin with a series of teacher-led exercises in which learners are asked to find specific information, for example: 'Who wrote *An Inspector Calls* and what is the play about?' These exercises can be followed by a discussion about how search engines and different search terms were used to find the information and how the validity of information found on the internet might be verified.

Once they begin working on their project, learners will need to use an appropriate file management system to ensure information is saved securely and can be retrieved easily. Learners could be given a range of examples and asked to choose the one that is most appropriate to their needs.

Learning aim C requires learners to use ICT to present the information they have gathered. It is important that the style of communication suits the purpose and/or needs of the intended audience. You should ensure learners are able to use software appropriate to the task, for example, if learners are creating a system for tracking ticket sales for a production, they could be taught how to use spreadsheet software. The importance of ensuring that the information presented is clear and accessible by the intended audience or user should be stressed, and learners could act as 'test buddies' for each other, giving feedback on clarity and usability. For example, a learner creating a spreadsheet for ticket sales could ask their test buddy to enter and retrieve data, then ask a series of questions such as how easy it was to find out how many full-price tickets had been sold for the matinee performance.

* This unit may not be integrated with work being undertaken for any of the skills units, i.e. units 3, 4, 5, 6, or 7.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignment in the specification.

Unit 38: Use of ICT in the Performing Arts
<p>Introduction</p> <p>Begin by leading a discussion activity about how learners use ICT at school/college and in their social lives. What software and/or applications do they use? What do they use ICT for? Does it make their lives easier? How?</p>
Learning aim A: Investigate the use of ICT in the performing arts
<ul style="list-style-type: none"> • Lead a series of workshop sessions in which learners consider how performing arts organisations use ICT. Present learners with a series of mini case studies that allow them to assess how ICT can be used in specific contexts, discussing the benefits and problems associated with its use. For example: 'A set designer needs to present design ideas for a production set in a working-class home in the 1960s. Discuss the use of an online pinboard to collect and display ideas.' • Learners should also discuss the benefits and potential problems associated with the use of ICT within the contexts identified. For example, a designer using an online pinboard may not be able to access their work if the server goes down. • Encourage learners to make notes during research and discussion activities in a unit log or blog. They could use a table to collate their findings, using headings such as 'Examples of ICT which could be used', 'Benefits' and 'Potential problems'. • Learners should produce a summary of their work in an appropriate form. The summary should explain how ICT can be used and should evaluate the benefits and potential problems associated with its use.
Assignment 1: Uses of ICT in the Performing Arts Industry*
Learning aim B: Use ICT software to find information related to a performing arts project
Learning aim C: Use ICT software to present and communicate information related to a performing arts project
<ul style="list-style-type: none"> • Ask learners to choose a project where ICT could be used to find and present information. Lead a discussion of possible projects. • Learners should choose a project and produce a short proposal in which they identify the type of research to be undertaken and the type of information and/or data that will be gathered, the way in which information/data will be stored, how they will ensure the validity of information/data gathered, and how the information will be presented. • Give a series of interim deadlines to learners to help them stay on track.
Assignment 2: The Presentation*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- *Unit 2: Preparation, Performance and Production*
- *Unit 9: Performance in Context*
- *Unit 13: Multimedia Performance*
- *Unit 19: Design Planning for Performance*
- *Unit 33: Planning and Managing a Performing Arts Event*
- *Unit 34: Multimedia Production*
- *Unit 37: Performing Arts Enterprise*
- *Unit 39: Work Experience in the Performing Arts*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Websites

www.gizmag.com/telecommunications/

An online technical magazine that reports on the latest developments.

<http://chandoo.org/wp/2011/02/03/spreadsheets-for-teachers/>

A website that provides information, tips and examples of spreadsheets created in Excel.

Video-sharing websites such as www.youtube.com

Numerous tutorials on using ICT. Suggested search terms include PowerPoint®, working with files and folders, spreadsheet tutorial, database tutorial.

www.prezi.com

An online presentation tool.

www.pinterest.com

An online pinboard for organising and presenting images and text.

Unit 39: Work Experience in the Performing Arts

Delivery guidance

Approaching the unit

This unit allows learners to gain experience of the performing arts industry outside school or college. When approaching this unit, it is important to be flexible with regards to the nature of the 'placement', which need not be in a professional theatre. Many communities have a range of amateur and voluntary groups and companies which could be considered as well as other types of business such as dance or theatre schools for children.

Delivering the learning aims

For learning aim A, learners are required initially to investigate types of performing arts organisations and events in their region that may have work placement opportunities. You could begin with a research activity in which learners use the internet as well as more traditional methods (e.g. *Yellow Pages*) to identify professional, amateur and voluntary organisations. The information will need to be collated and this could be done by creating a collage with a large map of your region at the centre. Details of organisations could be written on cards and arranged round the map with string being used to indicate its location. Learners could then add details of any one-off events, such as festivals happening in the region, to the map. Alternatively, they could collate the results of their research electronically, for example, using a spreadsheet.

When learners start to consider applying for a placement, they need first to think about how they hope to benefit from the experience. This should guide them in their selection of appropriate organisations. They could make a wish list identifying what they would hope to gain including development of general work-related skills, such as timekeeping or working in a team, as well as more specific experience related to the performing arts.

Learners should be encouraged to create a CV and you could give them a range of templates to work from (see the resources section). You should introduce them to how documents such as covering letters and speculative letters can be used when applying for placements. Learners may also need to prepare application materials such as audition pieces and/or examples of design or technical work as appropriate.

In order for learners to prepare for possible interviews and/or auditions, you should set up a series of mock interviews/auditions where you and other members of the group act as members of an interview panel. Interviewers should be given questions to ask and interviewees should conduct themselves as they would in a real situation, for example, presenting themselves in an appropriate manner and responding to and asking questions.

For learning aim B, learners will undertake their work placement. Before they do so you should ensure they understand the importance of a reflective diary to note the types of skills they are using and what they are gaining from the experience. You could, for example, provide a writing frame for the diary based on the work-related and specialist skills listed in the unit content asking learners to explain how different skills have been used each day. You must also ensure that witness testimony is collected from a workplace supervisor or manager, or visiting teacher.

Note: It is important that the necessary preliminary checks are carried out with placement providers to ensure the safety and wellbeing of learners during their work placement.

Learning aim C requires learners to reflect on what they have gained from the experience. They will need to compile and present a written or verbal evaluation. In preparation, you could lead group discussions where learners talk about and share the benefits of the experience they have had, the effect the experience has had on their interest in the performing arts industry and what their next steps are likely to be. In order to ensure every learner contributes, you could write questions on a series of cards – for example, ‘Describe one of your key achievements’ – and ask learners to pick a card and answer the question in turn. Learners should then complete their evaluation independently.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignment in the specification.

Unit 39: Work Experience in the Performing Arts
<p>Introduction</p> <p>Begin by leading a discussion activity called ‘Best job/worst job’ in which learners suggest examples of employment roles in the performing arts industry. This should be a fun activity, for example, a ‘worst job’ could be the wardrobe assistant who has to sew thousands of crystals onto the costumes for BBC TV’s <i>Strictly Come Dancing</i>. Use the activity to lead into a more serious discussion of work placement opportunities in your local area.</p>
Learning aim A: Prepare for work experience in the performing arts industry
<ul style="list-style-type: none"> ● Lead an activity where learners search for local organisations who may offer work experience opportunities. Collate the results of the investigation, for example, using a map, diagram or spreadsheet. Learners document this process in a research log. ● Learners should consider what they would like to gain from a work placement. Encourage them to make a wish list before selecting appropriate organisations to apply to. ● Advise learners as to the use of appropriate documents when applying for placements, for example, CVs, letters of application etc., providing templates as appropriate. Learners should complete CVs and letters of application individually. ● Facilitate preparations for interviews and/or auditions. Encourage learners to ensure any performance material such as dance pieces or audition speeches are carefully selected based on the requirements of the type of placement. Ask learners to explain their choices to you. ● Learners applying for work placements with a production focus will need to collate a portfolio containing examples of their work, for example, designs, photographs of products such as costumes or props, lighting plans etc. Encourage learners to provide a well-structured and neatly presented portfolio that is annotated to explain its contents. ● Run sessions that allow learners to prepare for interview and rehearse performance material as necessary. You could ask learners to work in pairs taking the role of interviewer and interviewee. Give them a list of stock questions – for example, ‘Why have you applied for this role?’ – and ask them to supplement these with questions that are more specific to the nature of the placement, such as ‘What particularly interests you about costume design?’ Run a series of mock interviews and/or auditions. Allow learners to take turns at being on the interview panel. Other learners should observe.
Assignment 1: Preparing for Your Placement*
Learning aim B: Use work-related and specialist skills during a work experience placement
Learning aim C: Reflect on the benefits of work experience in the performing arts industry
<ul style="list-style-type: none"> ● Ensure learners have an appropriate work experience diary and that they know how it should be completed. ● Make arrangements for witness testimony related to the requirements of this learning aim to be completed by a workplace supervisor or manager, or visiting teacher.

Unit 39: Work Experience in the Performing Arts

- When learners have completed the work placement, lead an activity in which they discuss the benefits of the experience. This will help them to gather their thoughts before completing their individual evaluation. The discussion should focus on the unit content listed for learning aim C. When leading the discussion, ensure every learner contributes by keeping a tick sheet on which you put a mark against each learner's name when they make a comment. Ask direct open questions based on the unit content to any learners who do not volunteer contributions, for example: 'Jane, how has your work placement affected your thinking about a future career in the performing arts?'

Assignment 2: During and After Your Placement*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- *Unit 8: The Performing Arts Industry*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Annett, M., *Actors Guide to Auditions and Interviews* (3rd edition), Methuen Drama, 2004 (ISBN 978-0-7136-6821-6)

Websites

<https://nationalcareersservice.direct.gov.uk/advice/getajob/cvs/Pages/default.aspx>
This site offers advice on creating CVs and covering letters.

Unit 40: Singing Skills in the Performing Arts

Delivery guidance

Approaching the unit

This unit provides an excellent opportunity for learners to explore and develop their singing skills. It encourages practice, reflection and commitment, and will give learners the chance to improve their general musicianship as well as developing skills such as team-working, confidence and self-discipline.

The unit is about singing as a soloist and as part of an ensemble. The style or styles of music can be chosen as appropriate – for example, a repertoire of musical theatre works or a focus on pop and/or rock standards.

This unit is suitable for first-time singers but can also be used to develop the skills of those learners who have previously sung in, for example, a choir or musical theatre production.

Observation records detailing the development and application of skills for each individual learner will be a vital form of evidence. The unit log, kept by the learner, will be an important form of evidence. Rather than simply providing a narrative of what was done during each session, learners should be encouraged (for example, through the use of questions, headings or writing frames) to describe and evaluate the work undertaken to demonstrate the progress made. Regular recordings of workshops and rehearsals can be used as a tool to allow learners to track and discuss the progress being made.

Delivering the learning aims

For learning aim A, learners are required to develop singing skills through participation in teacher-led practical workshop sessions. Good habits should be encouraged from the outset and sessions should therefore begin with a vocal warm-up. This should be a fun activity designed not only to prepare the voice but also to encourage the development of a sound vocal technique. A typical warm-up may begin with some singing 'games'. Tongue twisters sung on a single note and repeated up and down a diatonic scale or sung to a simple melody may be a good way to begin. Rounds such as 'Rose' or 'Kookaburra' and partner songs such as 'What Shall We Do With the Drunken Sailor?'/ 'Oh Sinner Man' are good musical ice-breakers that also prepare the ground for part-singing in ensembles. As learners gain in confidence, more challenging vocal exercises, such as scales to increase vocal range and arpeggios to improve flexibility, can be introduced.

Learners should, during their work on this learning aim, develop a repertoire of pieces that includes some unison songs that can be sung individually or as a group, as well as some part-singing. Songs will be best taught to learners by breaking them down into short phrases, and while learners should be encouraged to follow the musical line in a score, it is envisaged that most learners will learn the material by rote. Once material has been learned, phrasing, expression and dynamics should be considered.

When developing ensemble singing skills, learners will need to be taught about the role the conductor or musical director plays in rehearsal and performance in terms of keeping time and cueing the beginnings and ends of phrases.

Part-singing should be introduced once learners have gained some experience of unison singing. Simple two-part pieces that involve singing in thirds or sixths are a good way to begin. However, some learners may find holding a harmony line difficult, so you may decide to challenge some singers with the harmony while the less confident ones sing the 'tune'. Alternatively, you may wish to divide the group according to gender (i.e. male and female voices), or by vocal range, for example, sopranos and altos. Care should be taken with young male voices, particularly if recently broken, which should generally be treated as baritone rather than tenor so as not to cause damage.

This learning aim also requires learners to review their own progress as solo and ensemble singers. Time must therefore be set aside at the end of each session to allow learners to consider the work undertaken and make notes on their progress. More lengthy review sessions, for example, once every 5–6 sessions, will allow learners to consider the progress they have made and set targets for improvement.

Learning aims B and C require learners to rehearse pieces from their repertoire for performance. These rehearsals should be an extension of the work undertaken for learning aim A and a similar structure (i.e. a warm-up followed by work on the chosen repertoire). Learners should work with the musical director to polish and perfect the work chosen for performance.

Giving learners a specific event or events to work towards, for example, a musical theatre showcase or end-of-year concert, will help them focus on the requirements of these aims. Learners should prepare musically and should also consider how their pieces will be presented and communicated to the audience.

Stage presence will be important and learners may consider different ways that pieces could be staged – for example, an ensemble piece could be performed statically as a choir would perform or as a staged musical theatre piece with movement and gestures. Recording pieces in rehearsal and then viewing them will allow discussion of the strengths of the work and improvements that need to be made.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignment in the specification.

Unit 40: Singing Skills in the Performing Arts
<p>Introduction</p> <p>The unit could be introduced by allowing learners to view examples of work on DVD by solo singers and ensembles taken from musical theatre and other genres. Ask learners to discuss what they like about particular singers and/or pieces. Use this as a way into a discussion about the skills singers need. How can these skills be developed and/or improved?</p>
Learning aim A: Develop singing skills and review own progress
<ul style="list-style-type: none"> • Ensure learners have a practice log and that they understand its purpose and how they should use it, i.e. to document their development of technical and interpretive singing skills as well as personal management skills. • Lead a series of singing workshop sessions. Ensure each session begins with a 'fun' warm-up designed to develop technical skills such as projection, tone, articulation and breath control. • During workshop sessions, work on the chosen repertoire, making sure both solo/unison singing and work in two or more parts are covered. Use the repertoire to further develop technical skills, for example, accuracy of pitch, rhythm and timing, and awareness of other singers, as well as focusing on interpretive skills such as phrasing, dynamics and expression. • During sessions, encourage learners to learn how to follow a musical score and the conductor/musical director. • If possible, arrange for learners to undertake individual reviews of their progress, which can be recorded via observation records or video/audio recordings. • Learners should document their work in a logbook, identifying their strengths and areas for development. Areas for development may be identified through discussions with peers, teacher-led discussions, written feedback or from watching recordings of their own work. Encourage learners to make notes at the end of session and to include diagrams or photographs if they are visual learners. Learners could be given headings such as 'Intonation', 'Breath control', 'Musicality' and so on to help them focus their logbook entries. For example, learners may identify that many members of the group tend to run out of breath at the end of long phrases. They could then be asked to suggest exercises to improve breath control, which could be undertaken during future sessions.
Assignment 1: Can You Hear the People Sing...?*
Learning aim B: Use solo singing skills in rehearsal and performance
<ul style="list-style-type: none"> • Lead rehearsals of chosen repertoire. • Prompt learners to learn material and undertake individual practice as appropriate by setting achievable targets. For example, learners may be given the task of learning the first two verses of a piece so it can be performed from memory during the following session. • Record several milestone rehearsals for review and evidencing purposes. Ask learners to critique work in progress in terms of the musical quality of the pieces and the presentation style. To ensure that each learner contributes to discussion activities, you could give each learner a card stating a different term such as 'expression', 'projection' or 'focus and concentration'. At the end of the viewing, learners would

Unit 40: Singing Skills in the Performing Arts

then speak about the term on their card in relation to the work viewed before allowing others to add their thoughts to the discussion.

- Hold a group discussion about appropriate staging and presentation. Learners could also consider the 'programme' for the event, i.e. in which order will songs be performed.
- Make a video recording of the learners performing their rehearsed pieces to an audience, for example, of peers, teachers and/or family members. This might include wider performance opportunities, particularly if learners join up with other musical groups within the centre, such as Talent Night, End-of-Year Show etc.

Assignment 2: On My Own***Learning aim C: Use ensemble singing skills in rehearsal and performance**

- Lead rehearsals of the chosen repertoire. Give feedback and direction as necessary.
- Prompt learners to learn material and undertake individual practice as appropriate. For example, learners could be given the task of learning the lyrics to a full song by the next session to allow some movement work to be introduced, if appropriate, to the piece.
- Record several milestone rehearsals for review purposes. Ask learners to critique work in progress in terms of the musical quality of the pieces and the presentation style. For example, a 1-2-3 exercise in pairs could be undertaken after viewing the work, i.e. learners work in pairs to identify: (1) overall comment about the quality of the work, (2) improvements that have been made since the previous milestone rehearsal, and (3) actions for improvement. You could then collate the comments using the whiteboard to agree on a set of targets for the group.
- Hold a group discussion about appropriate staging and presentation. Learners should consider the resources they have available – for example, space, sound and lighting equipment – when agreeing their decisions.
- Make a video recording of the learners performing the rehearsed pieces to an audience – for example, peers, teachers and/or family members. This might include wider performance opportunities, particularly if learners join up with other musical groups within the centre, such as Musical Theatre Showcase, Carol Concert etc.

Assignment 3: We Go Together...*

*Full details for the assignment and scenario can be found in the qualification specification.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

BTEC Firsts in Performing Arts:

- *Unit 1: Individual Showcase*
- *Unit 2: Preparation, Performance and Production*
- *Unit 5 Musical Theatre Skills*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Performing Arts. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Heizmann, K. *Vocal Warm-ups: 200 Exercises for Choral and Solo Singers*, Schott Musik International, 2004 (ISBN 978-3-7957-5259-0)

This book provides lots of ideas to get rehearsals and workshops off to a good start.

Vocal anthologies

Rather than buying vocal scores for individual musicals you could consider investing in a number of anthologies. The follow examples come with CDs that learners could use when undertaking individual practice.

Broadway Presents! Teens' Musical Theatre Anthology– Female Edition: A Treasury of Songs from Stage & Film, Specially Designed for Teen Singers! (Book & CD), Alfred Publishing, 2009 (ISBN 978-0-7390-5797-1)

Broadway Presents! Teens' Musical Theatre Anthology – Male Edition: A Treasury of Songs from Stage & Film, Specially Designed for Teen Singers! (Book & CD), Alfred Publishing, 2009 (ISBN 978-0-7390-5798-8)

The Singer's Musical Theatre Anthology – Teen's Edition (Audio CD), Hal Leonard Publishing Corporation, 2009 (ISBN 978-1-4234-7681-8)

Websites

There are several companies that offer a range of sheet music suitable for young choirs and vocal ensembles, including (but not limited to):

www.banksmusicpublications.co.uk

www.musicroom.com

www.sheetmusicplus.com

Video sharing websites such as www.youtube.com

Provides access to a range of recordings (of variable quality) showing extracts from musicals and vocal ensembles in action. Recommended search terms: musical theatre songs; choral music.



PERFORMING ARTS

Delivery Guide

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Registered Office: Edinburgh Gate, Harlow, Essex CM20 2JE.

VAT Reg No GB 278537121

ISBN 978-1-4469-0592-0
9 781446 905920 >