

BTEC

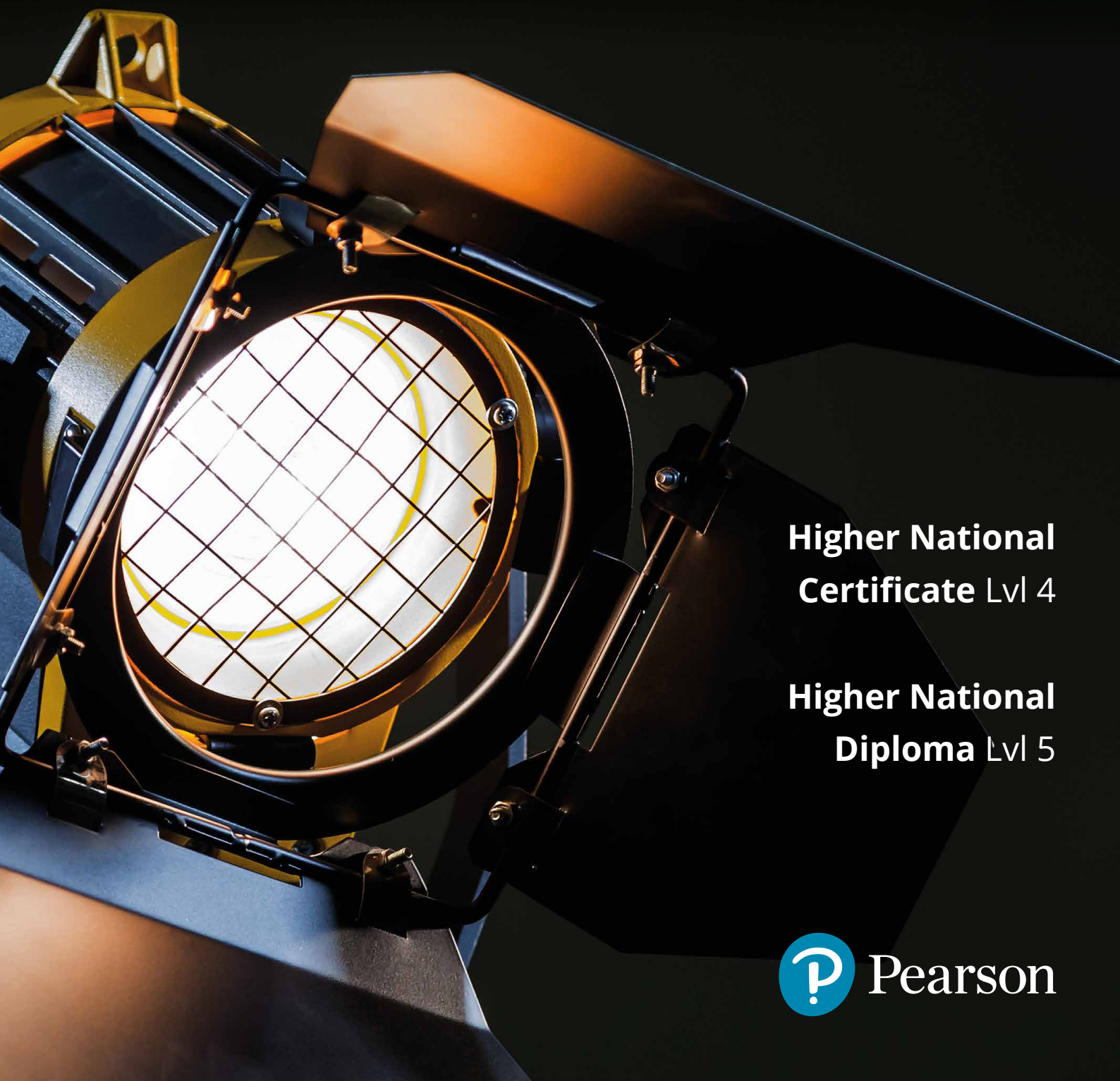
HIGHER NATIONALS

Performing Arts

Specification

First Teaching from September 2018

First Certification from September 2019



**Higher National
Certificate Lvl 4**

**Higher National
Diploma Lvl 5**



Pearson

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Summary of Pearson BTEC Higher Nationals in Performing Arts Issue 5 changes

Summary of changes made between previous issue and this current issue	Page number
4.1 Programme structures New level 4 pathway added: Makeup Artistry in the Creative Industries.	pages 37-38
10 Higher Nationals Performing Arts New unit: Unit 67: Make Up Aging Skills	page 594
10 Higher Nationals Performing Arts New unit: Unit 68: Body Art Application	page 603
11 Appendices Appendix 2: Updated mapping for Unit 67 and 68	page 620

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

If you need further information on these changes or what they mean, contact us via our website at: qualifications.pearson.com/en/support/contact-us.html.

Contents

1	Introduction	1
1.1	The Student Voice	1
1.2	Why choose Pearson BTEC Higher Nationals?	1
1.3	HN Global	2
1.4	Qualification Titles	3
1.5	Qualification codes	3
1.6	Awarding institution	3
1.7	Key features	4
1.8	Collaborative development	4
2	Programming purpose and objectives	7
2.1	Purpose of the BTEC Higher Nationals in Performing Arts	7
2.2	Objectives of the BTEC Higher Nationals in Performing Arts	7
2.3	Aims of the Level 4 Higher National Certificate in Performing Arts	9
2.4	Aims of the Level 5 Higher National Diploma in Performing Arts	10
2.5	What could these qualifications lead to?	10
2.5.1	Progression to university	11
2.5.2	Employment	11
2.6	Use of Maths and English within the curriculum	12
2.7	How Pearson BTEC Higher Nationals in Performing Arts provide both transferable employability skills and academic study skills	12
3	Planning your programme	14
3.1	Delivering the Higher Nationals in Performing Arts	14
3.2	Entry requirements and admissions	14
3.2.1	English language requirements for Higher Nationals	15
3.2.2	Centre approval	15
3.2.3	Level of sector knowledge required	16
3.2.4	Resources required	16
3.2.5	HN Global support	16
3.2.6	Modes of delivery	16
3.2.7	Recommendations for employer engagement	16
3.2.8	Support from Pearson	16
3.2.9	Student employability	17

3.3	Access to study	18
3.4	Student registration and entry	18
3.5	Access to assessments	19
3.6	Administrative arrangements for internal assessment	19
3.6.1	Records	19
3.6.2	Reasonable adjustments to assessment	19
3.6.3	Special consideration	20
3.6.4	Appeals against assessment	20
3.7	Dealing with malpractice in assessment	20
3.7.1	Internally assessed units	21
3.7.2	Student malpractice	21
3.7.3	Staff and centre malpractice	22
3.7.4	Sanctions and appeals	22
4	Programme structure	24
4.1	Units, Credits, Total Qualification Time (TQT) and Guided Learning (GL)	24
4.2	Programme structures	25
4.2.1	Pearson BTEC Level 4 Higher National Certificate in Performing Arts	26
4.2.2	Pearson BTEC Level 5 Higher National Diploma in Performing Arts	41
4.2.3	Meeting local needs (MLN)	58
4.2.4	Pearson BTEC Higher National Commissioned Development	59
4.3	Pearson-set Assignments	59
4.4	The unit descriptor	60
5	Teaching and learning	63
5.1	Delivering quality and depth	63
5.2	Engaging with employers	65
5.3	Engaging with students	65
5.4	Planning and structuring a programme	66
5.4.1	Sequencing units	67
5.4.2	Condensed and expanded delivery	68
5.4.3	Drawing on a wide range of delivery techniques	70
5.4.4	Assessment considerations	73
5.4.5	Formative assessment	73
5.4.6	Summative assessment	73
5.4.7	Assessment feedback	74
5.4.8	Designing valid and reliable assessments	74

6	Assessment	76
6.1	Principles of internal assessment	77
6.1.1	Assessment through assignments	77
6.1.2	Assessment decisions through applying unit-based criteria	78
6.1.3	The assessment team	78
6.1.4	Effective organisation	79
6.1.5	Student preparation	79
6.2	Setting effective assessments	80
6.2.1	Setting the number and structure of assignments	80
6.2.2	Providing an assignment brief	81
6.2.3	Forms of evidence	82
6.3	Making valid assessment decisions	83
6.3.1	Authenticity of student work	83
6.3.2	Making assessment decisions using criteria	83
6.3.3	Dealing with late completion of assignments	84
6.3.4	Issuing assessment decisions and feedback	84
6.3.5	Resubmission opportunity	85
6.3.6	Repeat Units	85
6.3.7	Assessment Boards	85
6.4	Planning and record keeping	86
6.5	Calculation of the final qualification grade	87
6.5.1	Conditions for the award	87
6.5.2	Compensation provisions	87
6.5.3	Calculation of the overall qualification grade	87
6.5.4	Modelled student outcomes	89
7	Quality assurance	90
7.1	The approval process	90
7.2	Monitoring of internal centre systems	91
7.3	Independent assessment review	91
7.4	Annual Programme Monitoring Report (APMR)	92
7.5	Annual student survey	92
7.6	Centre and qualification approval	92
7.7	Continuing quality assurance and standards verification	92
8	Recognition of Prior Learning and attainment	94
9	Equality and diversity	95

10	Higher Nationals Performing Arts Units	97
	Unit 1: The Performing Arts Industry (Pearson-set)	98
	Unit 2: Professional Development	106
	Unit 3: Jazz Dance 1	112
	Unit 4: Ballet 1	119
	Unit 5: Contemporary Dance 1	126
	Unit 6: Commercial Dance 1	133
	Unit 7: Tap 1	139
	Unit 8: American Tap	146
	Unit 9: Choreography 1	154
	Unit 10: Investigation of Specialism	160
	Unit 11: Dance for Camera	166
	Unit 12: Singing 1	172
	Unit 13: Acting 1	179
	Unit 14: Musical Theatre History in Practice	187
	Unit 15: Ensemble Singing	194
	Unit 16: Vocal Repertoire	200
	Unit 17: Acting for Camera	206
	Unit 18: Voice and Speech for Actors	214
	Unit 19: Movement for Actors	222
	Unit 20: Devising Theatre and Performance	228
	Unit 21: Production Communication	234
	Unit 22: Stagecraft	241
	Unit 23: Lighting Operation	247
	Unit 24: Sound Operation	256
	Unit 25: Special FX	264
	Unit 26: Scenic Construction	270
	Unit 27: Costume Construction	276
	Unit 28: Hair and Make-up Application	283
	Unit 29: Crewing	289
	Unit 30: Fashion and Fashion Editorial Hair and Makeup	297
	Unit 31: Period Hair and Makeup	308
	Unit 32: Creative Research Project (Pearson-set)	319
	Unit 33: Working in the Performing Arts Industry	324
	Unit 34: Jazz Dance 2	333

Unit 35: Ballet 2	340
Unit 36: Contemporary Dance 2	349
Unit 37: Commercial Dance 2	359
Unit 38: Tap 2	365
Unit 39: Dance for Musical Theatre	372
Unit 40: Partner Work	379
Unit 41: Contact Improvisation	385
Unit 42: Physical Theatre	392
Unit 43: Singing 2	399
Unit 44: Acting 2	406
Unit 45: Immersive Theatre	414
Unit 46: Auditioning	424
Unit 47: Choreography 2	431
Unit 48: Classical Acting	438
Unit 49: Producing Theatre	447
Unit 50: Voice Skills for Actors 2	454
Unit 51: Dance for Actors	463
Unit 52: Performance Project	472
Unit 53: Mask Acting	480
Unit 54: Production Design	488
Unit 55: Management Role	494
Unit 56: Sound Design	501
Unit 57: Lighting Design	509
Unit 58: Set Design	520
Unit 59: Stage Management	526
Unit 60: Costume Design	535
Unit 61: Hair and Make-up Design	542
Unit 62: Mask and Puppet Making	550
Unit 63: Working in Creative Education	558
Unit 64: Directing	565
Unit 65: The Freelance Hair and Makeup Artist	573
Unit 66: Special FX 2	584
Unit 67: Make Up Aging Skills	594
Unit 68: Body Art Application	603

11 Appendices	612
Appendix 1: Mapping of HND in Performing Arts against FHEQ Level 5	613
Appendix 2: HNC/HND Performing Arts Programme Outcomes for Students	617
Appendix 3: Glossary of terms used for internally assessed units	621
Appendix 4: Assessment methods and techniques for Higher Nationals	625
Appendix 5: Transferable skills mapping	630
Level 4 Higher National Certificate in Performing Arts: mapping of transferable employability and academic study skills	630
Level 5 Higher National Diploma in Performing Arts: mapping of transferable employability and academic study skills	632
Appendix 6: Recognition of Prior Learning	634
HNCs in Performing Arts: Unit Mapping Overview	634
HNCs in Performing Arts: Unit Mapping Depth	636

1 Introduction

BTEC is one of the world's most recognised applied learning brands, engaging students in practical, interpersonal and thinking skills, for more than thirty years.

BTECs are work-related qualifications for students taking their first steps into employment, or for those already in employment and seeking career development opportunities. BTECs provide progression into the workplace either directly or via study at university and are also designed to meet employers' needs. Therefore, Pearson BTEC Higher National qualifications are widely recognised by industry and higher education as the principal vocational qualification at Levels 4 and 5.

When developing the Pearson BTEC Higher National qualifications in Performing Arts, we collaborated with a wide range of students, employers, higher education providers, colleges and subject experts to ensure that the new qualifications meet their needs and expectations. We also worked closely with the relevant Professional Bodies, to ensure alignment with recognised professional standards.

There is now a greater emphasis on employer engagement and work readiness. The new BTEC Higher National qualifications in Performing Arts are designed to reflect this increasing need for high-quality professional and technical education pathways at Levels 4 and 5, thereby providing students with a clear line of sight to employment and to progression to a degree at Level 6.

1.1 The Student Voice

Students are at the heart of what we do. That is why, from the outset, we consulted with students in the development of these qualifications. We involved them in writing groups, sought their feedback, and added their voices and views to those of other stakeholders.

The result, we believe, are qualifications that will meet the needs and expectations of students worldwide.

1.2 Why choose Pearson BTEC Higher Nationals?

Pearson BTEC Higher Nationals are designed to help students secure the knowledge skills and behaviours needed to succeed in the workplace. They represent the latest in professional standards and provide opportunities for students to develop behaviours for work, for example by undertaking a group project, or responding to a client brief. A student may even achieve exemption from professional or vendor qualifications, or student membership of selected professional bodies, to help them on their journey to professional competence.

At the same time, the BTEC Higher Nationals are intended to keep doors open for future study should a student wish to progress further in their education after their Level 5 study. They do this by allowing space for the development of higher education study skills, such as the ability to research. Clear alignment of level of demand with the Framework for Higher Education qualification descriptors at Levels 4 and 5 means that students wishing to progress to Level 6 study should feel better prepared. The Pearson BTEC Higher Nationals address these various requirements by providing:

- A range of Core, Optional and Specialist units, each with a clear purpose, so there is something to suit each student's choice of programme and future progression plans
- Fully revised content that is closely aligned with the needs of employers, professional bodies, vendors and higher education for a skilled future workforce
- The opportunity to develop transferable skills useful for work and for higher education, including research skills, the ability to meet deadlines and communication skills
- Learning Outcomes mapped against Professional Body standards and vendor accreditation requirements, where appropriate
- Assessments and projects chosen to help students progress to the next stage (this means some are set by the Centre to meet local needs, while others are set by Pearson). Students are required to apply their knowledge to a variety of assignments and activities, with a focus on the holistic development of practical, interpersonal and higher-level thinking skills
- An approach to demand at Levels 4 and 5 which is aligned with the Framework for Higher Education Qualifications (FHEQ)
- Support for student and tutors, including Schemes of Work and Example Assessment Briefs.

1.3 HN Global

Pearson BTEC Higher Nationals are supported by a specially designed range of digital resources, to ensure that tutors and students have the best possible experience during their course.

With HN Global, tutors can access programme specifications which contain useful information on programme planning and quality assurance processes. Tutors can also view Schemes of Work and Example Assessment Briefs, helping them create meaningful courses and assessments. HN Global also allows tutors to create and annotate reading lists for their students and also keep up-to-date on the latest news regarding HN programmes.

1.4 Qualification Titles

Pearson BTEC Level 4 Higher National Certificate in Performing Arts

Specialist pathways are included within brackets in the qualification title:

- Pearson BTEC Level 4 Higher National Certificate in Performing Arts (Acting)
- Pearson BTEC Level 4 Higher National Certificate in Performing Arts (Musical Theatre)
- Pearson BTEC Level 4 Higher National Certificate in Performing Arts (Dance)
- Pearson BTEC Level 4 Higher National Certificate in Performing Arts (Technical Arts)
- Pearson BTEC Level 4 Higher National Certificate in Performing Arts (General).
- Pearson BTEC Level 4 Higher National Certificate in Performing Arts (Makeup Artistry in the Creative Industries)

Pearson BTEC Level 5 Higher National Diploma in Performing Arts

Specialist pathways are included within brackets in the qualification title:

- Pearson BTEC Level 5 Higher National Diploma in Performing Arts (Acting)
- Pearson BTEC Level 5 Higher National Diploma in Performing Arts (Musical Theatre)
- Pearson BTEC Level 5 Higher National Diploma in Performing Arts (Dance)
- Pearson BTEC Level 5 Higher National Diploma in Performing Arts (Technical Arts).

1.5 Qualification codes

Ofqual Regulated Qualifications Framework (RQF) Qualification numbers:

Pearson BTEC Level 4 Higher National Certificate in Performing Arts: 603/2377/2

Pearson BTEC Level 5 Higher National Diploma in Performing Arts: 603/2375/9

1.6 Awarding institution

Pearson Education Ltd.

1.7 Key features

Pearson BTEC Higher National qualifications in Performing Arts offer:

- A stimulating and challenging programme of study that will be both engaging and memorable for students
- The essential subject knowledge that students need to progress successfully into further study or the world of work
- A simplified structure: students undertake a substantial core of learning in the Higher National Certificate and can build on this in the Higher National Diploma, with Optional units linked to their specialist area of study
- Four Specialist pathways in the Level 4 Certificate and Level 5 Diploma, so there is something to suit each student's preference of study and future progression plans
- Refreshed content that is closely aligned with Professional Body, employer and higher education needs
- Assessments that consider cognitive skills (what students know) along with affective and applied skills (respectively how they behave and what they can do)
- Unit-specific grading and Pearson-set assignments
- A varied approach to assessment that supports progression to Level 6 and also allows Centres to offer assessment relevant to the local economy, thereby accommodating and enhancing different learning styles
- Quality Assurance measures – as outlined in *sections 6 and 7* of this Programme Specification – to ensure that all stakeholders (e.g. Professional bodies, vendors, if appropriate, and universities, colleges and students) can feel confident in the integrity and value of the qualifications
- A qualification designed to meet the needs and expectations of students aspiring to work in an international Performing Arts environment.

Qualification frameworks

Pearson BTEC Higher National qualifications are designated higher education qualifications in the UK. They are aligned to the Framework for Higher Education Qualifications (FHEQ) in England, Wales and Northern Ireland, and Quality Assurance Agency (QAA) Subject Benchmark Statements. These qualifications are part of the UK Regulated Qualifications Framework (RQF).

1.8 Collaborative development

Students completing their BTEC Higher Nationals in Performing Arts will be aiming to go on to employment or progress to a final year at university. Therefore, it was essential that we developed these qualifications in close collaboration with experts from professional bodies and universities, and with the providers who will be delivering the qualifications.

We are very grateful to the university and further education tutors, employers, Professional Body representatives and other individuals who have generously shared their time and expertise to help us develop these new qualifications.

- Drama UK
- Dance UK
- Equity
- PLASA
- Royal Shakespeare Company (RSC)
- BBC
- Really Useful Group
- Michelle Blair Management
- Belfield & Ward
- Centre Parcs
- Nicholas Pinnock
- Arthur Pita
- Will Kemp
- Stephen Mear
- Bill Deamer
- Alistair David
- Amber Topaz
- Sue Quinn
- Simon Meacock
- Helen Goldwyn
- Institute of Contemporary Music Practice (ICMP)
- London Academy of Music and Dramatic Art (LAMDA)
- Tring
- University of East London
- Ravensbourne
- Legat School of Ballet and Contemporary Dance
- Kingston College
- Colchester Institute
- Bradford College
- Stratford Upon Avon College

- Knowsley Community College
- Lancaster And Morecambe College
- North Kent College
- Belfast Metropolitan College
- West Nottinghamshire College
- Hertford Regional College
- Gateshead College

2 Programming purpose and objectives

2.1 Purpose of the BTEC Higher Nationals in Performing Arts

The purpose of BTEC Higher Nationals in Performing Arts is to develop students as professional, self-reflecting individuals able to meet the demands of employers in the Performing Arts and adapt to a constantly changing world. The qualifications aim to widen access to higher education and enhance the career prospects of those who undertake them.

2.2 Objectives of the BTEC Higher Nationals in Performing Arts

The objectives of the BTEC Higher Nationals in Performing Arts are as follows:

- To equip students with Performing Arts skills, knowledge and the understanding necessary to achieve high performance in the global Performing Arts environment
- To provide education and training for a range of careers in Performing Arts, including areas/titles
- To provide insight and understanding into the diversity of roles within the Performing Arts, recognising the importance of collaboration at all levels
- To equip students with knowledge and understanding of culturally diverse organisations, cross-cultural issues, diversity and values
- To provide opportunities for students to enter or progress in employment in Performing Arts, or progress to higher education qualifications such as an Honours degree in Performing Arts or a related area
- To provide opportunities for students to develop the skills, techniques and personal attributes essential for successful working lives
- To support students to understand the local, regional and global context of performing arts and, for those students with a global outlook, to aspire to international career pathways
- To provide students with opportunities to address contemporary issues facing the industry, and society at large; recognising the role that performing arts plays in addressing these issues
- To provide opportunities for students to achieve a nationally-recognised professional qualification within their chosen area of specialisation
- To provide opportunities for students to achieve vendor accredited certifications

- To offer students the chance of career progression in their chosen field, with particular emphasis on achieving management-level positions, professional recognition and beyond
- To allow flexibility of study and to meet local or specialist needs
- To offer a balance between employability skills and the knowledge essential for students with entrepreneurial, employment or academic aspirations
- To provide students with opportunities to engage in an industry-recognised apprenticeship scheme that aligns with their employer's needs and their own career aspirations
- To provide students with the context in which to consider professional ethics and their relation to personal, professional and statutory responsibilities within the industry.

We meet these objectives by:

- Providing a Level 4 that leads the student to a range of specialist progression pathways at Level 4 and Level 5 which relate to individual professions within the Performing Arts
- Equipping individuals with commercial acumen, understanding and Performing Arts skills for success in a range of the roles in Performing Arts, and a General pathway at Level 4 for those who have not yet decided on their specialism
- Enabling progression to a university degree by supporting the development of appropriate academic study skills.

Enabling progression to further professional qualifications in specific Performing Arts areas by mapping to units in a range of professional Performing Arts qualifications.

Who is this qualification for?

The BTEC Higher National qualifications in Performing Arts are aimed at students wanting to continue their education through applied learning. Higher Nationals provide a wide-ranging study of the Performing Arts and are designed for students who wish to pursue or advance their career in Performing Arts. In addition to the knowledge, understanding and skills that underpin the study of the Performing Arts, Pearson BTEC Higher Nationals in Performing Arts give students experience of the breadth and depth of the Performing Arts that will prepare them for further study or training.

2.3 Aims of the Level 4 Higher National Certificate in Performing Arts

The Level 4 Higher National Certificate in Performing Arts offers students a broad introduction to the subject area via a mandatory core of learning, while allowing for the acquisition of skills and experience through the selection of Optional units across a range of occupational sectors at Level 4 through a 'General Performing Arts' pathway. This effectively builds underpinning core skills while preparing the student for subject specialisation at Level 5. Students will gain a wide range of Performing Arts knowledge tied to practical skills gained in research, self-study, directed study and workplace scenarios.

At Level 4 Higher National Certificate in Performing Arts also offers students four Specialist pathways designed to support students who wish to concentrate on a particular aspect of Performing Arts:

- Dance
- Acting
- Musical Theatre
- Technical Arts.

At Level 4 students develop a broad knowledge and awareness of key aspects of the Performing Arts through two Core units, which include one unit assessed by a Pearson-set assignment. The units are:

- The Performing Arts Industry (Pearson-set unit)
- Professional Development.

Graduates successfully completing the Higher National Certificate will be able to demonstrate a sound knowledge of the basic concepts of Performing Arts. They will be able to communicate accurately and appropriately and they will have the qualities needed for employment that require some degree of personal responsibility. They will have developed a range of transferable skills to ensure effective team working, independent initiatives, organisational competence and problem-solving strategies. They will be adaptable and flexible in their approach to Performing Arts, show resilience under pressure, and meet challenging targets within a given resource.

2.4 Aims of the Level 5 Higher National Diploma in Performing Arts

The Level 5 Higher National Diploma in Performing Arts offers students four Specialist pathways designed to support progression into relevant occupational areas or on to degree-level study.

The Level 5 Higher National Diploma offers the following Specialist pathways for students who wish to concentrate on a particular aspect of Performing Arts:

- Dance
- Acting
- Musical Theatre
- Technical Arts.

Holders of the Level 5 Higher National Diploma will have developed a sound understanding of the principles in their field of study and will have learned to apply those principles more widely. They will have learned to evaluate the appropriateness of different approaches to solving problems. They will be able to perform effectively in their chosen field and will have the qualities necessary for employment in situations requiring the exercise of personal responsibility and decision-making.

2.5 What could these qualifications lead to?

The Level 4 Higher National Certificate provides a solid grounding in Performing Arts, which students can build on should they decide to continue their studies beyond the Certificate stage. Students can choose to study on a Specialist pathway or on the General pathway if they are yet to decide on their specialist area of study, from which they can progress onto a Specialist pathway at Level 5.

The Level 5 Higher National Diploma allows students to further specialise by committing to specific career paths and progression routes to degree-level study.

On successful completion of the Level 5 Higher National Diploma, students can develop their careers in the Performing Arts through:

- Entering employment
- Continuing existing employment
- Linking with the appropriate professional body
- Linking with the appropriate certificates
- Committing to continuing professional development (cpd)
- Progressing to university.

2.5.1 Progression to university

The Level 5 Higher National Diploma is recognised by Higher Education providers as meeting admission requirements to many relevant Performing Arts-related courses, for example:

- BSc Hons in Technical Arts
- BA Hons in Dance Studies
- BA Hons in Acting
- BA Hons in Musical Theatre.

Students should always check the entry requirements for degree programmes at specific Higher Education providers. After completing a BTEC Higher National Certificate or Diploma, students can also progress directly into employment.

University recognition and articulations

We work with a range of higher education institutions around the world that recognise and accept BTEC Higher Nationals as a qualification for entry onto an undergraduate degree. Many universities allow advanced entry onto the second or third year of a degree, and agreements can include credit transfer, articulation and case-by-case admission. Students should be aware that university admission criteria are always subject to change and remain at the discretion of the institution. Students should take time to understand the course entry requirements for subject, year and grade before applying.

For more information on entry requirements, including 2+1 articulations, please visit: <https://www.highernationals.com/degree-finder>.

2.5.2 Employment

The skills offered as part of the Pearson BTEC Higher National Diploma can provide graduates with the opportunity to work in many different areas of the Performing Arts. Below are some examples of job roles each qualification could lead to.

Employment areas
Dancer: jazz, ballet, commercial dance, tap, American tap, contemporary, physical theatre. Choreographer, Assistant Choreographer, Dance Captain Performer: vocalist, dancer and actor Actor: stage, camera, radio and multimedia Costume design Sound design

Set design

Hair and make-up design

Crew

Stage Manager, Assistant Stage Manager, Deputy Stage Manager

Education: workshop leader, facilitator

2.6 Use of Maths and English within the curriculum

Those working within the Performing Arts sector cannot just rely on their technical skills and must ensure they develop, for example they will be required to communicate appropriately with stakeholders throughout their career, so the ability to use maths and English in a professional context is an essential employability skill that must be developed at all levels of study.

Development of essential maths and English skills are embedded throughout these qualifications in accordance with industry requirements and below are some examples of how these skills are developed in the BTEC Higher National curriculum:

- Written reports
- Formal presentations
- Informal conversations
- Use of professional, Performing Arts-specific language.

2.7 How Pearson BTEC Higher Nationals in Performing Arts provide both transferable employability skills and academic study skills

Students need both relevant qualifications and employability skills to enhance their career prospects and contribute to their personal development. Pearson Higher National Performing Arts qualifications embed throughout the programme the development of key skills, attributes and strengths required by 21st century employers.

Where employability skills are referred to in this specification, this generally refers to skills in five main categories:

- **Cognitive and problem-solving skills:** critical thinking, approaching non-routine problems by applying expert and creative solutions, use of systems and digital technology, generating and communicating ideas creatively.
- **Intra-personal skills:** self-management, adaptability and resilience, self-monitoring and self-development, self-analysis and reflection, planning and prioritising.

- **Interpersonal skills:** effective communication and articulation of information, working collaboratively, negotiating and influencing, self-presentation.
- **Commercial skills:** sector awareness; sales; marketing/promotion; budget management/monitoring;
- **Business skills:** awareness of types of companies, company formation, invoicing, calculating fees, business management.

Example Assessment Briefs make recommendations for a range of real or simulated assessment activities, for example, group work where appropriate, to encourage development of collaborative and interpersonal skills or a solution focused case study to provide the opportunity to develop cognitive skills. There are specific requirements for the assessment of these skills, as relevant, within the assessment grids for each unit. Example Assessment Briefs are for guidance and support only and must be customised and amended according to localised needs and requirements. All assignments must still be verified as per the internal verification process.

Students can also benefit from opportunities for deeper learning, where they are able to make connections between units and select areas of interest for detailed study. In this way BTEC Higher Nationals provide a vocational context in which students can develop the knowledge and academic study skills required for progression to university degree courses, including:

- Active research skills
- Effective writing skills
- Analytical skills
- Critical thinking
- Creative problem-solving
- Decision-making
- Team building
- Exam preparation skills
- Digital literacy
- Competence in assessment methods used in higher education.

To support you in developing these skills in your students, we have developed a map of Higher Education relevant transferable and academic study skills, available in appendices.

3 Planning your programme

3.1 Delivering the Higher Nationals in Performing Arts

You play a central role in helping your students to choose the right BTEC Higher National qualification.

You should assess your students very carefully to ensure that they take the right qualification and the right pathways or Optional units, to allow them to progress to the next stage. You should check the qualification structures and unit combinations carefully when advising students.

You will need to ensure that your students have access to a full range of information, advice and guidance in order to support them in making the necessary qualification and unit choices. When students are recruited, you need to give them accurate information on the title and focus of the qualification for which they are studying.

3.2 Entry requirements and admissions

Although Pearson do not specify formal entry requirements, as a centre it is your responsibility to ensure that the students you recruit have a reasonable expectation of success on the programme.

For students who have recently been in education, the entry profile is likely to include one of the following:

- A BTEC Level 3 qualification in Performing Arts
- A GCE Advanced Level profile that demonstrates strong performance in a relevant subject or adequate performance in more than one GCE subject. This profile is likely to be supported by GCSE grades at A* to C and/or 9 to 4 (or equivalent)
- Other related Level 3 qualifications
- An Access to Higher Education Diploma awarded by an approved further education institution
- Related work experience
- An international equivalent of the above.

Centres may wish to consider applicants' prior learning when considering their acceptance on a BTEC Higher Nationals, through Recognition of Prior Learning. (For further information please refer to section 8 of this document.)

3.2.1 English language requirements for Higher Nationals

Pearson's mission is to help people make more of their lives through learning. In order for students to be successful on Pearson BTEC Higher National qualifications which are **both** taught and assessed in English, it is critical that they have an appropriate level of English language skills.

The following clarifies the requirements for all centres when recruiting applicants on to new Pearson BTEC Higher National qualifications.

All centres delivering the new Pearson BTEC Higher National qualifications must ensure that all students who are non-native English speakers and who have not undertaken their final two years of schooling in English, can demonstrate capability in English at a standard equivalent to the levels identified below, before being recruited to the programme **where the programme is both taught and assessed in English:**

- Common European Framework of Reference (CEFR) level B2
- PTE **51**
- IELTS **5.5**; Reading and Writing must be at **5.5**
- or equivalent.

It is up to the centre to decide what proof will be necessary to evidence individual student proficiency.

The following clarifies the requirements for all centres when recruiting applicants on to new Pearson BTEC Higher National qualifications which are taught in a language other than English, but are assessed in English.

All centres delivering the new Pearson BTEC Higher National qualifications **wholly or partially** in a language other than English, but who are assessed in English, must ensure that all students can demonstrate capability in English at a standard equivalent to the levels identified below, on completion of the programme:

Common European Framework of Reference (CEFR) level B2

- PTE **51**
- IELTS **5.5**; Reading and Writing must be at **5.5**
- or equivalent.

It is up to the centre to decide what proof will be necessary to evidence individual student proficiency.

3.2.2 Centre approval

To ensure that centres are ready to assess students and that we can provide the support that is needed all centres must be approved before they can offer these qualifications. For more information about becoming a centre and seeking approval to run our qualifications please visit the support section on our website (<http://qualifications.pearson.com/>).

3.2.3 Level of sector knowledge required

We do not set any requirements for tutors, but we do recommend that centres assess the overall skills and knowledge of the teaching team, which should be relevant, up to date and at the appropriate level.

3.2.4 Resources required

As part of your centre approval, you will need to show that the necessary material resources and work spaces are available to deliver BTEC Higher Nationals. For some units, specific resources are required, this is clearly indicated in the unit descriptors.

3.2.5 HN Global support

HN Global is an online resource that supports centre planning and delivery of BTEC Higher Nationals by providing appropriate teaching and learning resources. For further information see *sections 5 and 6* of this Programme Specification.

3.2.6 Modes of delivery

Subject to approval by Pearson, centres are free to deliver BTEC Higher Nationals using modes of delivery that meet the needs of their students. We recommend making use of a wide variety of modes, including:

- Full-time
- Part-time
- Blended learning.

3.2.7 Recommendations for employer engagement

BTEC Higher Nationals are vocational qualifications and as an approved centre you are encouraged to work with employers on the design, delivery and assessment of the course. This will ensure that students enjoy a programme of study that is engaging and relevant, and which equips them for progression. There are suggestions in *section 5.2* about how employers could become involved in delivery and/or assessment, but these are not intended to be exhaustive and there will be other possibilities at a local level.

3.2.8 Support from Pearson

We provide a range of support materials, including Schemes of Work and Example Assessment Briefs, with supporting templates. You will be allocated an External Examiner early in the planning stage, to support you with planning your assessments, and there will be training events and support from our Subject Leads.

3.2.9 Student employability

All BTEC Higher Nationals have been designed and developed with consideration of National Occupational Standards, where relevant.

Employability skills such as team working and entrepreneurialism as well as practical hands-on skills have been built into the design of the learning aims and content. This gives you the opportunity to use relevant contexts, scenarios and materials to enable students to develop a portfolio of evidence demonstrating the breadth of their skills and knowledge in a way that equips them for employment.

3.3 Access to study

This section focuses on the administrative requirements for delivering a BTEC Higher National qualification. It will be of value to Quality Nominees, Programme Leaders and Examinations Officers.

Our policy regarding access to our qualifications is that:

- They should be available to everyone who is capable of reaching the required standards.
- They should be free from any barriers that restrict access and progression.

There should be equal opportunities for all those wishing to access the qualifications. We refer Centres to our Pearson Equality and Diversity Policy, which can be found in the support section of our website (<http://qualifications.pearson.com/>).

Centres are required to recruit students to Higher National programmes with integrity. They will need to make sure that applicants have relevant information and advice about the qualification, to make sure it meets their needs. Centres should review the applicant's prior qualifications and/or experience to consider whether this profile shows that they have the potential to achieve the qualification. For students with disabilities and specific needs, this review will need to take account of the support available to the student during the teaching and assessment of the qualification. For further guidance and advice please refer to Section 9 on reasonable adjustments.

3.4 Student registration and entry

All students should be registered for the qualification, and appropriate arrangements made for internal and external verification. For information on making registrations for the qualification, you will need to refer to the information manual available in the support section of our website (<http://qualifications.pearson.com/>).

Students can be formally assessed only for a qualification on which they are registered. If students' intended qualifications change (for example, if a student decides to choose a different specialist pathway), then the centre must transfer the student to the chosen pathway appropriately. Please note that student work cannot be sampled if the student is not registered or is registered on an incorrect pathway.

3.5 Access to assessments

Assessments need to be administered carefully, to ensure that all students are treated fairly, and that results and certification are issued on time, allowing students to move on to chosen progression opportunities.

Our equality policy requires that all students should have equal opportunity to access our qualifications and assessments, and that our qualifications are awarded in a way that is fair to every student. We are committed to making sure that:

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

Further information on access arrangements can be found on the Joint Council for Qualifications website (<http://www.jcq.org.uk/>).

3.6 Administrative arrangements for internal assessment

3.6.1 Records

You are required to retain records of assessment for each student. Records should include assessments taken, decisions reached and any adjustments or appeals. Further information on quality and assessment can be found in our UK and international guides available in the support section on our website (<http://qualifications.pearson.com/>). We may ask to audit your records, so they must be retained as specified. All student work must be retained for **a minimum of 12 weeks** after certification has taken place.

3.6.2 Reasonable adjustments to assessment

A reasonable adjustment is one that is made before a student takes an assessment, to ensure that he or she has fair access to demonstrate the requirements of the assessments.

You are able to make adjustments to internal assessments to take account of the needs of individual students. In most cases this can be achieved through a defined time extension or by adjusting the format of evidence. We can advise you if you are uncertain as to whether an adjustment is fair and reasonable. You need to plan for time to make adjustments, if necessary.

Further details on how to make adjustments for students with protected characteristics are available on the support section of our website (<http://qualifications.pearson.com/>).

3.6.3 Special consideration

Special consideration is given after an assessment has taken place for students who have been affected by adverse circumstances, such as illness, and require an adjustment of grade to reflect normal level of attainment. You must operate special consideration in line with Pearson policy (see previous paragraph). You can provide special consideration related to the period of time given for evidence to be provided, or for the format of the assessment (if it is equally valid). You may not substitute alternative forms of evidence to that required in a unit, or omit the application of any assessment criteria to judge attainment. Pearson can consider applications for special consideration in line with the policy, which can be found in the document linked above.

Please note that your centre must have a policy for dealing with mitigating circumstances if students are affected by adverse circumstances, such as illness, which result in non-submission or late submission of assessment.

3.6.4 Appeals against assessment

Your centre must have a policy for dealing with appeals from students. These appeals may relate to assessment decisions being incorrect or assessment not being conducted fairly. The first step in such a policy could be a consideration of the evidence by a Programme Leader or other member of the programme team. The assessment plan should allow time for potential appeals after assessment decisions have been given to students. If there is an appeal by a student, you must document the appeal and its resolution. Students have a final right of appeal to Pearson, but only if the procedures that you have put in place have been followed.

Further details of our policy on enquiries and appeals is available on the support section of our website (<http://qualifications.pearson.com/>).

If your centre is located in England or Wales and the student is still dissatisfied with the final outcome of their appeal they can make a further appeal to the Office of the Independent Adjudicator (OIA) by emailing: enquiries@oiahe.org.uk. In Northern Ireland a further appeal may be lodged with the Northern Ireland Public Service Ombudsman (NIPSO) by emailing: nipso@nipso.org.uk.

3.7 Dealing with malpractice in assessment

‘Malpractice’ means acts that undermine the integrity and validity of assessment, the certification of qualifications and/or may damage the authority of those responsible for delivering the assessment and certification.

Pearson does not tolerate actual or attempted actions of malpractice by learners, centre staff or centres in connection with Pearson qualifications. Pearson may impose penalties and/or sanctions on learners, centre staff or centres where malpractice or attempted malpractice has been proven.

Malpractice may occur or be suspected in relation to any unit or type of assessment within a qualification. For further details on malpractice and advice on preventing malpractice by learners, please see Pearson's Centre Guidance: Dealing with Malpractice, available on our website.

The procedures we ask you to adopt vary between units that are internally assessed and those that are externally assessed.

Centres are required to take steps to prevent malpractice and to investigate instances of suspected malpractice. Learners must be given information that explains what malpractice is for internal assessment and how suspected incidents will be dealt with by the centre. The Centre Guidance: Dealing with Malpractice document gives full information on the actions we expect you to take.

Pearson may conduct investigations if we believe a centre is failing to conduct internal assessment according to our policies. The above document gives further information and examples, and details the penalties and sanctions that may be imposed.

In the interests of learners and centre staff, centres need to respond effectively and openly to all requests relating to an investigation into an incident of suspected malpractice.

3.7.1 Internally assessed units

Centres are required to take steps to prevent malpractice and to investigate instances of suspected malpractice. Students must be given information that explains what malpractice is for internal assessment and how suspected incidents will be dealt with by the Centre. Full information on dealing with malpractice and the actions we expect you to take is available on the support section of our website (<http://qualifications.pearson.com/>).

Pearson may conduct investigations if it is believed that a Centre is failing to conduct internal assessment according to Pearson policies. The above document gives further information, provides examples, and details the penalties and sanctions that may be imposed.

3.7.2 Student malpractice

The head of centre is required to report incidents of suspected learner malpractice that occur during Pearson qualifications. We ask centres to complete *JCQ Form M1* (www.jcq.org.uk/malpractice) and email it with any accompanying documents (signed statements from the learner, invigilator, copies of evidence, etc) to the Investigations Processing team at candidatemalpractice@pearson.com. The responsibility for determining appropriate sanctions or penalties to be imposed on learners lies with Pearson.

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

Failure to report malpractice constitutes staff or centre malpractice.

3.7.3 Staff and centre malpractice

The head of centre is required to inform Pearson's Investigations team of any incident of suspected malpractice (which includes maladministration) by centre staff, before any investigation is undertaken. The head of centre is requested to inform the Investigations team by submitting a *JCQ M2 Form* (downloadable from www.jcq.org.uk/malpractice) with supporting documentation to pqsmalpractice@pearson.com. Where Pearson receives allegations of malpractice from other sources (for example Pearson staff, anonymous informants), the Investigations team will conduct the investigation directly or may ask the head of centre to assist.

Pearson reserves the right in cases of suspected malpractice to withhold the issuing of results/certificates while an investigation is in progress. Depending on the outcome of the investigation, results and/or certificates may not be released or they may be withheld.

We reserve the right to withhold certification when undertaking investigations, audits and quality assurance processes. You will be notified within a reasonable period of time if this occurs.

3.7.4 Sanctions and appeals

Where malpractice is proven, we may impose sanctions or penalties, such as:

- mark reduction for affected external assessments
- disqualification from the qualification
- debarment from registration for Pearson qualifications for a period of time.

If we are concerned about your centre's quality procedures we may impose sanctions such as:

- working with centres to create an improvement action plan
- requiring staff members to receive further training
- placing temporary suspensions on certification of learners
- placing temporary suspensions on registration of learners
- debarring staff members or the centre from delivering Pearson qualifications
- suspending or withdrawing centre approval status.

The centre will be notified if any of these apply.

Pearson has established procedures for centres that are considering appeals against penalties and sanctions arising from malpractice. Appeals against a decision made by Pearson will normally be accepted only from the head of centre (on behalf of learners and/or members or staff) and from individual members (in respect of a decision taken against them personally). Further information on appeals can be found in the *JCQ Appeals booklet* (<https://www.jcq.org.uk/exams-office/appeals>).

4 Programme structure

4.1 Units, Credits, Total Qualification Time (TQT) and Guided Learning (GL)

The Higher National Certificate (HNC) is a Level 4 qualification made up of 120 credits. It is usually studied full-time over one year, or part-time over two years.

The Higher National Diploma (HND) is a Level 4 and Level 5 qualification made up of 240 credits. It is usually studied full-time over two years, or part-time over four years.

Pearson would expect that an HND student would have achieved at least 90 credits at Level 4 before progressing to Level 5 units. This allows for the students to submit the remaining 30 credits at Level 4 while undertaking their Level 5 study.

Students undertaking an HND who fail to successfully complete the full qualification may be awarded an HNC, if their credit achievement permits.

BTEC Higher Nationals consist of core units, specialist units and optional units:

- Core units are mandatory
- Specialist units are designed to provide a specific occupational focus to the qualification and are aligned to Professional Body standards
- Required combinations of optional units are clearly set out in the tables below.

All units are usually 15 credits in value, or a multiple thereof. These units have been designed from a learning time perspective, and are expressed in terms of **Total Qualification Time (TQT)**. TQT is an estimate of the total amount of time that could reasonably be expected to be required for a student to achieve and demonstrate the achievement of the level of attainment necessary for the award of a qualification. TQT includes undertaking each of the activities of Guided Learning, Directed Learning and Invigilated Assessment. Each 15-credit unit approximates to a Total Unit Time of 150 hours with 60 hours of Guided Learning.

Total Qualification Time (TQT) Higher National Certificate (HNC) = 1,200 hours

Total Qualification Time (TQT) Higher National Diploma (HND) = 2,400 hours

Examples of activities which can contribute to Total Qualification Time include:

- Guided Learning
- Independent and unsupervised research/learning
- Unsupervised compilation of a portfolio of work experience
- Unsupervised e-learning

- Unsupervised e-assessment
- Unsupervised coursework
- Watching a pre-recorded podcast or webinar
- Unsupervised work-based learning.

Guided Learning (GL) is defined as the time when a tutor is present to give specific guidance towards the learning aim being studied on a programme. This definition includes lectures, tutorials and supervised study in, for example, open learning centres and learning workshops. Guided Learning includes any supervised assessment activity; this includes invigilated examination and observed assessment and observed work-based practice.

Total Guided Learning (GL) Higher National Certificate (HNC) = 480 hours

Total Guided Learning (GL) Higher National Diploma (HND) = 960 hours

Some examples of activities which can contribute to Guided Learning include:

- Classroom-based learning supervised by a tutor
- Work-based learning supervised by a tutor
- Live webinar or telephone tutorial with a tutor in real time
- E-learning supervised by a tutor in real time
- All forms of assessment which take place under the immediate guidance or supervision of a tutor or other appropriate provider of education or training, including where the assessment is competence-based and may be turned into a learning opportunity.

4.2 Programme structures

The programme structures specify:

- The total credit value of the qualification
- The minimum credit to be achieved at the level of the qualification
- The core units
- The specialist units
- The optional units
- The maximum credit value in units that can be centre commissioned.

When combining units for a Pearson Higher National qualification, it is the centre's responsibility to make sure that the correct combinations are followed.

4.2.1 Pearson BTEC Level 4 Higher National Certificate in Performing Arts

Qualification credit value: a minimum of 120 credits. This is made up of eight units, each with a value of 15 credits.

Total Qualification Time (TQT) Higher National Certificate (HNC) = 1,200 hours

Total Guided Learning (GL) Higher National Certificate (HNC) = 480 hours

There is a required mix of Core, Specialist and Optional units totalling 120 credits.

All units are at Level 4.

In some cases a maximum of 30 credits from a Higher National qualification may be from units designed by the centre and approved by Pearson. Core units may **not** be substituted and are **mandatory**. For more information please refer to Higher National Commissioned Qualifications.

Please note that some Specialist units are available as Optional units and some Optional units are available as Specialist units.

The General pathway has been created to support students who are unsure of their chosen specialist area at this stage in their development.

Here is an example of a possible unit combination for centres who wish to offer a general HNC programme:

Unit Number	Unit Title
Unit 1	The Performing Arts Industry
Unit 2	Professional Development
The following selection demonstrates a combination of unit choices available from the general optional unit bank, which cover all the specialist areas – Dance, Acting, Technical Arts and Musical Theatre – for students wishing to explore all of these areas.	
Unit 6	Commercial Dance 1
Unit 20	Devising Theatre and Performance
Unit 29	Crewing
Unit 17	Acting for Camera
Unit 16	Vocal Repertoire
Unit 22	Stagecraft

Students can progress from the General pathway at Level 4 to **any** pathway at Level 5 provided they have completed the relevant core units.

However centres have the responsibility to ensure students have a reasonable expectation of success on the programme and are advised to ensure that students have the required specialist skill set to achieve level 5 units if they have not completed any level 4 units in the specialist area being studied in the HND. For example, it would not be appropriate for a student to take the Level 5 Dance pathway, if they have not had any previous training or experience in Dance. The suitability of previous training and experience is at the centre's discretion.

Please do contact the Higher National team for any further guidance.

Pearson BTEC Level 4 Higher National Certificate in Performing Arts (Dance)		Unit credit	Level
Core unit <i>Mandatory</i>	1 The Performing Arts Industry (Pearson-set)	15	4
Core unit <i>Mandatory</i>	2 Professional Development	15	4
Centres must select one of the following groups:			
Group A			
Specialist unit <i>Mandatory</i>	4 Ballet 1	15	4
Plus five Optional Level 4 15 credit units (see below)			
Optional unit	3 Jazz Dance 1	15	4
Optional unit	5 Contemporary Dance 1	15	4
Optional unit	6 Commercial Dance 1	15	4
Optional unit	7 Tap 1	15	4
Optional unit	8 American Tap	15	4
Optional unit	9 Choreography 1	15	4
Optional unit	10 Investigation of Specialism	15	4
Optional unit	11 Dance for Camera	15	4
Optional unit	12 Singing 1	15	4
Optional unit	13 Acting 1	15	4
Optional unit	14 Musical Theatre History in Practice	15	4
Optional unit	15 Ensemble Singing	15	4
Optional unit	16 Vocal Repertoire	15	4
Optional unit	18 Voice and Speech for Actors	15	4
Optional unit	19 Movement for Actors	15	4
Optional unit	20 Devising Theatre and Performance	15	4
Optional unit	21 Production Communication	15	4
Optional unit	22 Stagecraft	15	4
Optional unit	24 Sound Operation	15	4
Optional unit	25 Special FX	15	4
Optional unit	26 Scenic Construction	15	4
Optional unit	27 Costume Construction	15	4
Optional unit	28 Hair and Make-up Application	15	4

Optional unit	29 Crewing	15	4
Optional unit	30 Fashion and Fashion Editorial Hair and Makeup	15	4
Optional unit	31 Period Hair and Makeup	15	4
Optional unit	67 Makeup Aging Skills	15	4
Optional unit	68 Body Art Application	15	4
Group B			
Specialist unit <i>Mandatory</i>	3 Jazz Dance 1	15	4
Plus five Optional Level 4 15 credit units (see below)			
Optional unit	4 Ballet 1	15	4
Optional unit	5 Contemporary Dance 1	15	4
Optional unit	6 Commercial Dance 1	15	4
Optional unit	7 Tap 1	15	4
Optional unit	8 American Tap	15	4
Optional unit	9 Choreography 1	15	4
Optional unit	10 Investigation of Specialism	15	4
Optional unit	11 Dance for Camera	15	4
Optional unit	12 Singing 1	15	4
Optional unit	13 Acting 1	15	4
Optional unit	14 Musical Theatre History in Practice	15	4
Optional unit	15 Ensemble Singing	15	4
Optional unit	16 Vocal Repertoire	15	4
Optional unit	18 Voice and Speech for Actors	15	4
Optional unit	19 Movement for Actors	15	4
Optional unit	20 Devising Theatre and Performance	15	4
Optional unit	21 Production Communication	15	4
Optional unit	22 Stagecraft	15	4
Optional unit	24 Sound Operation	15	4
Optional unit	25 Special FX	15	4
Optional unit	26 Scenic Construction	15	4
Optional unit	27 Costume Construction	15	4
Optional unit	28 Hair and Make-up Application	15	4
Optional unit	29 Crewing	15	4

Optional unit	30 Fashion and Fashion Editorial Hair and Makeup	15	4
Optional unit	31 Period Hair and Makeup	15	4
Optional unit	67 Makeup Aging Skills	15	4
Optional unit	68 Body Art Application	15	4
Group C			
Specialist unit <i>Mandatory</i>	5 Contemporary Dance 1	15	4
Plus five Optional Level 4 15 credit unit (see below)			
Optional unit	3 Jazz Dance 1	15	4
Optional unit	4 Ballet 1	15	4
Optional unit	6 Commercial Dance 1	15	4
Optional unit	7 Tap 1	15	4
Optional unit	8 American Tap	15	4
Optional unit	9 Choreography 1	15	4
Optional unit	10 Investigation of Specialism	15	4
Optional unit	11 Dance for Camera	15	4
Optional unit	12 Singing 1	15	4
Optional unit	13 Acting 1	15	4
Optional unit	14 Musical Theatre History in Practice	15	4
Optional unit	15 Ensemble Singing	15	4
Optional unit	16 Vocal Repertoire	15	4
Optional unit	18 Voice and Speech for Actors	15	4
Optional unit	19 Movement for Actors	15	4
Optional unit	20 Devising Theatre and Performance	15	4
Optional unit	21 Production Communication	15	4
Optional unit	22 Stagecraft	15	4
Optional unit	24 Sound Operation	15	4
Optional unit	25 Special FX	15	4
Optional unit	26 Scenic Construction	15	4
Optional unit	27 Costume Construction	15	4
Optional unit	28 Hair and Make-up Application	15	4
Optional unit	29 Crewing	15	4

Optional unit	30 Fashion and Fashion Editorial Hair and Makeup	15	4
Optional unit	31 Period Hair and Makeup	15	4
Optional unit	67 Makeup Aging Skills	15	4
Optional unit	68 Body Art Application	15	4
Pearson BTEC Level 4 Higher National Certificate in Performing Arts (Musical Theatre)		Unit credit	Level
Core unit <i>Mandatory</i>	1 The Performing Arts Industry (Pearson-set)	15	4
Core unit <i>Mandatory</i>	2 Professional Development	15	4
Specialist unit <i>Mandatory</i>	3 Jazz Dance 1	15	4
Specialist unit <i>Mandatory</i>	12 Singing 1	15	4
Specialist unit <i>Mandatory</i>	13 Acting 1	15	4
Plus three Optional Level 4 15 credit units (see below)			
Optional unit	4 Ballet 1	15	4
Optional unit	5 Contemporary Dance 1	15	4
Optional unit	6 Commercial Dance 1	15	4
Optional unit	7 Tap 1	15	4
Optional unit	8 American Tap	15	4
Optional unit	9 Choreography 1	15	4
Optional unit	10 Investigation of Specialism	15	4
Optional unit	11 Dance for Camera	15	4
Optional unit	14 Musical Theatre History in Practice	15	4
Optional unit	15 Ensemble Singing	15	4
Optional unit	16 Vocal Repertoire	15	4
Optional unit	17 Acting for Camera	15	4
Optional unit	18 Voice and Speech for Actors	15	4
Optional unit	19 Movement for Actors	15	4
Optional unit	20 Devising Theatre and Performance	15	4
Optional unit	21 Production Communication	15	4

Optional unit	22 Stagecraft	15	4
Optional unit	23 Lighting Operation	15	4
Optional unit	24 Sound Operation	15	4
Optional unit	25 Special FX	15	4
Optional unit	26 Scenic Construction	15	4
Optional unit	27 Costume Construction	15	4
Optional unit	28 Hair and Make-up Application	15	4
Optional unit	29 Crewing	15	4
Optional unit	30 Fashion and Fashion Editorial Hair and Makeup	15	4
Optional unit	31 Period Hair and Makeup	15	4
Optional unit	67 Makeup Aging Skills	15	4
Optional unit	68 Body Art Application	15	4

Pearson BTEC Level 4 Higher National Certificate in Performing Arts (Acting)		Unit credit	Level
Core unit <i>Mandatory</i>	1 The Performing Arts Industry (Pearson-set)	15	4
Core unit <i>Mandatory</i>	2 Professional Development	15	4
Specialist unit <i>Mandatory</i>	13 Acting 1	15	4
Specialist unit <i>Mandatory</i>	18 Voice and Speech for Actors	15	4
Plus four Optional Level 4 15 credit units (see below)			
Optional unit	3 Jazz Dance 1	15	4
Optional unit	4 Ballet 1	15	4
Optional unit	5 Contemporary Dance 1	15	4
Optional unit	6 Commercial Dance 1	15	4
Optional unit	7 Tap 1	15	4
Optional unit	8 American Tap	15	4
Optional unit	9 Choreography 1	15	4
Optional unit	10 Investigation of Specialism	15	4
Optional unit	11 Dance for Camera	15	4
Optional unit	12 Singing 1	15	4
Optional unit	14 Musical Theatre History in Practice	15	4
Optional unit	15 Ensemble Singing	15	4
Optional unit	16 Vocal Repertoire	15	4
Optional unit	17 Acting for Camera	15	4
Optional unit	19 Movement for Actors	15	4
Optional unit	20 Devising Theatre and Performance	15	4
Optional unit	21 Production Communication	15	4
Optional unit	22 Stagecraft	15	4
Optional unit	23 Lighting Operation	15	4
Optional unit	24 Sound Operation	15	4
Optional unit	25 Special FX	15	4
Optional unit	26 Scenic Construction	15	4
Optional unit	27 Costume Construction	15	4

Optional unit	28 Hair and Make-up Application	15	4
Optional unit	29 Crewing	15	4
Optional unit	30 Fashion and Fashion Editorial Hair and Makeup	15	4
Optional unit	31 Period Hair and Makeup	15	4
Optional unit	67 Makeup Aging Skills	15	4
Optional unit	68 Body Art Application	15	4

Pearson BTEC Level 4 Higher National Certificate in Performing Arts (Technical Arts)		Unit credit	Level
Core unit <i>Mandatory</i>	1 The Performing Arts Industry (Pearson-set)	15	4
Core unit <i>Mandatory</i>	2 Professional Development	15	4
Specialist unit <i>Mandatory</i>	21 Production Communication	15	4
Specialist unit <i>Mandatory</i>	22 Stagecraft	15	4
Plus four Optional Level 4 15 credit units (see below)			
Optional unit	3 Jazz Dance 1	15	4
Optional unit	4 Ballet 1	15	4
Optional unit	5 Contemporary Dance 1	15	4
Optional unit	6 Commercial Dance 1	15	4
Optional unit	7 Tap 1	15	4
Optional unit	8 American Tap	15	4
Optional unit	9 Choreography 1	15	4
Optional unit	10 Investigation of Specialism	15	4
Optional unit	11 Dance for Camera	15	4
Optional unit	12 Singing 1	15	4
Optional unit	13 Acting 1	15	4
Optional unit	14 Musical Theatre History in Practice	15	4
Optional unit	15 Ensemble Singing	15	4
Optional unit	16 Vocal Repertoire	15	4
Optional unit	17 Acting for Camera	15	4
Optional unit	18 Voice and Speech for Actors	15	4
Optional unit	19 Movement for Actors	15	4
Optional unit	20 Devising Theatre and Performance	15	4
Optional unit	23 Lighting Operation	15	4
Optional unit	24 Sound Operation	15	4
Optional unit	25 Special FX	15	4
Optional unit	26 Scenic Construction	15	4
Optional unit	27 Costume Construction	15	4

Optional unit	28 Hair and Make-up Application	15	4
Optional unit	29 Crewing	15	4
Optional unit	30 Fashion and Fashion Editorial Hair and Makeup	15	4
Optional unit	31 Period Hair and Makeup	15	4
Optional unit	67 Makeup Aging Skills	15	4
Optional unit	68 Body Art Application	15	4

Pearson BTEC Level 4 Higher National Certificate in Performing Arts (Makeup Artistry in the Creative Industries)		Unit credit	Level
Core unit Mandatory	1 The Performing Arts Industry (Pearson-set)	15	4
Core unit Mandatory	2 Professional Development	15	4
Specialist unit Mandatory	28 Hair and Make-up Application	15	4
Specialist unit Mandatory	30 Fashion and Fashion Editorial Hair and Makeup	15	4
Plus four Optional Level 4 15 credit units (see below)			
Optional unit	3 Jazz Dance 1	15	4
Optional unit	4 Ballet 1	15	4
Optional unit	5 Contemporary Dance 1	15	4
Optional unit	6 Commercial Dance 1	15	4
Optional unit	7 Tap 1	15	4
Optional unit	8 American Tap	15	4
Optional unit	9 Choreography 1	15	4
Optional unit	10 Investigation of Specialism	15	4
Optional unit	11 Dance for Camera	15	4
Optional unit	12 Singing 1	15	4
Optional unit	13 Acting 1	15	4
Optional unit	14 Musical Theatre History in Practice	15	4
Optional unit	15 Ensemble Singing	15	4
Optional unit	16 Vocal Repertoire	15	4
Optional unit	17 Acting for Camera	15	4
Optional unit	18 Voice and Speech for Actors	15	4
Optional unit	19 Movement for Actors	15	4
Optional unit	20 Devising Theatre and Performance	15	4
Optional unit	23 Lighting Operation	15	4
Optional unit	24 Sound Operation	15	4
Optional unit	25 Special FX	15	4

Optional unit	26 Scenic Construction	15	4
Optional unit	27 Costume Construction	15	4
Optional unit	29 Crewing	15	4
Optional unit	31 Period Hair and Makeup	15	4
Optional unit	67 Makeup Aging Skills	15	4
Optional unit	68 Body Art Application	15	4

Pearson BTEC Level 4 Higher National Certificate in Performing Arts (General)		Unit credit	Level
Core unit <i>Mandatory</i>	1 The Performing Arts Industry (Pearson-set)	15	4
Core unit <i>Mandatory</i>	2 Professional Development	15	4
Plus six Optional Level 4 15 credit units (see below)			
Optional unit	3 Jazz Dance 1	15	4
Optional unit	4 Ballet 1	15	4
Optional unit	5 Contemporary Dance 1	15	4
Optional unit	6 Commercial Dance 1	15	4
Optional unit	7 Tap 1	15	4
Optional unit	8 American Tap	15	4
Optional unit	9 Choreography 1	15	4
Optional unit	10 Investigation of Specialism	15	4
Optional unit	11 Dance for Camera	15	4
Optional unit	12 Singing 1	15	4
Optional unit	13 Acting 1	15	4
Optional unit	14 Musical Theatre History in Practice	15	4
Optional unit	15 Ensemble Singing	15	4
Optional unit	16 Vocal Repertoire	15	4
Optional unit	17 Acting for Camera	15	4
Optional unit	18 Voice and Speech for Actors	15	4
Optional unit	19 Movement for Actors	15	4
Optional unit	20 Devising Theatre and Performance	15	4
Optional unit	21 Production Communication	15	4
Optional unit	22 Stagecraft	15	4
Optional unit	23 Lighting Operation	15	4
Optional unit	24 Sound Operation	15	4
Optional unit	25 Special FX	15	4
Optional unit	26 Scenic Construction	15	4
Optional unit	27 Costume Construction	15	4
Optional unit	28 Hair and Make-up Application	15	4
Optional unit	29 Crewing	15	4

Optional unit	30 Fashion and Fashion Editorial Hair and Makeup	15	4
Optional unit	31 Period Hair and Makeup	15	4
Optional unit	67 Makeup Aging Skills	15	4
Optional unit	68 Body Art Application	15	4

4.2.2 Pearson BTEC Level 5 Higher National Diploma in Performing Arts

The Level 5 Higher National Diploma consists of the Level 4 Higher National Certificate (above) plus an additional 120 credits at Level 5 delivered via one of the following four Specialist pathways:

- Technical Arts
- Acting
- Dance
- Musical Theatre.

Students who achieved the 'General' pathway at Level 4, may progress onto any pathway at Level 5.

Qualification credit value: a minimum of 240 credits, of which 120 credits are at Level 5, and 120 credits are at Level 4 and usually attained via the HNC.

There is a required mix of Core, Specialist and Optional units totalling 240 credits. The Core units required for each Level 5 Specialist pathway (in addition to the Specialist units) are Unit 31: Working in the Performing Arts Industry, which is weighted at 15 credits, and Unit 30: Creative Research Project, weighted at 30 credits.

The requirements of the Higher National Certificate (or equivalent) have to be met. In some cases, a maximum of 60 credits can be imported from another RQF Pearson BTEC Higher National qualification and/or from units designed by the Centre and approved by Pearson. Core units and Specialist units may **not** be substituted.

Pearson BTEC Level 5 Higher National Diploma in Performing Arts (Dance)		Unit credit	Level
Level 4 units			
Core unit <i>Mandatory</i>	1 The Performing Arts Industry (Pearson-set)	15	4
Core unit <i>Mandatory</i>	2 Professional Development	15	4
Centres must select one of the following groups:			
Group A			
Specialist unit <i>Mandatory*</i>	4 Ballet 1	15	4
Plus 5 Optional Level 4 15 credit unit (see below)			
Optional unit	3 Jazz Dance 1	15	4
Optional unit	5 Contemporary Dance 1	15	4
Optional unit	6 Commercial Dance 1	15	4
Optional unit	7 Tap 1	15	4
Optional unit	8 American Tap	15	4
Optional unit	9 Choreography 1	15	4
Optional unit	10 Investigation of Specialism	15	4
Optional unit	11 Dance for Camera	15	4
Optional unit	12 Singing	15	4
Optional unit	13 Acting 1	15	4
Optional unit	14 Musical Theatre History in Practice	15	4
Optional unit	15 Ensemble Singing	15	4
Optional unit	16 Vocal Repertoire	15	4
Optional unit	18 Voice and Speech for Actors 1	15	4
Optional unit	19 Movement for Actors	15	4
Optional unit	20 Devising Theatre and Performance	15	4
Optional unit	21 Production Communication	15	4
Optional unit	23 Stagecraft	15	4
Optional unit	24 Sound Operation	15	4
Optional unit	25 Special FX	15	4
Optional unit	26 Scenic Construction	15	4

Optional unit	27 Costume Construction	15	4
Optional unit	28 Hair and Make-up Application	15	4
Optional unit	29 Crewing	15	4
Optional unit	30 Fashion and Fashion Editorial Hair and Makeup	15	4
Optional unit	31 Period Hair and Makeup	15	4
Optional unit	67 Makeup Aging Skills	15	4
Optional unit	68 Body Art Application	15	4
Group B			
Specialist unit <i>Mandatory*</i>	3 Jazz Dance 1	15	4
Plus 5 Optional Level 4 15 credit unit (see below)			
Optional unit	4 Ballet 1	15	4
Optional unit	5 Contemporary Dance 1	15	4
Optional unit	6 Commercial Dance 1	15	4
Optional unit	7 Tap 1	15	4
Optional unit	8 American Tap	15	4
Optional unit	9 Choreography 1	15	4
Optional unit	10 Investigation of Specialism	15	4
Optional unit	11 Dance for Camera	15	4
Optional unit	12 Singing	15	4
Optional unit	13 Acting Skills	15	4
Optional unit	14 Musical Theatre History in Practice	15	4
Optional unit	15 Ensemble Singing	15	4
Optional unit	16 Vocal Repertoire	15	4
Optional unit	18 Voice and Speech for Actors 1	15	4
Optional unit	19 Movement for Actors	15	4
Optional unit	20 Devising Theatre and Performance	15	4
Optional unit	21 Production Communication	15	4
Optional unit	23 Stagecraft	15	4
Optional unit	24 Sound Operation	15	4
Optional unit	25 Special FX	15	4
Optional unit	26 Scenic Construction	15	4
Optional unit	27 Costume Construction	15	4

Optional unit	28 Hair and Make-up Application	15	4
Optional unit	29 Crewing	15	4
Optional unit	30 Fashion and Fashion Editorial Hair and Makeup	15	4
Optional unit	31 Period Hair and Makeup	15	4
Optional unit	67 Makeup Aging Skills	15	4
Optional unit	68 Body Art Application	15	4
Group C			
Specialist unit <i>Mandatory*</i>	5 Contemporary Dance 1	15	4
Plus 5 Optional Level 4 15 credit unit (see below)			
Optional unit	3 Jazz Dance 1	15	4
Optional unit	4 Ballet 1	15	4
Optional unit	6 Commercial Dance 1	15	4
Optional unit	7 Tap 1	15	4
Optional unit	8 American Tap	15	4
Optional unit	9 Choreography 1	15	4
Optional unit	10 Investigation of Specialism	15	4
Optional unit	11 Dance for Camera	15	4
Optional unit	12 Singing	15	4
Optional unit	13 Acting Skills	15	4
Optional unit	14 Musical Theatre History in Practice	15	4
Optional unit	15 Ensemble Singing	15	4
Optional unit	16 Vocal Repertoire	15	4
Optional unit	18 Voice and Speech for Actors 1	15	4
Optional unit	19 Movement for Actors	15	4
Optional unit	20 Devising Theatre and Performance	15	4
Optional unit	21 Production Communication	15	4
Optional unit	23 Stagecraft	15	4
Optional unit	24 Sound Operation	15	4
Optional unit	25 Special FX	15	4
Optional unit	26 Scenic Construction	15	4
Optional unit	27 Costume Construction	15	4
Optional unit	28 Hair and Make-up Application	15	4

Optional unit	29 Crewing	15	4
Optional unit	30 Fashion and Fashion Editorial Hair and Makeup	15	4
Optional unit	31 Period Hair and Makeup	15	4
Optional unit	67 Makeup Aging Skills	15	4
Optional unit	68 Body Art Application	15	4
Level 5 Units			
Core unit	32 Creative Research Project (Pearson-set)	30	5
Core unit	33 Working in the Performing Arts Industry	15	5
Centres must select one of the following groups – Group D, E or F			
Group D			
Specialist unit <i>Mandatory</i>	35 Ballet 2	15	4
Plus four Optional 15 credit units			
Optional unit	34 Jazz Dance 2	15	5
Optional unit	36 Contemporary Dance 2	15	5
Optional unit	37 Commercial Dance 2	15	5
Optional unit	38 Tap 2	15	5
Optional unit	39 Dance for Musical Theatre	15	5
Optional unit	40 Partner Work	15	5
Optional unit	41 Contact Improvisation 1	15	5
Optional unit	42 Physical Theatre	15	5
Optional unit	43 Singing 2	15	5
Optional unit	44 Acting 2	15	5
Optional unit	45 Immersive Theatre	15	5
Optional unit	46 Auditioning	15	5
Optional unit	47 Choreography 2	15	5
Optional unit	48 Classical Acting	15	5
Optional unit	49 Producing Theatre	15	5
Optional unit	50 Voice Skills for Actors 2	15	5
Optional unit	51 Dance for Actors	15	5
Optional unit	52 Performance Project	15	5
Optional unit	53 Mask Acting	15	5
Optional unit	54 Production Design	15	5

Optional unit	55 Management Role	15	5
Optional unit	56 Sound Design	15	5
Optional unit	57 Lighting Design	15	5
Optional unit	58 Set Design	15	5
Optional unit	59 Stage Management	15	5
Optional unit	60 Costume Design	15	5
Optional unit	61 Hair and Make-up Design	15	5
Optional unit	62 Mask and Puppet Making	15	5
Optional unit	63 Working in Creative Education	15	5
Optional unit	64 Directing	15	5
Optional unit	65 The Freelance Hair and Makeup Artist	15	5
Optional unit	66 Special FX 2	15	5
Group E			
Specialist unit <i>Mandatory</i>	34 Jazz Dance 2	15	5
Plus four Optional 15 credit units			
Optional unit	35 Ballet 2	15	5
Optional unit	36 Contemporary Dance 2	15	5
Optional unit	37 Commercial Dance 2	15	5
Optional unit	38 Tap 2	15	5
Optional unit	39 Dance for Musical Theatre	15	5
Optional unit	40 Partner Work	15	5
Optional unit	41 Contact Improvisation	15	5
Optional unit	42 Physical Theatre	15	5
Optional unit	43 Singing 2	15	5
Optional unit	44 Acting 2	15	5
Optional unit	45 Immersive Theatre	15	5
Optional unit	46 Auditioning	15	5
Optional unit	47 Choreography 2	15	5
Optional unit	48 Classical Acting	15	5
Optional unit	49 Producing Theatre	15	5
Optional unit	50 Voice Skills for Actors 2	15	5
Optional unit	51 Dance for Actors	15	5

Optional unit	52 Performance Project	15	5
Optional unit	53 Mask Acting	15	5
Optional unit	54 Production Design	15	5
Optional unit	55 Management Role	15	5
Optional unit	56 Sound Design	15	5
Optional unit	57 Lighting Design	15	5
Optional unit	58 Set Design	15	5
Optional unit	59 Stage Management	15	5
Optional unit	60 Costume Design	15	5
Optional unit	61 Hair and Make-up Design	15	5
Optional unit	62 Mask and Puppet Making	15	5
Optional unit	63 Working in Creative Education	15	5
Optional unit	64 Directing	15	5
Optional unit	65 The Freelance Hair and Makeup Artist	15	5
Optional unit	66 Special FX 2	15	5
Group F			
Specialist unit <i>Mandatory</i>	36 Contemporary Dance 2	15	5
Plus four Optional 15 credit units			
Optional unit	35 Ballet 2	15	5
Optional unit	34 Jazz Dance 2	15	5
Optional unit	37 Commercial Dance 2	15	5
Optional unit	38 Tap 2	15	5
Optional unit	39 Dance for Musical Theatre	15	5
Optional unit	40 Partner Work	15	5
Optional unit	41 Contact Improvisation	15	5
Optional unit	42 Physical Theatre	15	5
Optional unit	43 Singing 2	15	5
Optional unit	44 Acting 2	15	5
Optional unit	45 Immersive Theatre	15	5
Optional unit	46 Auditioning	15	5
Optional unit	47 Choreography 2	15	5
Optional unit	48 Classical Acting	15	5

Optional unit	49 Producing Theatre	15	5
Optional unit	50 Voice Skills for Actors 2	15	5
Optional unit	51 Dance for Actors	15	5
Optional unit	52 Performance Project	15	5
Optional unit	53 Mask Acting	15	5
Optional unit	54 Production Design	15	5
Optional unit	55 Management Role	15	5
Optional unit	56 Sound Design	15	5
Optional unit	57 Lighting Design	15	5
Optional unit	58 Set Design	15	5
Optional unit	59 Stage Management	15	5
Optional unit	60 Costume Design	15	5
Optional unit	61 Hair and Make-up Design	15	5
Optional unit	62 Mask and Puppet Making	15	5
Optional unit	63 Working in Creative Education	15	5
Optional unit	64 Directing	15	5
Optional unit	65 The Freelance Hair and Makeup Artist	15	5
Optional unit	66 Special FX 2	15	5

* Highly recommended if coming from the General pathway at Level 4.

Pearson BTEC Level 5 Higher National Diploma in Performing Arts (Musical Theatre)		Unit credit	Level
Level 4 units from Musical Theatre pathway			
Core unit <i>Mandatory</i>	1 The Performing Arts Industry (Pearson-set)	15	4
Core unit <i>Mandatory</i>	2 Professional Development	15	4
Specialist unit <i>Mandatory*</i>	3 Jazz Dance 1	15	4
Specialist unit <i>Mandatory*</i>	13 Singing 1	15	4
Specialist unit <i>Mandatory*</i>	14 Acting 1	15	4
Plus three Optional Level 4 15 credit unit (see below)			
Optional unit	4 Ballet 1	15	4
Optional unit	5 Contemporary Dance 1	15	4
Optional unit	6 Commercial Dance 1	15	4
Optional unit	7 Tap 1	15	4
Optional unit	8 American Tap	15	4
Optional unit	9 Choreography 1	15	4
Optional unit	10 Investigation of Specialism	15	4
Optional unit	11 Dance for Camera	15	4
Optional unit	12 Musical Theatre History in Practice	15	4
Optional unit	15 Ensemble Singing	15	4
Optional unit	16 Vocal Repertoire	15	4
Optional unit	17 Acting for Camera	15	4
Optional unit	18 Voice and Speech for Actors	15	4
Optional unit	19 Movement for Actors	15	4
Optional unit	20 Devising Theatre and Performance	15	4
Optional unit	21 Production Communication	15	4
Optional unit	22 Stagecraft	15	4
Optional unit	23 Lighting Operation	15	4
Optional unit	24 Sound Operation	15	4

Optional unit	25 Special FX	15	4
Optional unit	26 Scenic Construction	15	4
Optional unit	27 Costume Construction	15	4
Optional unit	28 Hair and Make-up Application	15	4
Optional unit	29 Crewing	15	4
Optional unit	30 Fashion and Fashion Editorial Hair and Makeup	15	4
Optional unit	31 Period Hair and Makeup	15	4
Optional unit	67 Makeup Aging Skills	15	4
Optional unit	68 Body Art Application	15	4
Level 5 Units:			
Core unit	32 Creative Research Project (Pearson-set)	30	5
Core unit	33 Working in the Performing Arts Industry	15	5
Specialist unit <i>Mandatory</i>	39 Dance for Musical Theatre	15	5
Specialist unit <i>Mandatory</i>	43 Singing 2	15	5
Specialist unit <i>Mandatory</i>	44 Acting 2	15	5
Plus two Optional units 15 credit units (see below)			
Optional unit	34 Jazz Dance 2	15	5
Optional unit	35 Ballet 2		
Optional unit	36 Contemporary Dance 2	15	5
Optional unit	37 Commercial Dance 2	15	5
Optional unit	38 Tap 2	15	5
Optional unit	40 Partner Work	15	5
Optional unit	41 Contact Improvisation	15	5
Optional unit	42 Physical Theatre	15	5
Optional unit	45 Immersive Theatre	15	5
Optional unit	46 Auditioning	15	5
Optional unit	47 Choreography 2	15	5
Optional unit	48 Classical Acting	15	5

Optional unit	49 Producing Theatre	15	5
Optional unit	50 Voice Skills for Actors 2	15	5
Optional unit	51 Dance for Actors	15	5
Optional unit	52 Performance Project	15	5
Optional unit	53 Mask Acting	15	5
Optional unit	54 Production Design	15	5
Optional unit	55 Management Role	15	5
Optional unit	56 Sound Design	15	5
Optional unit	57 Lighting Design	15	5
Optional unit	58 Set Design	15	5
Optional unit	59 Stage Management	15	5
Optional unit	60 Costume Design	15	5
Optional unit	61 Hair and Make-up Design	15	5
Optional unit	62 Mask and Puppet Making	15	5
Optional unit	63 Working in Creative Education	15	5
Optional unit	64 Directing	15	5
Optional unit	65 The Freelance Hair and Makeup Artist	15	5
Optional unit	66 Special FX 2	15	5

* Highly recommended if coming from the General pathway at Level 4.

Pearson BTEC Level 5 Higher National Diploma in Performing Arts (Acting)		Unit credit	Level
Level 4 units from Acting pathway			
Core unit <i>Mandatory</i>	1 The Performing Arts Industry (Pearson-set)	15	4
Core unit <i>Mandatory</i>	2 Professional Development	15	4
Specialist unit <i>Mandatory*</i>	13 Acting 1	15	4
Specialist unit <i>Mandatory*</i>	18 Voice and Speech for Actors	15	4
Plus four Optional Level 4 15 credit unit (see below)			
Optional unit	3 Jazz Dance 1	15	4
Optional unit	4 Ballet 1	15	4
Optional unit	5 Contemporary Dance 1	15	4
Optional unit	6 Commercial Dance 1	15	4
Optional unit	7 Tap 1	15	4
Optional unit	8 American Tap	15	4
Optional unit	9 Choreography 1	15	4
Optional unit	10 Investigation of Specialism	15	4
Optional unit	11 Dance for Camera	15	4
Optional unit	12 Singing	15	4
Optional unit	14 Musical Theatre History in Practice	15	4
Optional unit	15 Ensemble Singing	15	4
Optional unit	16 Vocal Repertoire	15	4
Optional unit	17 Acting for Camera	15	4
Optional unit	19 Movement for Actors	15	4
Optional unit	20 Devising Theatre and Performance	15	4
Optional unit	21 Production Communication	15	4
Optional unit	22 Stagecraft	15	4
Optional unit	23 Lighting Operation	15	4
Optional unit	24 Sound Operation	15	4
Optional unit	25 Special FX	15	4
Optional unit	26 Scenic Construction	15	4

Optional unit	27 Costume Construction	15	4
Optional unit	28 Hair and Make-up Application	15	4
Optional unit	29 Crewing	15	4
Optional unit	30 Fashion and Fashion Editorial Hair and Makeup	15	4
Optional unit	31 Period Hair and Makeup	15	4
Optional unit	67 Makeup Aging Skills	15	4
Optional unit	68 Body Art Application	15	4
Level 5 Units:			
Core unit	32 Creative Research Project (Pearson-set)	30	5
Core unit	33 Working in the Performing Arts Industry	15	5
Specialist unit <i>Mandatory</i>	44 Acting 2	15	5
Plus four Optional units 15 credit units from any Optional group (see below)			
Optional unit	34 Jazz Dance 2	15	5
Optional unit	35 Ballet 2	15	5
Optional unit	36 Contemporary Dance 2	15	5
Optional unit	37 Commercial Dance 2	15	5
Optional unit	38 Tap 2	15	5
Optional unit	39 Dance for Musical Theatre	15	5
Optional unit	40 Partner Work	15	5
Optional unit	41 Contact Improvisation	15	5
Optional unit	42 Physical Theatre	15	5
Optional unit	43 Singing 2	15	5
Optional unit	45 Immersive Theatre	15	5
Optional unit	46 Auditioning	15	5
Optional unit	47 Choreography 2	15	5
Optional unit	48 Classical Acting	15	5
Optional unit	49 Producing Theatre	15	5
Optional unit	50 Voice Skills for Actors 2	15	5
Optional unit	47 Choreography 2	15	5
Optional unit	51 Dance for Actors	15	5
Optional unit	52 Performance Project	15	5

Optional unit	53 Mask Acting	15	5
Optional unit	54 Production Design	15	5
Optional unit	55 Management Role	15	5
Optional unit	56 Sound Design	15	5
Optional unit	57 Lighting Design	15	5
Optional unit	58 Set Design	15	5
Optional unit	59 Stage Management	15	5
Optional unit	60 Costume Design	15	5
Optional unit	61 Hair and Make-up Design	15	5
Optional unit	62 Mask and Puppet Making	15	5
Optional unit	63 Working in Creative Education	15	5
Optional unit	64 Directing	15	5
Optional unit	65 The Freelance Hair and Makeup Artist	15	5
Optional unit	66 Special FX 2	15	5

* Highly recommended if coming from the General pathway at Level 4.

Pearson BTEC Level 5 Higher National Diploma in Performing Arts (Technical Arts)		Unit credit	Level
Level 4 units from Technical Arts pathway			
Core unit <i>Mandatory</i>	1 The Performing Arts Industry (Pearson-set)	15	4
Core unit <i>Mandatory</i>	2 Professional Development	15	4
Specialist unit <i>Mandatory*</i>	21 Production Communication	15	4
Specialist unit <i>Mandatory*</i>	22 Stagecraft	15	4
Plus four Optional Level 4 15 credit unit from level 4 unit bank			
Optional unit	3 Jazz Dance 1	15	4
Optional unit	4 Ballet 1	15	4
Optional unit	5 Contemporary Dance 1	15	4
Optional unit	6 Commercial Dance 1	15	4
Optional unit	7 Tap 1	15	4
Optional unit	8 American Tap	15	4
Optional unit	9 Choreography 1	15	4
Optional unit	10 Investigation of Specialism	15	4
Optional unit	11 Dance for Camera	15	4
Optional unit	12 Singing 1	15	4
Optional unit	13 Acting 1	15	4
Optional unit	14 Musical Theatre History in Practice	15	4
Optional unit	15 Ensemble Singing	15	4
Optional unit	16 Vocal Repertoire	15	4
Optional unit	17 Acting for Camera	15	4
Optional unit	18 Voice and Speech for Actors	15	4
Optional unit	19 Movement for Actors	15	4
Optional unit	20 Devising Theatre and Performance	15	4
Optional unit	23 Lighting Operation	15	4
Optional unit	24 Sound Operation	15	4
Optional unit	25 Special FX	15	4
Optional unit	26 Scenic Construction	15	4

Optional unit	27 Costume Construction	15	4
Optional unit	28 Hair and Make up Application	15	4
Optional unit	29 Crewing	15	4
Optional unit	30 Fashion and Fashion Editorial Hair and Makeup	15	4
Optional unit	31 Period Hair and Makeup	15	4
Optional unit	67 Makeup Aging Skills	15	4
Optional unit	68 Body Art Application	15	4
Level 5 Units:			
Core unit	32 Creative Research Project (Pearson-set)	30	5
Core unit	33 Working in the Performing Arts Industry	15	5
Specialist unit <i>Mandatory</i>	55 Management Role	15	5
Plus four Optional units 15 credit units from any Optional group (see below)			
Optional unit	34 Jazz Dance 2	15	5
Optional unit	35 Ballet 2	15	5
Optional unit	36 Contemporary Dance 2	15	5
Optional unit	37 Commercial Dance 2	15	5
Optional unit	38 Tap 2	15	5
Optional unit	39 Dance for Musical Theatre	15	5
Optional unit	40 Partner Work	15	5
Optional unit	41 Contact Improvisation	15	5
Optional unit	42 Physical Theatre	15	5
Optional unit	43 Singing 2	15	5
Optional unit	44 Acting 2	15	5
Optional unit	45 Immersive Theatre	15	5
Optional unit	46: Auditioning	15	5
Optional unit	47 Choreography 2	15	5
Optional unit	48: Classical Acting	15	5
Optional unit	49 Producing Theatre	15	5
Optional unit	50: Voice Skills for Actors 2	15	5
Optional unit	51 Dance for Actors	15	5
Optional unit	52 Performance Project	15	5

Optional unit	53: Mask Acting	15	5
Optional unit	54 Production Design	15	5
Optional unit	56 Sound Design	15	5
Optional unit	57 Lighting Design	15	5
Optional unit	58 Set Design	15	5
Optional unit	59 Stage Management	15	5
Optional unit	60 Costume Design	15	5
Optional unit	61 Hair and Make-up Design	15	5
Optional unit	62 Mask and Puppet Making	15	5
Optional unit	63 Working in Creative Education	15	5
Optional unit	64 Directing	15	5
Optional unit	65 The Freelance Hair and Makeup Artist	15	4
Optional unit	66 Special FX 2	15	4

* Highly recommended if coming from the General pathway at Level 4.

4.2.3 Meeting local needs (MLN)

Centres should note that Pearson BTEC Higher National qualifications have been developed in consultation with centres, employers and relevant professional organisations. The units were designed to meet the skill needs of the sector and thereby allow coverage of the full range of employment within the sector. Centres should make maximum use of the choices available to them within the specialist pathways to meet the needs of their students, as well as the local skills and training needs.

Where centres identify a specific need that cannot be addressed using the units in this specification, centres can seek approval to use units from other RQF Pearson BTEC Higher National qualifications, through the MLN process (refer to *Commissioned qualification design and validation service* of our website

<http://qualifications.pearson.com> or get in touch your Pearson regional contact for application details. Centres will need to justify the rationale for importing units from other RQF Pearson BTEC Higher National specifications. **Meeting local need applications must be made in advance of delivery and before 31 January in the year of student registration.**

The flexibility to import standard units from other RQF Pearson BTEC Higher National specifications is **limited to a maximum of 30 credits in a BTEC HNC qualification and a maximum of 60 credits in a BTEC HND qualification (30 credits at Level 4 and 30 credits at Level 5)**. This is an overall maximum of units that can be imported. MLN units cannot be used at the expense of the mandatory units in any qualification nor can the qualification's rules of combination, as detailed in the specification, be compromised. It is the responsibility of the centre requesting the MLN to ensure that approved units are used only in eligible combinations.

For the **Pearson BTEC Level 4 Higher National Certificate and Pearson BTEC Level 5 Diploma in Performing Arts**, the maximum number of credits that can be imported by pathway are as follows.

Qualification	Pathway	Import at Level 4	Import at Level 5
HNC in Performing Arts	General	30	N/A
	Acting	30	N/A
	Dance	30	N/A
	Musical Theatre	30	N/A
	Technical Arts	30	N/A

HND in Performing Arts	Acting	N/A	30
	Dance	N/A	30
	Musical Theatre	N/A	30
	Technical Arts	N/A	30

4.2.4 Pearson BTEC Higher National Commissioned Development

Where MLN does not provide enough flexibility in terms of qualification structure, centres can request design and development of units by Pearson to meet their specific needs. This is offered by the following types of developments; full commission or partial commission.

We would be pleased to discuss your ideas for a Pearson BTEC Higher National Commissioned Development. For more information please refer to the *Commissioned qualification design and validation service* on our website <http://qualifications.pearson.com>

Once the centre is ready to proceed with a commissioned development, an application must be made, which provides a clear rationale for the development request. Pearson will review the application and may confirm or deny the request. The commissioned unit(s) will be authored by Pearson, in full consultation within the commissioning centre. Applications must be made one year in advance of the first year of commissioned unit(s) delivery.

4.3 Pearson-set Assignments

There are Pearson-set assignments as part of the core units. Each year, Pearson will issue a *Theme* and (for Level 4) a set of related *Topics*. Centres will develop an assignment, to be internally assessed, to engage students in work related to the Pearson-set Theme.

At Level 4, tutors will select a Topic to further define their approach to the Theme and assignment. At Level 5, it is expected that students will define their own Topic, in negotiation with Tutors, based on the Pearson-set Theme.

For example, from the Higher Nationals in Business:

Theme: "Corporate Social Responsibility (CSR) and its importance for sustainability and competitive advantage"

Level 4 Topics:

- How to start up a socially responsible company
- The impact of CSR on a functional area (e.g. HR, Marketing, Finance) within an organisation to promote profitability and financial sustainability.
- Implementing CSR activities within organisations to meet sustainability objectives.

Centres can find relevant support in the Pearson-set Assignment Guidance for the units, and the theme and topic release documentation which will be provided for each level.

The aim of the Pearson-set assignments is to provide a common framework for centres to develop work that will allow cross-sector benchmarking, through the standardisation of student work, and identification and sharing of 'best practice.' in higher education teaching and learning. Pearson will share the 'best practice' results with all centres. For further information about Pearson-set Assignments and assessment, see *section 6* of this document.

4.4 The unit descriptor

The Unit Descriptor is how we define the individual units of study that make up a Higher National qualification. Students will study and complete the units included in the programme offered at your centre.

We have described each part of the unit, as below. You may refer to any of the Unit Descriptors in *Section 10* of this programme specification.

Unit Title	A broad statement of what the unit will cover.
Unit Code	The Ofqual unit designation
Unit Type	There are three unit types: core (mandatory to all pathways); specialist (mandatory to specific pathways); and optional (available to most pathways)
Unit level	All Pearson BTEC Higher National units are at Level 4 or Level 5
Credit value	The credit value is related to total qualification time (TQT) and unit learning hours (ULH), and is easy to calculate. 1 credit is equal to 10 ULH, so 15 credits are equal to 150 ULH. To complete a Higher National Certificate or Diploma students are expected to achieve the appropriate number of credits
Introduction	Some general notes on the unit, setting the scene, stating the purpose, outlining the topics and skills gained on completion of the unit

Learning Outcomes	The Learning Outcomes are explicit statements that clearly express what students will be able to do after the completion of the unit. There are, typically, four Learning Outcomes for each unit.
Essential Content	This section covers the content that students can expect to study as they work towards achieving their Learning Outcomes.
Learning Outcomes and Assessment Criteria	Each unit sets out the 'Pass', 'Merit' and 'Distinction' criteria for that unit. When assignments are graded, a tutor will refer to this table, which connects the unit's Learning Outcomes with the student's work. This assignment may be graded at 'Pass', 'Merit' or 'Distinction level, depending on the quality of the students work.
Recommended Resources	Lists the resources appropriate to support the study of this unit. This includes books, journals and online material to support learning. The programme tutor may suggest alternatives and additions, usually with a local application or relevance.

Web resources – referencing:

Some units have web resources as part of their recommended resources lists. Hyperlinking to these resources directly can be problematic as locations and addresses of resources can change over time. To combat this we have referenced web resources as follows:

[1] A link to the main page of the website

[2] The title of the site

[3] The name of the section or element of the website where the resource can be found

[4] The type of resource it is, which may be one of the following –

- research
- general reference
- tutorials
- training
- e-books
- report
- wiki
- article
- datasets
- development tool
- discussion forum

Web

[1] www.artsprofessional.co.uk

[2] Arts Professional

[3] Homepage

[4] General reference

[1] www.thestage.co.uk

[2] The Stage

[3] Homepage

[4] General reference

5 Teaching and learning

The aim of this section is to provide guidance to Centres so that they can engage students in a dynamic, interactive and reflective learning experience. This experience should effectively prepare students to successfully engage in the assessments, which will measure depth, as well as breadth, of knowledge. Teaching should stimulate academic engagement, develop challenging yet constructive discourse and encourage students to reflect on their own performance in preparation for a professional career. Additionally, Centres are encouraged to expose students to autonomous and independent learning, which will facilitate the development of their academic skills, experiences and the techniques required as they progress from one level of study to the next.

Centres are encouraged to develop programmes that have a distinctive focus on entry into work, delivering a curriculum that embeds employability, has a strong commitment to ethics and diversity, and introduces students to contemporary as well as seminal research. All teaching and learning should reflect the expectations of employers and society, and be informed and guided by external benchmarks such as professional and statutory bodies. In so doing students completing a Higher National in Performing Arts will have the attributes, skills, principles and behaviours that will enable them to make a valuable contribution to local, national and international commerce.

The contributions students make to their own experiences, alongside the experience of their peers, is invaluable. Student engagement and the student voice should form a significant aspect of a student's life. Centres are encouraged to gather student opinions on a range of teaching and learning matters, which would be used to inform and enhance future practice within a programme of study and within a Centre.

5.1 Delivering quality and depth

A high-quality teaching and learning experience should include qualified and experienced lecturers, an interactive and engaging curriculum, motivated and inspired students, and a support system that caters for the pastoral as well as academic interests of students.

In addition to delivering a quality learning experience, Centres must also encourage students to have a deeper understanding of the subject where they are able to go beyond the fundamentals of explaining and describing. Students are expected to show they can analyse data and information, make sense of this and then reach evaluative judgements. At the higher levels of study there is an expectation that students will be able to apply a degree of criticality to their synthesis of knowledge. This criticality would come from exposure to appropriate and relevant theories, concepts and models.

One of the reasons for delivering a quality learning experience, which has depth as well as breadth, is the benchmarking of the qualification to the Framework for Higher Education Qualifications (FHEQ). It also meets requirements set by the Regulated Qualifications Framework (RQF). The first stage of a Higher National in Performing Arts is the Higher National Certificate (HNC), which is aligned with

Level 4 of both frameworks; with the Higher National Diploma (HND) aligned with Level 5. This means that the HNC has the same level of demand and expectations as the first year of a degree programme, with the HND having the same level of demand and expectations as the second year of a degree programme.

Centres are expected to provide a broadly similar experience for students to that which they would have if they attended a similar programme at a university. This could mean:

- Providing access to library facilities which has, as a minimum, available copies (physically and/or electronically) of all required reading material
- Access to research papers and journals
- Utilising a virtual learning environment (VLE) to support teaching
- Working with local employers (see below) to present real-life case studies
- Creating schemes of work that embrace a range of teaching and learning techniques
- Listening to the student voice.

Irrespective of the type of programme on which a student is enrolled, it is highly advisable that students are inducted onto their Higher National programme. This induction should include an introduction to the course programme and academic study skills that will be essential in supporting their research and studies, and, therefore, enhance the learning experience.

An induction programme should consist of the following:

- Course programme overview
- Preparing for lessons
- Effective engagement in lectures and seminars
- Making the most out of their tutor
- Assignment requirements
- Referencing and plagiarism
- Centre policies
- Academic study skills.

Pearson offer Higher National Global Study Skills to all students – an online toolkit that supports the delivery, assessment and quality assurance of BTECs in Centres. This is available on the HN Global website www.highernationals.com. HN Global provides a wealth of support to ensure that tutors and students have the best possible experience during their course. With HN Global, students can search, share, comment, rank and sort a vast a vast range of learning resources via an online digital library and tutors can create and annotate reading lists for students.

5.2 Engaging with employers

Just as the student voice is important, so too is the employer's. Employers play a significant role in the design and development of all regulated qualifications, including the Higher Nationals in Performing Arts. This input should extend into the learning experience, where engagement with employers will add value to students, particularly in transferring theory into practice.

Centres should consider a range of employer engagement activities. These could include:

- Field trips to local theatres
- Inviting members of the local performing arts community to present guest lectures
- Using employers to judge the quality of assessed presentations and/or products
- (For the more entrepreneurial) establishing a panel of experts who students can pitch an idea to.
- While detailed guidance on assessment has been provided in this specification (see *Section 6*), it is worth considering the involvement of employers when determining assessment strategies and the use of different assessment methods. This enables Centres to design assessments that are more closely related to what students would be doing in the workplace. Employers are able to comment on relevance and content, as well as the challenge presented by an assessment. Notwithstanding this, ultimately it is the Centre's responsibility to judge the extent to which any employer contributes to teaching and learning.

5.3 Engaging with students

Students are integral to teaching and learning. As such it is important that they are involved as much as possible with most aspects of the programme on to which they are enrolled. This input could include taking into account their views on how teaching and learning will take place, their role in helping to design a curriculum, or on the assessment strategy that will test their knowledge and understanding.

There are many ways in which to capture the student voice and student feedback, both formal and informal. Formal mechanisms include the nomination of student representatives to act as the collective student voice for each student cohort, student representation at course team meetings, and an elected Higher Education representative as part of the Student Union. Student forums should also take place periodically throughout the year with minutes and action plans updated and informing the overall annual course monitoring process. Unit specific feedback can also be collated by students completing unit feedback forms, end of year course evaluations, and scheduled performance review meetings with their tutor.

However, this should not be the only time when feedback from students is sought. Discourse with students should be constant, whereby teachers adopt a 'reflection on action' approach to adjust teaching, so that students are presented with an environment that is most supportive of their learning styles. Just as employers could have an input into assessment design, so too could students. This will support the development of assignments that are exciting and dynamic, and fully engage students in meaningful and informative assessment.

The biggest advantage of consulting students on their teaching, learning and assessment is securing their engagement in their own learning. Students are likely to feel empowered and develop a sense of ownership of all matters related to teaching, learning and assessment, not just their own experiences. Students could also view themselves as more accountable to their lecturers, ideally seeing themselves as partners in their own learning and not just part of a process.

5.4 Planning and structuring a programme

Learning should be challenging yet exciting; teaching should be motivating and inspirational. Consequently, both teaching and learning should form part of a programme structure that is active, flexible and progressive, and has an industry focus wherever possible.

It is important for a programme structure to be effectively planned, taking into account the nature of the student cohort, the primary mode of delivery (face-to-face or distance learning) and the level of study. It is also advisable to consider the student voice (whether that voice is heard through end of programme feedback, or through on-going dialogue) when planning how and when students will be exposed to a particular subject. One other vital source of information that centres would do well to embrace is the feedback from tutors who have been and/or will be delivering learning.

It is recommended that centres establish a programme planning forum where various stakeholders are represented. This forum could consider different perspectives of teaching and learning and how these are planned into an effective programme structure. Consideration could be given to, for example, the holistic and consistent use of Virtual Learning Environments (VLEs), a programme of field trips, a strategy for engaging with employers, and how and when to assess learning.

Consideration should be given to a number of factors when planning a programme structure. These include:

- The sequencing of units
- Whether to have condensed or expanded delivery
- Teaching and learning techniques.

5.4.1 Sequencing units

The level of demand embedded within a unit is benchmarked to recognised standards. This applies to all units within a level of study, and this means that all Level 4 units have similar demands, as do all Level 5 units. However, this does not mean that units can, or should, be delivered in any order. For example, in the Higher National Diploma in Performing Arts it is strongly advised that Level 4 units are delivered, and achieved, by students before progression to Level 5. However, students are able to progress to level 5 with a minimum of 90 credits at Level 4.

Within each level it is advisable to sequence units so that those providing fundamental knowledge and understanding are scheduled early in the programme. It may also be advisable to schedule the assessment of units requiring the practice and application of more advanced skills later in the programme.

5.4.2 Condensed and expanded delivery

The next consideration is whether to deliver a unit in a condensed format alongside other units, or to deliver units over an expanded period. The following tables provide examples of this, based on four units being delivered in one teaching block.

Condensed version:

Weeks 1 to 6	Week 7	Weeks 8 to 13	Week 14
Unit 1	Assessment	Unit 3	Assessment
Unit 2		Unit 4	

Expanded version:

Weeks 1 to 12	Weeks 13 and 14
Unit 1	Assessment
Unit 2	
Unit 3	
Unit 4	

Mixed version:

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14
Unit 1													Assessment
Unit 2					Assessment	Unit 3							

The decision to deliver a condensed, expanded or mixed programme would depend on a number of factors, including availability of resources, the subjects to be taught and the requirements of students. Each version has advantages: the condensed version would provide an opportunity for students to gain early success and achievement. This will enhance their self-efficacy, the sense of one's belief in one's ability to succeed, and self-confidence, with tutors being able to identify and respond to less able students early in the teaching and learning cycle.

The advantages of the expanded version include providing a longer timescale for students to absorb new knowledge and therefore, potentially, improve success, and giving tutors an opportunity to coach and support less able students over a longer period of time.

The mixed version, with some units spanning over the entire period and others lasting for shorter periods, provides opportunities for learning in some units to support development in others. This format may be particularly suited to a combination of practical and theoretical units. In all cases, the choice of which type of unit sequence must consider student opportunities as well as staff and physical resources of the centre.

As there are pros and cons to both approaches, the use of a planning forum would help to ensure the most appropriate approach is taken. For example, centres could choose to deliver the first teaching block using the expanded version, with the subsequent teaching block being delivered through a condensed approach.

It should be noted that the above consideration would apply equally to programmes that are being delivered face-to-face or through distance learning.

5.4.3 Drawing on a wide range of delivery techniques

As part of planning the range of techniques that will be used to deliver the syllabus, centres should also consider an appropriate combination of techniques for the subject.

The table below lists some of the techniques that centres could introduce into a planned programme structure.

Technique	Face-to-face	Distance learning
Lectures and seminars	These are the most common techniques used by tutors. They offer an opportunity to engage with a large number of students, where the focus is on sharing knowledge through the use of presentations.	Delivery would be through video conferencing and/or pre-recorded audio and/or visual material, available through an online platform. Synchronous discussion forums could also be used.
Workshops	These are used to build on knowledge shared via tutors and seminars. Teaching can be more in-depth where knowledge is applied, for example to case studies or real-life examples. Workshops could be student-led, where students present, for example, findings from independent study.	While more challenging to organise than for face-to-face delivery, workshops should not be dismissed. Smaller groups of three or four students could access a forum simultaneously and engage in the same type of activity as for face-to-face.
Tutorials	These present an opportunity for focused one-to-one support, where teaching is led by an individual student's requirements. These can be most effective in the run up to assessment, where tutors can provide more focused direction, perhaps based on a formative assessment.	Other than not necessarily being in the same room as a student, tutors could still provide effective tutorials. Video conferencing tools provide the means to see a student, which makes any conversation more personal.

Technique	Face-to-face	Distance learning
Virtual Learning Environments (VLEs)	These are invaluable to students studying on a face-to-face programme. Used effectively, VLEs not only provide a repository for taught material such as presentation slides or handouts, but could be used to set formative tasks such as quizzes. Further reading could also be located on a VLE, along with a copy of the programme documents, such as the handbook and assessment timetable.	A VLE is a must if students are engaged with online delivery through distance or blended learning, as this would be the primary or the key source of learning. Where distance learning is primarily delivered through hard copies of workbooks, etc., the same principle would apply as for face-to-face learning.
Blended learning	The combination of traditional face-to-face learning and online learning. This can enable the students to gain personalised support, instruction and guidance while completing assigned activities and tasks remotely.	Offline learning enables students to develop autonomy and self-discipline by completing set activities and tasks with limited direction and traditional classroom-based constraints.
Work-based learning	Any opportunity to integrate work-based learning into a curriculum should be taken. This adds realism and provides students with an opportunity to link theory to practice in a way in which case studies do not. Many full-time students are involved in some form of employment, either paid or voluntary, which could be used, where appropriate, as part of their learning, for example when assignments require students to contextualise a response to a real organisation.	It is likely that the majority of distance learning students would be employed and possibly classed as mature students. Bringing theory to life through a curriculum, which requires work-based application of knowledge, would make learning for these students more relevant and meaningful. Perhaps more importantly, assessment should be grounded in a student's place of work, wherever possible.

Technique	Face-to-face	Distance learning
Guest speakers	These could be experts from industry or visiting academics in the subject area that is being studied. They could be used to present a lecture/seminar, a workshop or to contribute to assessment. The objective is to make the most effective use of an expert's knowledge and skill by adding value to the teaching and learning experience.	As long as the expert has access to the same platform as the students then the value-added contribution would still be very high. Consideration would need to be given to timings and logistics, but with some innovative management this technique would still have a place in distance learning programmes.
Field trips	Effectively planned field trips, which have a direct relevance to the syllabus, would add value to the learning experience. Through these trips students could relate theory to practice, have an opportunity to experience organisations in action, and potentially open their minds to career routes.	The use of field trips could be included as part of a distance learning programme. They will add the same value and require the same planning. One additional benefit of field trips for distance learning is that they provide an opportunity for all students in a cohort to meet, which is a rare occurrence for distance learning students.

5.4.4 Assessment considerations

Centres should design assessment for learning. This is where an assessment strategy requires students to engage with a variety of assessment tools that are accessible, appropriately challenging, and support the development of student self-efficacy and self-confidence. To ensure that assignments are valid and reliable, Centres must implement robust Quality Assurance measures and monitor the effectiveness of their implementation (see *Section 7* of this Programme Specification). This includes ensuring that all students engage in assessment positively and honestly.

Assessment also provides a learning opportunity for all stakeholders of the assessment to have access to feedback that is both individual to each student and holistic to the cohort. Feedback to students should be supportive and constructive. Student self-efficacy (and, therefore, self-confidence) can be significantly enhanced where feedback not only focuses on areas for improvement but recognises the strengths a student has. At the cohort level, similar trends could be identified that inform future approaches to assessments and teaching. Assessment is an integral part of the overall learning process and assessment strategy must be developed to support effective, reflective, thinking performing arts practitioners for the future. Assessment can be either formative, summative or both.

5.4.5 Formative assessment

Formative assessment is primarily developmental in nature and designed to give feedback to students on their performance and progress. Assessment designed formatively should develop and consolidate knowledge, understanding, skills and competencies. It is a key part of the learning process and can enhance learning and contribute to raising standards.

Through formative assessment tutors can identify students' differing learning needs early on in the programme and so make timely corrective interventions. Tutors can also reflect on the results of formative assessment to measure how effective the planned teaching and learning is at delivering the syllabus. Each student should receive one set of written formative feedback, otherwise some students may feel that others are being given more than their share of verbal feedback.

5.4.6 Summative assessment

Summative assessment is where students are provided with the assignment grades contributing towards the overall unit grade. For summative assessment to be effective it should also give students additional formative feedback to support on-going development and improvement in subsequent assignments. All formative assessment feeds directly into the summative assessment for each unit and lays the foundations from which students develop the necessary knowledge and skills required for the summative assessment.

5.4.7 Assessment feedback

Effective assessment feedback is part of continuous guided learning which promotes learning and enables improvement. It also allows students to reflect on their performance and helps them understand how to make effective use of feedback. Constructive and useful feedback should enable students to understand the strengths and limitations of their performance, providing positive comments where possible as well as explicit comments on how improvements can be made. Feedback should reflect the learning outcomes and assessment criteria to also help students understand how these inform the process of judging the overall grade.

The timing of the provision of feedback and of the returned assessed work also contributes to making feedback effective. Specific turnaround time for feedback should be agreed and communicated with both tutors and students. Timing should allow students the opportunity to reflect on the feedback and consider how to make use of it in forthcoming assessments, taking into account the tutor's workload and ability to provide effective feedback.

5.4.8 Designing valid and reliable assessments

To help ensure valid and reliable assignments are designed and are consistent across all units, Centres could consider a number of actions.

Use of language

The first aspect of an assignment that a Centre could focus on is ensuring that language makes tasks/questions more accessible to students.

Due consideration must be given to the command verbs (i.e. the verbs used in unit assessment criteria) when considering the Learning Outcomes of a unit. Assignments must use appropriate command verbs that equate to the demand of the learning outcome. If the outcome requires 'analysis' then 'evaluative' requirements within the assignment must not be set when testing that outcome. This would be viewed as over-assessing. Similarly, it is possible to under-assess where analytical demands are tested using, for example, explanatory command verbs.

The following can be used as a guide to support assignment design.

- Ensure there is a holistic understanding (by tutors and students) and use of command verbs.
- Set assignment briefs that use a single command verb, focusing on the highest level of demand expected for the learning outcome(s) that is (are) being tested.
- Assignments should be supported by additional guidance that helps students to interpret the demand of the assessment criteria.

- Time-constrained assessments should utilise the full range of command verbs (or acceptable equivalents) appropriate to the academic level. Modes of time-constrained assessments include in-class tests and exams that could be both open- or closed-book. Centres should pay close consideration to ensuring tests and exams are not replicated during the course of the year.

Consistency

This relates to the consistency of presentation and structure, the consistent use of appropriate assessment language, and the consistent application of grading criteria. Where assignments are consistent, reliability is enhanced. Where validity is present in assignments this will result in assignments that are fit for purpose and provide a fair and equitable opportunity for all students to engage with the assignment requirements.

Employing a range of assessment tools

Just as variation in teaching methods used is important to the planning of a programme structure, so too is the use of a range of assessment tools appropriate to the unit and its content. Centres should consider taking a holistic view of assessment, ensuring a balanced assessment approach with consideration given to the subject being tested and what is in the best interests of students. As mentioned above, consultation with employers could add a sense of realism to an assessment strategy. (A comprehensive list of assessment tools is provided in *Section 6.2 Setting effective assignments*).

No matter what tool is used, assignments should have a sector focus (whether this is in a workplace context or through a case study), and be explicitly clear in its instructions. In the absence of a case study, a scenario should be used to provide some context. Finally, students should be clear on the purpose of the assignment and which elements of the unit it is targeting.

6 Assessment

BTEC Higher Nationals in Performing Arts are assessed using a combination of internally assessed **centre-devised internal assignments** (which are set and marked by centres) and internally assessed **Pearson-set assignments** (which are set by Pearson and marked by centres). Pearson-set assignments are mandatory and target particular industry-specific skills. The number and value of these units are dependent on qualification size:

For the HNC, one core, 15 credit, unit at Level 4 will be assessed by a mandatory Pearson-set assignment targeted at particular skills;

For the HND, two core units: one core, 15 credit, unit at Level 4 and one core, 30 credit, unit at Level 5, will be assessed by a mandatory Pearson-set assignment targeted at particular skills;

All other units are assessed by Centre-devised internal assignments.

The purpose and rationale of having Pearson-set units on Higher Nationals is as follows:

- **Standardisation of student work** – Assessing the quality of student work, that it is meeting the level and the requirements of the unit across all centres, that grade decisions and assessor feedback are justified, and that internal verification and moderation processes are picking up any discrepancies and issues.
- **Sharing of good practice** – We will share good practice in relation to themes such as innovative approaches to delivery, the use of digital literacy, enhancement of student employability skills and employer engagement. **These themes will align to those for QAA Higher Education Reviews.**

An appointed External Examiner (EE) for the centre will ask to sample the Pearson-set assignment briefs in advance of the external examination visit. Although this is not a mandatory requirement for centres, we strongly advise that centres seek guidance and support from their EE on the Pearson-set assignments. The EE may also include the Pearson-set units in their sample of student work during their centre visit.

We have taken great care to ensure that the assessment method chosen is appropriate to the content of the unit and in line with requirements from professional bodies, employers and higher education.

In developing an overall plan for delivery and assessment for the programme, you will need to consider the order in which you deliver units, whether delivery will take place over short or long periods of time, and when assessment can take place.

Example Assessment Briefs

Each unit has supporting Example Assessment Briefs (EABs) that are available to download from the course materials section on our website (<http://qualifications.pearson.com/>). The example assessment briefs are there to give you an example of what the assessment will look like in terms of the feel and level of demand of the assessment.

The EABs, with the exception of the mandatory Pearson-set unit, provide tutors with suggested types of assignment and structure that must be adapted accordingly.

6.1 Principles of internal assessment

This section gives an overview of the key features of internal assessment and how you, as an approved Centre, can offer it effectively. The full requirements and operational information are given in the Pearson Quality Assurance Handbook available in the support section of our website (<http://qualifications.pearson.com/>). All of the assessment team will need to refer to this document.

For BTEC Higher Nationals it is important that you can meet the expectations of stakeholders and the needs of students by providing a programme that is practical and applied. Centres can tailor programmes to meet local needs and should use links with local employers and the wider business sector.

When internal assessment is operated effectively it is challenging, engaging, practical and up to date. It must also be fair to all students and meet national standards.

6.1.1 Assessment through assignments

For internally assessed units the format of assessment is an assignment taken after the content of the unit, or part of the unit if several assignments are used, has been fully delivered. An assignment may take a variety of forms, including practical and written types. An assignment is a distinct activity completed independently by students (either alone or in a team). An assignment is separate from teaching, practice, exploration and other activities that students complete with direction from and, formative assessment by, tutors.

An assignment is issued to students as an **assignment brief** with a hand-out date, a completion date and clear requirements for the evidence that students are expected to provide. There may be specific observed practical components during the assignment period. Assignments can be divided into separate parts and may require several forms of evidence. A valid assignment will enable a clear and formal assessment outcome based on the assessment criteria.

6.1.2 Assessment decisions through applying unit-based criteria

Assessment decisions for BTEC Higher Nationals are based on the specific criteria given in each unit and set at each grade level. The criteria for each unit have been defined according to a framework to ensure that standards are consistent in the qualification and across the suite as a whole. The way in which individual units are written provides a balance of assessment of understanding, practical skills and vocational attributes appropriate to the purpose of the qualifications.

The assessment criteria for a unit are hierarchical and holistic. For example, if an M criterion requires the student to show 'analysis' and the related P criterion requires the student to 'explain', then to satisfy the M criterion a student will need to cover both 'explain' and 'analyse'. The unit assessment grid shows the relationships among the criteria so that assessors can apply all the criteria to the student's evidence at the same time. In *Appendix 1* we have set out a definition of terms that assessors need to understand.

Assessors must show how they have reached their decisions using the criteria in the assessment records. When a student has completed all the assessment for a unit then the assessment team will give a grade for the unit. This is given simply according to the highest level for which the student is judged to have met all the criteria. Therefore:

- **to achieve a Pass**, a student must have satisfied all the Pass criteria for the Learning Outcomes, showing coverage of the unit content and therefore attainment at Level 4 or 5 of the national framework
- **to achieve a Merit**, a student must have satisfied all the Merit criteria (and, therefore, the Pass criteria) through high performance in each learning outcome
- **to achieve a Distinction**, a student must have satisfied all the Distinction criteria (and therefore the Pass and Merit criteria), and these define outstanding performance across the unit as a whole.

The award of a Pass is a defined level of performance and cannot be given solely on the basis of a student completing assignments. Students who do not satisfy the Pass criteria should be reported as Unclassified.

6.1.3 The assessment team

It is important that there is an effective team for internal assessment. There are three key roles involved in implementing assessment processes in your Centre, each with different interrelated responsibilities, and these roles are listed below. Full information is given in the Pearson Quality Assurance Handbook available in the support section of our website (<http://qualifications.pearson.com/>).

- **The Programme Leader** has overall responsibility for the programme, its assessment and internal verification to meet our requirements, record-keeping and liaison with the EE. The Programme Leader registers with annually Pearson and acts as an assessor, supports the rest of the assessment team, makes sure they have the information they need about our assessment requirements, and organises training, making use of our guidance and support materials.
- **Internal Verifiers** (IVs) oversee all assessment activity in consultation with the Programme Leader. They check that assignments and assessment decisions are valid and that they meet our requirements. IVs will be standardised by working with the Programme Leader. Normally, IVs are also assessors, but they do not verify their own assessments.
- **Assessors** set or use assignments to assess students to national standards. Before taking any assessment decisions, assessors participate in standardisation activities led by the Programme Leader. They work with the Programme Leader and IVs to ensure that the assessment is planned and carried out in line with our requirements.
- Your EE will sample student work across assessors. Your EE will also want to see evidence of internal verification of assignments and assessment decisions.

6.1.4 Effective organisation

Internal assessment needs to be well organised so that student progress can be tracked and so that we can monitor that assessment is being carried out in line with national standards. We support you in this through, for example, providing training materials and sample documentation. Our online HN Global service can also help support you in planning and record-keeping.

It is particularly important that you manage the overall assignment programme and deadlines to make sure that all your students are able to complete assignments on time.

6.1.5 Student preparation

To ensure that you provide effective assessment for your students, you need to make sure that they understand their responsibilities for assessment and the Centre's arrangements. From induction onwards, you will want to ensure that students are motivated to work consistently and independently to achieve the requirements of the qualifications. They need to understand how assignments are used, the importance of meeting assignment deadlines, and that all the work submitted for assessment must be their own.

You will need to give your students a guide that explains:

- how assignments are used for assessment
- how assignments relate to the teaching programme
- how students should use and reference source materials, including what would constitute plagiarism.

The guide should also set out your Centre's approach to operating assessments, such as how students must submit assignments/work and the consequences of submitting late work and the procedure for requesting extensions for mitigating circumstances.

You will need to give your students a guide that explains:

- How assignments are used for assessment
- How assignments relate to the teaching programme
- How students should use and reference source materials, including what would constitute plagiarism.

The guide should also set out your centre's approach to operating assessments, such as how students must submit assignments/work and the consequences of submitting late work and the procedure for requesting extensions for mitigating circumstances.

6.2 Setting effective assessments

6.2.1 Setting the number and structure of assignments

In setting your assessments you need to work with the structure of assessments shown in the relevant section of a unit. This shows the learning aims and outcomes and the criteria that you are expected to follow.

Pearson provide online EABs for each unit to support you in developing and designing your own assessments.

In designing your own assignment briefs you should bear in mind the following points.

- The number of assignments for a unit must not exceed the number of Learning Outcomes listed in the unit descriptor. However, you may choose to combine assignments, either to cover a number of Learning Outcomes or to create a single assignment for the entire unit.
- You may also choose to combine all or parts of different units into single assignments, provided that all units and all their associated Learning Outcomes are fully addressed in the programme overall. If you choose to take this approach you need to make sure that students are fully prepared, so that they can provide all the required evidence for assessment, and that you are able to track achievement in assessment records.

- A learning outcome must always be assessed as a whole and must not be split into two or more elements.
- The assignment must be targeted to the Learning Outcomes but the Learning Outcomes and their associated criteria are not tasks in themselves. Criteria are expressed in terms of the outcome shown in the evidence.

You do not have to follow the order of the Learning Outcomes of a unit in setting assignments, but later Learning Outcomes often require students to apply the content of earlier Learning Outcomes, and they may require students to draw their learning together.

Assignments must be structured to allow students to demonstrate the full range of achievement at all grade levels. Students need to be treated fairly by being given the opportunity to achieve a higher grade, if they have the ability to do so.

As assignments provide a final assessment, they will draw on the specified range of teaching content for the Learning Outcomes. **The specified unit content must be taught/delivered.** The evidence for assessment need not cover every aspect of the teaching content, as students will normally be given particular examples, case studies or contexts in their assignments. For example, if a student is carrying out one practical performance, or an investigation of one organisation, then they will address all the relevant range of content that applies in that instance.

6.2.2 Providing an assignment brief

A good assignment brief is one that, through providing challenging and authentic sector/work-related tasks, motivates students to provide appropriate evidence of what they have learned.

An assignment brief should have:

- a vocational scenario: this could be a simple situation or a full, detailed set of vocational requirements that motivates the student to apply their learning through the assignment
- clear instructions to the student about what they are required to do, normally set out through a series of tasks
- an audience or purpose for which the evidence is being provided
- an explanation of how the assignment relates to the unit(s) being assessed.

6.2.3 Forms of evidence

BTEC Higher Nationals have always allowed for a variety of forms of assessment evidence to be used, provided they are suited to the type of Learning Outcomes being assessed. For many units, the practical demonstration of skills is necessary and, for others, students will need to carry out their own research and analysis, working independently or as part of a team.

The Example Assessment Briefs give you information on what would be suitable forms of evidence to give students the opportunity to apply a range of employability or transferable skills. Centres may choose to use different suitable forms of evidence to those proposed. Overall, students should be assessed using varied forms of evidence.

These are some of the main types of assessment:

- written reports, essays
- in-class tests
- examinations
- creation of financial documents
- creation of planning documents
- work-based projects
- academic posters, displays, leaflets
- PowerPoint (or similar) presentations
- recordings of interviews/role plays
- working logbooks, reflective journals
- presentations with assessor questioning
- time-constrained assessment.
- (Full definitions of different types of assessment are given in *Appendix 2*.)

The form(s) of evidence selected must:

- allow the student to provide all the evidence required for the Learning Outcomes and the associated assessment criteria at all grade levels
- allow the student to produce evidence that is their own independent work
- allow a verifier to independently reassess the student to check the assessor's decisions.

For example, when you are using performance evidence, you need to think about how supporting evidence can be captured through recordings, photographs or task sheets.

Centres need to take particular care that students are enabled to produce independent work. For example, if students are asked to use real examples, then best practice would be to encourage them to use examples of their own or to give the group a number of examples that can be used in varied combinations.

6.3 Making valid assessment decisions

6.3.1 Authenticity of student work

An assessor must assess only student work that is authentic, i.e. the student's own independent work. Students must authenticate the evidence that they provide for assessment through signing a declaration stating that it is their own work. A student declaration must state that:

- evidence submitted for the assignment is the student's own
- the student understands that false declaration is a form of malpractice.

Assessors must ensure that evidence is authentic to a student through setting valid assignments and supervising them during the assessment period. Assessors must also take care not to provide direct input, instructions or specific feedback that may compromise authenticity.

Centres may use Pearson templates or their own templates to document authentication.

During assessment, an assessor may suspect that some or all of the evidence from a student is not authentic. The assessor must then take appropriate action using the Centre's policies for malpractice. (See *Section 3.7* in this Programme Specification for further information.)

6.3.2 Making assessment decisions using criteria

Assessors make judgements using the criteria. The evidence from a student can be judged using all the relevant criteria at the same time. The assessor needs to make a judgement against each criterion that evidence is present and sufficiently comprehensive. For example, the inclusion of a concluding section may be insufficient to satisfy a criterion requiring 'evaluation'.

Assessors should use the following information and support in reaching assessment decisions.

- The explanation of key terms in *Appendix 3* of this document.
- Examples of verified assessed work.
- Your Programme Leader and assessment team's collective experience.

6.3.3 Dealing with late completion of assignments

Students must have a clear understanding of the centre's policy on completing assignments by the deadlines that you give them. Students may be given authorised extensions for legitimate reasons, such as illness, at the time of submission, in line with your centre policies (see also Section 3.6 "Administrative arrangements for internal assessment").

For assessment to be fair, it is important that students are all assessed in the same way and that some students are not advantaged by having additional time or the opportunity to learn from others. Centres should develop and publish their own regulations on late submission; and, this should make clear the relationship between late submission and the centre's mitigating circumstances policy.

Centres may apply a penalty to assignments that are submitted beyond the published deadline. However, if a late submission is accepted, then the assignment should be assessed normally, when it is submitted, using the relevant assessment criteria; with any penalty or cap applied after the assessment. Where the result of assessment may be capped, due to late submission of the assignment, the student should be given an indication of their uncapped grade; in order to recognise the learning that has been achieved, and assessment feedback should be provided in relation to the uncapped achievement.

As with all assessment results, both the uncapped and capped grades should be recorded and ratified by an appropriate assessment board; taking into account any mitigating circumstances that may have been submitted. For assessment to be fair, it is important that students are all assessed in the same way and that some students are not advantaged by having additional time or the opportunity to learn from others. Therefore, it may be advisable that students who do not complete assignments by your planned deadline should not have the opportunity to subsequently resubmit. Centres should develop and publish their own regulations on late submission. However, if you accept a late completion by a student, then the assignment should be assessed normally when it is submitted, using the relevant assessment criteria.

6.3.4 Issuing assessment decisions and feedback

Once the assessment team has completed the assessment process for an assignment, the outcome is a formal assessment decision. This is recorded formally and reported to students. The information given to the student:

- must show the formal decision and how it has been reached, indicating how or where criteria have been met
- may show why attainment against criteria has not been demonstrated
- must not provide feedback on how to improve evidence but how to improve in the future.

6.3.5 Resubmission opportunity

An assignment provides the final assessment for the relevant Learning Outcomes and is normally a final assessment decision. A student who, for the first assessment opportunity, has failed to achieve a Pass for that unit specification **shall be expected to undertake a reassessment**.

Only one opportunity for reassessment of the unit will be permitted.

Reassessment for coursework, project- or portfolio-based assessments shall normally involve the reworking of the original task.

For examinations, reassessment shall involve completion of a new task.

A student who undertakes a reassessment will have their grade capped at a Pass for that unit.

A student will not be entitled to be reassessed in any component of assessment for which a Pass grade or higher has already been awarded.

6.3.6 Repeat Units

A student who, for the first assessment opportunity and resubmission opportunity, still failed to achieve a Pass for that unit specification can:

- be permitted a repeat of a unit (at Centre discretion or with a decision made at Assessment Board)
- study the unit again (with full attendance and payment of the unit fee)
- receive an overall unit grade for a successfully completed repeat unit (but this will be capped at a Pass for that unit)
- repeat a unit once only.

6.3.7 Assessment Boards

Each Centre is expected by Pearson to hold Assessment Boards for all of its BTEC Higher National programmes. The main purpose of an Assessment Board is to make recommendations on:

- the grades achieved by students on the individual units
- extenuating circumstances
- cases of cheating and plagiarism
- progression of students on to the next stage of the programme
- the awards to be made to students
- referrals and deferrals.

Assessment Boards may also monitor academic standards. The main boards are normally held at the end of the session, although if your Centre operates on a semester system there may be (intermediate) boards at the end of the first semester. There may also be separate boards to deal with referrals.

Where a Centre does not currently have such a process then the External Examiner (EE) should discuss this with the Quality Nominee and Programme Leader, stressing the requirement for Assessment Boards by both Pearson and QAA and that Assessment Board reports and minutes provide valuable evidence for QAA's Review of Higher Education process.

6.4 Planning and record keeping

For internal processes to be effective, an assessment team needs to be well organised and keep effective records. The Centre will also work closely with us so that we can quality assure that national standards are being satisfied. This process gives stakeholders confidence in the assessment approach.

The Programme Leader should have an assessment plan. When producing a plan, the assessment team will wish to consider:

- the time required for training and standardisation of the assessment team
- the time available to undertake teaching and carrying out of assessment, taking account of when students may complete external assessments and when Quality Assurance will take place
- the completion dates for different assignments
- who is acting as IV for each assignment and the date by which the assignment needs to be verified
- setting an approach to sampling assessor decisions through internal verification that covers all assignments, assessors and a range of students
- how to manage the assessment and verification of students' work so that they can be given formal decisions promptly
- how resubmission opportunities can be scheduled.

The Programme Leader will also maintain records of assessment undertaken. The key records are:

- verification of assignment briefs
- student authentication declarations
- assessor decisions on assignments, with feedback given to students
- verification of assessment decisions.

Examples of records and further information are available in the Pearson Quality Assurance Handbook available in the support section of our website (<http://qualifications.pearson.com>).

6.5 Calculation of the final qualification grade

6.5.1 Conditions for the award

Conditions for the award of the HND

To achieve a Pearson BTEC Level 5 Higher National Diploma qualification a student must have:

- completed units equivalent to 120 credits at level 5
- achieved at least a pass in 105 credits at level 5
- completed units equivalent to 120 credits at level 4
- achieved at least a pass in 105 credits at level 4.

Conditions for the award of the HNC

To achieve a Pearson BTEC Level 4 Higher National Certificate qualification a student must have:

- completed units equivalent to 120 credits at level 4
- achieved at least a pass in 105 credits at level 4.

6.5.2 Compensation provisions

Compensation provisions for the HND

Students can still be awarded an HND if they have attempted but not achieved a Pass in one of the 15-credit units completed at level 4, and similarly if they have attempted but not achieved a Pass in one of the 15-credit units at level 5. However, they must complete and pass the remaining units for an HNC or HND as per the unit rules of combination of the required qualification.

Compensation provisions for the HNC

Students can still be awarded an HNC if they have attempted but not achieved a Pass in one of the 15-credit units completed, but have completed and passed the remaining units.

6.5.3 Calculation of the overall qualification grade

The calculation of the **overall qualification grade** is based on the student's performance in all units. Students are awarded a Pass, Merit or Distinction qualification grade, using the points gained through all 120 credits, at Level 4 for the HNC or Level 5 for the HND, based on unit achievement. The overall qualification grade is calculated in the same way for the HNC and for the HND.

All units in valid combination must have been attempted for each qualification. The conditions of award and the compensation provisions will apply as outlined above. All 120 credits count in calculating the grade (at each level, as applicable).

The overall qualification grade for the HND will be calculated based on student performance in Level 5 units only.

Units that have been attempted but not achieved, and subsequently granted compensation, will appear as 'Unclassified', i.e. a 'U' grade, on the student's Notification of Performance, that is issued with the student certificate.

Points per credit

Grade	Points
Pass	4
Merit	6
Distinction	8

Point boundaries

Grade	Point boundaries
Pass	420-599
Merit	600-839
Distinction	840+

6.5.4 Modelled student outcomes

Pearson BTEC Level 4 Higher National Certificate

				STUDENT 1		STUDENT 2		STUDENT 3		STUDENT 4		STUDENT 5	
	Credits	Level	Grade point	Grade	Unit points	Grade	Unit points	Grade	Unit points	Grade	Unit points	Grade	Unit points
Core 1	15	4	4	P	60	P	60	P	60	D	120	D	120
Core 2	15	4	4	P	60	P	60	P	60	D	120	M	90
Core 3	15	4	4	P	60	P	60	P	60	D	120	M	90
Core 4	15	4	4	P	60	P	60	M	90	M	90	M	90
Core 5	15	4	6	M	90	P	60	M	90	M	90	M	90
Core 6	15	4	6	M	90	P	60	M	90	M	90	M	90
Opt 1	15	4	6	M	90	M	90	D	120	D	120	D	120
Opt 2	15	4	6	M	90	M	90	D	120	D	120	D	120
TOTAL	120				600		540		690		870		810
GRADE					M		P		M		D		M

Pearson BTEC Level 5 Higher National Diploma

				STUDENT 1		STUDENT 2		STUDENT 3		STUDENT 4		STUDENT 5	
	Credits	Level	Grade point	Grade	Unit points	Grade	Unit points	Grade	Unit points	Grade	Unit points	Grade	Unit points
Core 1	15	4	0	P	0	P	0	P	0	D	0	P	0
Core 2	15	4	0	P	0	P	0	P	0	D	0	M	0
Core 3	15	4	0	P	0	P	0	P	0	D	0	M	0
Core 4	15	4	0	P	0	P	0	M	0	M	0	M	0
Core 5	15	4	0	M	0	P	0	M	0	M	0	P	0
Core 6	15	4	0	M	0	P	0	M	0	D	0	U	0
Opt 1	15	4	0	M	0	P	0	D	0	D	0	D	0
Opt 2	15	4	0	M	0	P	0	D	0	D	0	D	0
Core 7	30	5	6	M	180	M	180	M	180	P	120	D	240
Core 8	15	5	6	M	90	M	90	M	90	P	60	D	120
Opt 3	15	5	6	M	90	M	90	D	120	P	60	D	120
Opt 4	15	5	6	M	90	P	60	D	120	P	60	D	120
Opt 5	15	5	6	M	90	P	60	D	120	M	90	M	90
Opt 6	15	5	6	M	90	P	60	M	90	M	90	P	60
Opt 7	15	5	6	M	90	P	60	M	90	M	90	M	90
TOTAL	240				720		600		810		570		840
GRADE					M		M		M		P		D

Opt = Optional

7 Quality assurance

Pearson's Quality Assurance system for all Pearson BTEC Higher National programmes is benchmarked to Level 4 and Level 5 on the Quality Assurance Agency (QAA) Framework for Higher Education Qualifications (FHEQ). This will ensure that Centres have effective Quality Assurance processes to review programme delivery. It will also ensure that the outcomes of assessment are to national standards.

The Quality Assurance process for Centres offering Pearson BTEC Higher National programmes comprise five key components:

- 1 the approval process
- 2 monitoring of internal Centre systems
- 3 independent assessment review
- 4 annual programme monitoring report (APMR)
- 5 annual student survey.

7.1 The approval process

Centres new to the delivery of Pearson programmes will be required to seek approval initially through the existing Centre approval process and then through the programme approval process. Programme approval for new Centres can be considered in one of two ways:

- desk-based approval review
- review and approval visit to the Centre.

Prior to approval being given, Centres will be required to submit evidence to demonstrate that they:

- have the human and physical resources required for effective delivery and assessment
- understand the implications for independent assessment and agree to abide by these
- have a robust internal assessment system supported by 'fit-for-purpose' assessment documentation
- have a system to internally verify assessment decisions to ensure standardised assessment decisions are made across all assessors and sites.

Applications for approval must be supported by the Head of the Centre (Principal or Chief Executive, etc.) and include a declaration that the Centre will operate the programmes strictly, as approved and in line with Pearson requirements.

Centres seeking to renew their programme approval upon expiry of their current approval period may be eligible for the Automatic Approval process, subject to the Centre meeting the eligibility criteria set out by Pearson.

Regardless of the type of Centre, Pearson reserves the right to withdraw either qualification or Centre approval when it deems there is an irreversible breakdown in the Centre's ability either to quality assure its programme delivery or its assessment standards.

7.2 Monitoring of internal centre systems

Centres will be required to demonstrate ongoing fulfilment of the Centre approval criteria over time and across all Higher National programmes. The process that assures this is external examination, which is undertaken by External Examiners. Centres will be given the opportunity to present evidence of the ongoing suitability and deployment of their systems to carry out the required functions. This includes the consistent application of policies affecting student registrations, appeals, effective internal examination and standardisation processes. Where appropriate, Centres may present evidence of their operation within a recognised code of practice, such as that of the QAA for Higher Education. Pearson reserves the right to confirm independently that these arrangements are operating to Pearson's standards.

Pearson will affirm, or not, the ongoing effectiveness of such systems. Where system failures are identified, sanctions (appropriate to the nature of the problem) will be applied, in order to assist the Centre in correcting the problem.

7.3 Independent assessment review

The internal assessment outcomes reached for all Pearson BTEC Higher National programmes benchmarked to Level 4 and Level 5 of the QAA's FHEQ, are subject to a visit from a Pearson appointed EE. The outcomes of this process will be:

- to confirm that internal assessment is to national standards and allow certification, **or**
- to make recommendations to improve the quality of assessment outcomes before certification is released, **or**
- to make recommendations about the Centre's ability to continue to be approved for the Pearson BTEC Higher National qualifications in question.

7.4 Annual Programme Monitoring Report (APMR)

The APMR is a written annual review form that provides opportunity for centres to analyse and reflect on the most recent teaching year. By working in collaboration with centres, the information can be used by Pearson to further enhance the quality assurance of the Pearson BTEC Higher National programmes.

7.5 Annual student survey

Pearson will conduct an annual survey of Pearson BTEC Higher National students. The purpose of the survey is to enable Pearson to evaluate the student experience as part of the quality assurance process, by engaging with students studying on these programmes.

7.6 Centre and qualification approval

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

Centres must have appropriate physical resources (for example equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualifications.

- Staff involved in the assessment process must have relevant expertise and/or occupational experience.
- There must be systems in place to ensure continuing professional development for staff delivering the qualification.
- Centres must have in place appropriate Health and Safety policies relating to the use of equipment by staff and students.
- Centres must deliver the qualification in accordance with current equality legislation.
- Centres should refer to the individual unit descriptors to check for any specific resources required.

The result, we believe, are qualifications that will meet the needs and expectations of students worldwide.

7.7 Continuing quality assurance and standards verification

We produce annually the latest version of the Pearson Quality Assurance Handbook available in the support section of our website (<http://qualifications.pearson.com>). It contains detailed guidance on the quality processes required to underpin robust assessment and internal verification.

The key principles of Quality Assurance are that:

- a Centre delivering Pearson BTEC Higher National programmes must be an approved Centre, and must have approval for the programmes or groups of programmes that it is delivering
- the Centre agrees, as part of gaining approval, to abide by specific terms and conditions around the effective delivery and Quality Assurance of assessment; it must abide by these conditions throughout the period of delivery
- Pearson makes available to approved Centres a range of materials and opportunities through the assessment checking service. This is intended to exemplify the processes required for effective assessment and provide examples of effective standards. Approved Centres must use the materials and services to ensure that all staff delivering BTEC qualifications keep up to date with the guidance on assessment.
- an approved Centre must follow agreed protocols for standardisation of assessors and verifiers, for the planning, monitoring and recording of assessment processes, and for dealing with special circumstances, appeals and malpractice.
- The approach of quality-assured assessment is through a partnership between an approved Centre and Pearson. We will make sure that each Centre follows best practice and employs appropriate technology to support quality-assurance processes where practicable. We work to support Centres and seek to make sure that our quality-assurance processes do not place undue bureaucratic processes on Centres. We monitor and support Centres in the effective operation of assessment and Quality Assurance.

The methods we use to do this for BTEC Higher Nationals include:

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

An approved Centre must make certification claims only when authorised by us and strictly in accordance with requirements for reporting. Centres that do not fully address and maintain rigorous approaches to Quality Assurance cannot seek certification for individual programmes or for all BTEC Higher National qualifications.

Centres that do not comply with remedial action plans may have their approval to deliver qualifications removed.

8 Recognition of Prior Learning and attainment

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

Pearson encourages Centres to recognise students' previous achievements and experiences whether at work, home or at leisure, as well as in the classroom. RPL provides a route for the recognition of the achievements resulting from continuous learning. RPL enables recognition of achievement from a range of activities using any valid assessment methodology. Provided that the assessment requirements of a given unit or qualification have been met, the use of RPL is acceptable for accrediting a unit, units or a whole qualification. Evidence of learning must be valid and reliable.

For full guidance on RPL please refer to the Recognition of Prior Learning policy document available in the support section of our website (<https://qualifications.pearson.com>).

QCF Pearson BTEC Level 4 Higher National Certificate in Performing Arts unit content mapped to the Level 4 units available in the RQF Pearson BTEC Higher National in Performing Arts can be found in *Appendix 6* of this programme specification.

9 Equality and diversity

Equality and fairness are central to our work. The design of these qualifications embeds consideration of equality and diversity as set out in the qualification regulators' General Conditions of Recognition. Promoting equality and diversity involves treating everyone with equal dignity and worth while also raising aspirations and supporting achievement for people with diverse requirements, entitlements and backgrounds. An inclusive environment for learning anticipates the varied requirements of students, and aims to ensure that all students have equal access to educational opportunities. Equality of opportunity involves enabling access for people who have differing individual requirements as well as eliminating arbitrary and unnecessary barriers to learning. In addition, students with and without disabilities are offered learning opportunities that are equally accessible to them by means of inclusive qualification design.

Pearson's equality policy requires all students to have equal opportunity to access our qualifications and assessments. It also requires our qualifications to be designed and awarded in a way that is fair to every student. We are committed to making sure that:

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

Pearson's policy regarding access to its qualifications is that:

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

Centres are required to recruit students to Higher National qualifications with integrity. This will include ensuring that applicants have appropriate information and advice about the qualifications, and that the qualification will meet their needs. Centres will need to review the entry profile of qualifications and/or experience held by applicants, considering whether this profile shows an ability to progress to a higher-level qualification. Centres should take appropriate steps to assess each applicant's potential and make a professional judgement about their ability to successfully complete the programme of study and achieve the qualification. This assessment will need to take account of the support available to the student within the Centre during their programme of study and any specific support that might be necessary to allow the student to access the assessment for the qualification. Centres should consult our policy documents on students with particular requirements.

Access to qualifications for students with disabilities or specific needs

Students taking a qualification may be assessed in a recognised regional sign language, where it is permitted for the purpose of reasonable adjustments. Further information on access arrangements can be found in the Joint Council for Qualifications (JCQ) document Access Arrangements, Reasonable Adjustments and Special Consideration for General and Vocational Qualifications. Details on how to make adjustments for students with protected characteristics are given in the document *Pearson Supplementary Guidance for Reasonable Adjustment and Special Consideration in Vocational Internally Assessed Units*. See the support section of our website for both documents (<http://qualifications.pearson.com/>).

10 Higher Nationals Performing Arts Units

Unit 1: The Performing Arts Industry

(Pearson-set)

Unit code	F/616/1834
Unit type	Core
Unit level	4
Credit value	15

Introduction

The performing arts industry is a complex network of specialist disciplines that cross over into each other in an ever-evolving creative workplace. Understanding how this industry works, from individual and collaborative working to looking after participants' own health and wellbeing, is essential for anyone wanting to be employed in performing arts.

This unit develops students' awareness of key areas of working in performing arts and allows for exploration and research in all matters related to surviving and thriving within the performing arts industry. Employability, self-maintenance, managing finances and the increasing importance of online and offline marketing are all areas that will be covered throughout this unit.

The pressure of working in a performing arts environment and the associated risks are discussed through exploring health, safety and wellbeing, and students will be encouraged to explore their own personal development in the context of wellbeing.

By the end of this unit, students will have a clear understanding of how the performing arts industry works and the steps that are required to access employment opportunities. Students will also have developed their understanding of health and wellbeing within the performing arts environment.

***Please refer to the accompanying Pearson-set Assignment Guide and the Theme Release document for further support and guidance on the delivery of the Pearson-set unit.**

Learning Outcomes

By the end of this unit students will be able to:

1. Describe the importance of health, safety and wellbeing when working within the performing arts industry
2. Explain the roles and responsibilities within the performing arts industry
3. Investigate the range and accessibility of employment opportunities that relate to your specialist area
4. Investigate how to market and develop a career as a performing arts professional.

Essential Content

LO1 Describe the importance of health, safety and wellbeing when working within the performing arts

Health and wellbeing:

Mental health

Eating disorders

Stamina

Fitness

Nutrition

Hydration

Injury prevention and management

Associations and organisations

Workload

Life/work balance

Health and Safety:

Legislation

Risk assessment

First aid

Legal responsibilities

Associations and organisations

LO2 Explain the roles and responsibilities within the performing arts industry

The performing arts workforce:

Ethnic diversity, relevant associations and organisations worldwide and regional variances.

Areas, e.g. recruitment, pre-production, production, front of house (FOH) and business, the casting process and education

Roles, e.g. agents, producer, director, sound design, lighting design, costume design, hair and make-up design, set design, composer, author/writer, choreographer, performers, musicians, musical director, stage management, technicians (sound, lighting, etc.), wardrobe, crew, ushers, marketing, finance and merchandise

LO3 Investigate the range and accessibility of employment opportunities that relate to your specialist area

Contracts:

Self-employed

PAYE

Contract length

Legal rights

Clauses and commitments

Work permits

Finance:

Financial planning and management

National Insurance

Tax

Working abroad

Job interviews:

Auditions – closed calls, open calls, interview

Portfolio creation and requirements (physical and digital)

Marketing:

Offline and online activities

Development of technology in relation to accessing employment and Promotional opportunities

LO4 Investigate how to market and develop a career as a performing arts professional

Agents:

Auditions

Accessibility

Open/closed calls

How to get an agent

Marketing:

Promotion

Offline and online activities

Social media

Show reels

Photographs

Portfolios

CV:

Purpose of CV e.g. relevant and appropriate information

Networking:

Auditions

Organisations

Key contacts

Impact of online activities through social media and technology skills required

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
LO1 Describe the importance of health, safety and wellbeing when working within the performing arts			D1 Analyse own health and wellbeing strategies relevant to own specialist area
P1 Define health, safety and wellbeing in the context of a performing arts career		M1 Develop strategies to maintain a healthy working lifestyle in your chosen career path	
P2 Explore the risks associated with sustaining health and wellbeing in a career in a performing arts environment			
LO2 Explain the roles and responsibilities within the performing arts industry			D2 Analyse the diversity of the performing arts workforce and areas for development specific to own specialist area
P3 Explain the roles and responsibilities within the wider performing arts industry		M2 Compare the difference in roles and responsibilities for a chosen role in your pathway, in the film/TV industry and theatre/live performance industry	
P4 Define the roles and responsibilities in your own specific area of the performing arts industry			
LO3 Investigate the range and accessibility of employment opportunities that relate to your specialist area			LO3 and LO4
P5 Explore the differences between employment and self-employment in the performing arts industry		M3 Compare the legal rights and responsibilities for both employment and self-employment in your chosen role	D3 Analyse the impact technology has had on employment accessibility within the performing arts industry
P6 Discuss the accessibility of employment opportunities within your chosen career path			

Pass	Merit	Distinction
L04 Investigate how to market a career as a performing arts professional		
P7 Explore marketing activities used in the performing arts industry P8 Develop a marketing plan for own career goals	M4 Assess the strengths and weaknesses of using social media as a tool for marketing compared to traditional marketing methods, specific to your performing arts career pathway	

Recommended Resources

Textbooks

DAWSON, A. and HOLMES, S. (2012) *Working in the Global Film and Television Industries: Creativity, Systems, Space, Patronage*. London: Bloomsbury Academic.

FOREMAN, G.A. (2009) *Practical Guide to Working in Theatre*. London: Methuen Drama.

GRADY, C. (2014) *Your Life in Theatre: A Self-help Guide for All Stages of Your Career*. London: ChrisGrady.org

HOUSLIN, D. (2016) *Simple Tax: Tax and Accounts, in Everyday English, for the Self-Employed*. 4th edn. Milton Keynes: Sunesis Ministries Ltd.

JONES, D. (2016) *Personal Branding 101: Simple Marketing Tips for Building Your Brand*. Charleston: CreateSpace Independent Publishing Platform.

PHILLIPS, G. and SCOTT, K. (2017) *Employment Law 2017*. Abingdon: College of Law Publishing.

Websites

www.artsprofessional.co.uk	Arts Professional Home page General reference
www.thestage.co.uk	The Stage Home page General reference
www.variety.com	Variety Home page General reference
www.worldtheatremap.org	World Theatre Map Home page General reference

Links

This unit links to the following related units:

Unit 2: Professional Development

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry.

Unit 2: Professional Development

Unit code	J/616/1835
Unit type	Core
Unit level	4
Credit value	15

Introduction

The landscape of the performing arts industry has changed dramatically over recent years and technology has influenced the way we both produce and consume art. While this has presented many challenges, it has also created new opportunities. However, the emphasis on staying up to date with the industry and continually updating skills is imperative for employability in this challenging industry.

For employment in the performing arts industry to be successful and sustainable, today's professional is often versatile and enterprising, maintaining a portfolio career in which they are able to fully exploit their complete range of skills. Knowledge of your professional strengths and identity is the first step towards building a strategy that will inform your route towards professionalism.

In this unit, you will explore the many potential avenues of employment that relate to your specialism, build an awareness of how to present yourself to the market place and embark on a journey of professional development.

On completion of this unit, students will have made decisions around their vocation and demonstrated the level of autonomy needed for success in the creative industry.

Learning Outcomes

By the end of this unit students will be able to:

1. Assess the skills required for employment in your chosen area of specialism within the performing arts industry
2. Design a personal professional development strategy that will outline targets for proactive skills development
3. Undertake the personal development plan over an agreed time frame
4. Evaluate own continuing professional development in line with wider commercial awareness of industry trends and the employment market.

Essential Content

LO1 **Assess the skills required for employment in your chosen area of specialism within the performing arts industry**

Overview of generic employability skills:

Communication

Confidence

Discipline

Time management

Motivation

Team working

Resilience and independence

Technical skills relevant to chosen discipline

Emerging opportunities:

Keeping up to date with industry development

Development of technology

Emerging practices

LO2 Design a personal professional development strategy that will outline targets for proactive skills development

Professional attributes

Career aims and objectives

Skills audits:

E.g. communication

Communication

Confidence

Discipline

Time management

Motivation

Team working

Resilience and independence

Technical skills relevant to chosen discipline

Goal and target setting:

SMART targets and time management

Marketing skill development:

Online and offline activities technology skills

LO3 Undertake the personal development plan over an agreed time frame

Time management skills:

Working to targets

Managing workload

Health safety and wellbeing in context of chosen discipline

Reflective practice

LO4 Evaluate own continuing professional development in line with wider commercial awareness of industry trends and the employment market

Industry developments:

Political, legal and cultural

Technology

Artistic

Commercial

Globalisation

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
LO1 Assess the skills required for employment in your chosen area of specialism within the performing arts industry			D1 Compare commercial and artistic factors to identify sustainable employment development needs specific to career goals
P1 Review skills required for employment in your chosen discipline or specialism	P2 Compare own skill set with industry requirements for your chosen career pathway	M1 Explore the progression routes that lead to employment opportunities that relate to your discipline or specialism	
LO2 Design a personal professional development strategy that will outline targets for proactive skills development			LO2, LO3 and LO4 D2 Analyse your employability opportunities based on your professional development plan in relation to developments in the areas of the industry that relate to your specialism
P3 Identify the key professional attributes that relate to your specialism	P4 Illustrate short-, medium- and long-term career targets	M2 Explore experiential activity that will address the development of relevant professional attributes	
LO3 Undertake the personal development plan over an agreed time frame			
P5 Carry out personal development plan over an agreed timescale	P6 Illustrate your development through the creation of a log/diary/journal	M3 Demonstrate skill development in chosen discipline	
LO4 Evaluate own continuing professional development in line with wider commercial awareness of industry trends and the employment market			
P7 Evaluate your skill set to identify development in identified target areas	P8 Assess industry trends in the areas of the industry that relate employment in your specialist area	M4 Evaluate the importance of commercial awareness and industry trends, specific to your area of specialism	

Recommended Resources

Textbooks

DAWSON, A. and HOLMES, S. (2012) *Working in the Global Film and Television Industries: Creativity, Systems, Space, Patronage*. London: Bloomsbury Academic.

FOREMAN, G. (2009) *A Practical Guide to Working in Theatre*. London: Methuen Drama.

GRADY, C. (2014) *Your Life in Theatre: A Self-help Guide for All Stages of Your Career*. London: ChrisGrady.org

PHILLIPS, G. and SCOTT, K. (2017) *Employment Law 2017*. Abingdon: College of Law Publishing.

Websites

www.artsprofessional.co.uk	Arts Professional Home page General reference
www.thestage.co.uk	The Stage Home page General reference
www.variety.com	Variety Home page General reference
www.worldtheatremap.org	World Theatre Map Home page General reference

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry.

Unit 3: Jazz Dance 1

Unit code	L/616/1836
Unit level	4
Credit value	15

Introduction

Jazz, as a dance genre, has developed greatly over the years and, as such, forms the basis for many musical theatre dance styles and pop videos as well as providing a technical base for classes.

There have been many innovators and creators of their own styles during the development of the genre, and this unit aims to enable students to develop their ability in the studio as a jazz dancer and broaden their contextual knowledge, which will, in turn, inform style and performance. An emphasis is placed on the quality of the work produced, and the ability to self-correct through knowledge and understanding of jazz technique.

Students will also learn to combine steps, which will result in the ability to pick up choreographic combinations.

By the end of this unit, students will be able to execute the required vocabulary in set and unset combinations, incorporating and demonstrating musicality and artistry. Students will also have a broader knowledge of the development of jazz as a dance genre.

Learning Outcomes

By the end of this unit students will be able to:

1. Explore the techniques and vocabulary required for jazz as a dance genre
2. Perform the techniques and vocabulary with musicality and artistry
3. Interpret feedback, as directed in lessons, to enhance technical skills
4. Discuss the development of jazz as a dance genre.

Essential Content

LO1 Explore the techniques and vocabulary required for jazz as a dance genre

Techniques and vocabulary:

A safe warm-up and cool down

Accurate placing and alignment

Core strengthening work and flexibility work

Pliés and tendus (footwork)

Jazz ports de bras and adage

Isolations

Contractions

Travelling steps using a low centre of gravity

Turns – minimum requirement – clean single turn to each side

Corner work e.g. kicks, walks, leaps

Choreographic sequences

LO2 Perform the techniques and vocabulary with musicality and artistry

Technique:

Repetition of movement in order to create movement pathways connecting the brain to the muscles

Interpreting direction and instruction in order to appropriate the correct movement or sequence

Using visual skills to replicate shapes and movements

Mental practice for success imaging and enhancement of danced skills

Combining all of the above skills to create a technical base

Musicality:

Consideration of the phrasing of all work given, both in choreography and music

Interpretation of different types of music to enhance performance

Counting rhythm, considering dynamics, off beats and syncopation in order to bring light and shade to the choreography

Artistry:

Interpretation of performance, either given by the choreographer/teacher or students own ideas

Exploration and application of appropriate style, either via the request of the choreographer or personal choice

Creating engaging and dynamic energy within performance by approaching the work with the correct dynamics, phrasing, musicality, technique and artistic flair

LO3 Interpret feedback, as directed in lessons, to enhance technical skills

Feedback:

Exploration of what feedback is and how to extract information for personal use from general feedback/correction

Identification of how to process feedback by analysing all feedback given to see what resonates for you

Application of personal processing of given feedback in order to maximise the effect on technique

Mental stamina and resilience in relation to feedback and critiques.

LO4 Discuss the development of jazz as a dance genre

Historical influences:

African-American vernacular dance late 1800s to the mid-1900s

The music of New Orleans in the early 1900s

The Jazz Age

Modern jazz dance of the 1950s

Film and stage musicals, MTV and pop videos

Influencers:

Katherine Dunham

Jack Cole

Lester Horton

Gene Kelly

Bob Fosse

Gus Giordano

Matt Mattox

Jerome Robbins

Michael Kidd

Michael Jackson

Madonna

Luigi

Michael Bennett

Mia Michael

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Explore the techniques and vocabulary required for jazz as a dance genre			D1 Perform unseen choreography with confidence and embodied knowledge of the required technique and vocabulary
P1 Explore relevant technique, as required within a class environment		M1 Demonstrate all required work with the class with assurance	
P2 Illustrate relevant vocabulary, as required, within a class environment		M2 Perform unseen choreography with little direction and practice time	
L02 Perform the techniques and vocabulary with musicality and artistry			D2 Perform techniques and vocabulary with musicality, dynamics, and artistry which demonstrates secure and consistent technique throughout
P3 Interpret required content and vocabulary in performance musically and with artistry		M3 Demonstrate a relationship with the music, which complements performance, adding dynamics to the required rhythm	
P4 Apply the required technique to all technical and choreographic work		M4 Demonstrate secure technique when performing all work	
L03 Interpret feedback, as directed in lessons, to enhance technical skills			D3 Demonstrate all required technical skills with evidence of retention of feedback
P5 Evidence the application of feedback, as directed		M5 Demonstrate that feedback is retained after direction	
P6 Demonstrate the application of all required technical skills		M6 Perform all work with secure technique	
L04 Discuss the development of jazz as a dance genre			D4 Analyse how your research has influenced own development within the genre
P7 Investigate the development of jazz as a dance genre		M7 Explore the development of jazz as a dance genre, with detailed references to key innovators	
P8 Communicate how this has informed own dance development			

Recommended Resources

Textbooks

FITZGERALD, F.S. (2010) *The Beautiful and Damned: F. Scott Fitzgerald's Jazz Age Morality Tale*. London: Harper Collins.

GIORDANO, G. (1992) *Jazz Dance Class: Beginning Thru Advanced*. Hightstown Princeton Book Company.

GUARINO, L. and OLIVER, W. (2015) *Jazz Dance: A History of the Roots and Branches*. Gainesville: University Press of Florida.

MILLER, D.L. (2015) *Supreme City: How Jazz Age Manhattan Gave Birth to Modern America*. New York: Simon & Schuster.

STEARNS, M. (1994) *Jazz Dance: The Story of American Vernacular Dance*. New York: DaCapo Press.

VOGEL, J. (2011) *Man in the Music: The Creative Life and Work of Michael Jackson*. New York: Sterling Publishers.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 4: Ballet 1

Unit 5: Contemporary Dance 1

Unit 6: Commercial Dance 1

Unit 7: Tap 1

Unit 8: American Tap

Unit 9: Choreography 1

Unit 11: Dance for Camera.

Unit 4: Ballet 1

Unit code	R/616/1837
Unit level	4
Credit value	15

Introduction

Ballet is a key dance skill which develops core strength, co-ordination, line, placement and flexibility along with the requisite artistry and musicality.

This unit has been designed to allow technical and artistic development in the dance studio and to encourage the independent investigation of different approaches to ballet technique. Students will develop an understanding of how these different approaches may or may not assist them within their personal facility, physicality and prior experience.

Students will learn to combine vocabulary, which will result in the ability to pick up enchaînements. In addition, students will be required to investigate different approaches to ballet which inform technique and style, reflecting on how they may or may not be accessible or useful, depending on personal factors such as facility, physicality and prior experience.

On successful completion of this unit, students will be able to execute the required vocabulary in unset combinations and enchaînements, incorporating and demonstrating musicality and artistry. Students will also have a broader knowledge of different approaches to ballet and be able to reflect constructively on how these approaches may or may not be appropriate or useful to them.

Learning Outcomes

By the end of this unit students will be able to:

1. Explore the techniques and vocabulary required for ballet as a genre
2. Perform the required content and vocabulary with technique, musicality and artistry
3. Interpret feedback, as directed in lessons, to enhance technical skills
4. Explain the technical requirements of ballet within different approaches and how they apply to own practice.

Essential content

LO1 Explore the techniques and vocabulary required for ballet as a genre

At the barre:

Pliés – demi and grand pliés in first, second and third position, incorporating rises and balances

Tendus – en croix and/or repeated in devant, seconde and derriere, closing in plié and/or en fondu – from first, third or fifth position

Glisses – en croix and/or repeated in devant, seconde and derriere – from first, third or fifth position

Rond des jambes – en dehors and en dedans à terre, incorporating ports de bras and balances in fifth, retire on the flat foot and on one leg

Battement fondu – à terre, en croix and/or repeated in devant, seconde and derriere – from third or fifth position

Grand battement – en croix and/or repeated in devant, seconde and derriere

Développés – en croix

Stretch – ballet-related stretching exercises for all areas of the body

In the centre:

Ports de bras – including forward and sideways ports de bras, chassés and pas de bourrées, first, second, third, fourth, fourth crossed and fifth and first, second and third arabesque positions of the arms

Adage – développé devant and à la seconde, first, second and third arabesque en l'air, utilising chassés, glissades, pas de bourrées as required to create enchaînements

Pirouettes – single pirouette from fifth or fourth position to right and left, chaîné turns to left and right

Petit allegro – échappé sauté, sautés in first, soubresauts, changements, glissades over, under, devant and derrière

Allegro – assemble, jeté devant and derrière, sissone over and under, utilising chassés, glissades, and pas de bourrées as required to create enchaînements

Grand allegro – jeté en avant, pose temps, levé in first, second or third arabesque, utilising chassés, glissades, runs, pas de bourrées as required to create enchaînements

LO2 Perform the required content and vocabulary with technique, musicality and artistry

Technique:

Repetition of movement in order to create movement pathways connecting the brain to the muscles

Interpreting direction and instruction in order to appropriate the correct movement or sequence

Using visual skills to replicate shapes and movements

Mental practice for success imaging and enhancement of danced skills

Combining all the above skills to create a technical base

Musicality:

Consideration of the phrasing of all work given, both in choreography and music

Interpretation of different types of music to enhance performance

Counting rhythm, considering dynamics, off beats and syncopation in order to bring light and shade to the choreography

Artistry:

Interpretation of performance, either given by the choreographer/teacher or own ideas

Exploration and application of appropriate style, either via the request of the choreographer or personal choice

Creating engaging and dynamic energy within performance by approaching the work with the correct dynamics, phrasing, musicality, technique and artistic flair

LO3 Interpret feedback as directed in lessons to enhance technical skills

Exploration:

What feedback is

How to extract information for personal use from general feedback/correction

Identification of how to process feedback by analysing everything given to see what resonates

Application of your personal processing of given feedback in order to maximise the effect on your technique

Mental stamina and resilience in relation to feedback and critiques.

LO4 Explain the technical requirements of ballet within different approaches and how they apply to own practice

Technical requirements of ballet:

Investigation in order to enhance understanding and inform the approach when learning ballet

Learn about how the body works within ballet, both within a studio (in ballet class) and classroom setting, using practice, observation of others and research via online resources, books and DVD

Application to own practice:

Explore different ways of presenting and communicating research outcomes by reading, watching and practising to establish how to submit work

Health and wellbeing within the ballet industry. Mental health, resilience, stamina and a healthy mind and body.

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
LO1 Explore the techniques and vocabulary required for ballet as a genre			LO1 and LO2 D1 Perform all work with musicality, dynamics, rhythm and artistry, demonstrating secure and consistent technique throughout
P1 Explore relevant technique, as required work within a class environment P2 Perform unseen enchaînements with direction and practice time	M1 Demonstrate all required vocabulary within class with assurance M2 Perform unseen enchaînements with little direction and practice time		
LO2 Perform the required content and vocabulary with technique, musicality and artistry			
P3 Interpret required content and vocabulary in performance musically and with artistry P4 Apply the required technique to all enchaînements	M3 Demonstrate a relationship with the music which complements performance, adding dynamics to the required rhythm M4 Demonstrate secure technique when performing enchaînements		
LO3 Interpret feedback, as directed in lessons, to enhance technical skills			D2 Demonstrate all required technical skills with evidence of retention of feedback and self-reflection
P5 Evidence the application of feedback as directed P6 Demonstrate the application of all required technical skills	M5 Demonstrate that feedback is retained after direction M6 Perform all work with secure technique		
LO4 Explain the technical requirements of ballet within different approaches and how they apply to own practice			D3 Analyse two different approaches to ballet technique and how they influence your own work
P7 Explore the technique involved in ballet P8 Assess how these techniques apply to your own current experience, physicality and facility	M7 Review two different approaches to ballet technique		

Recommended Resources

Textbooks

ARNOLD, J. et al. (2007) *Imagine That! Mental imagery in the EFL classroom*. London: Helbling Languages.

FRANKLIN, E. (1996) *Dance Imagery for Technique and Performance*. Champaign: Human Kinetics.

FRANKLIN, E. (2003) *Conditioning for Dance: Training for Peak Performance in All Dance Forms*. Champaign: Human Kinetics.

FRANKLIN, E. (2012) *Dynamic Alignment Through Imagery*. 2nd Revised edition. Champaign: Human Kinetics.

GRIEG, V. (1994) *Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class*. New Jersey: Princeton Book Company.

Websites

www.ballet.org.uk	Ballet Home page General reference
www.rosinaandrews.co.uk	Rosin Andrews Home page General reference

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 5: Contemporary Dance 1

Unit 6: Commercial Dance 1

Unit 7: Tap 1

Unit 8: American Tap

Unit 9: Choreography 1

Unit 11: Dance for Camera.

Unit 5: Contemporary Dance 1

Unit code	Y/616/1838
Unit level	4
Credit value	15

Introduction

The roots of contemporary dance can be traced back to the experimental Denishawn school of the 1910s in Los Angeles, the maverick choreography of Martha Graham and the revolutionary 'space and spine' approach of Merce Cunningham, yet it endures as a constantly evolving, vital art form, where anything goes, everything can be tried and the possibilities seem endless. The demands on today's contemporary dancer are greater than ever before, and a need for robust training even more appropriate. Dancers in Matthew Bourne's groundbreaking company perform eight shows a week for months on end. More and more, contemporary dancers will also perform in music videos and on tour with music acts in addition to a teaching schedule, professional development, a personal fitness regime in the shape of pilates, weight training and/or yoga.

The aim of this unit is to give students a grounding in contemporary dance technique, achieving greater control over their creativity, agency to grow as unique artists, improving the quality of movement and strengthening of their bodies through dance combinations, the learning of modern dance language, contemporary dance technique and to develop a stronger relationship to musicality and creativity.

Topics included in this unit are: the development of modern dance techniques; examination of movement quality; development of musicality and creativity; development of the unique artist voice; measuring dance ability using combinations of contemporary dance language; and the presenting of a project regarding current contemporary dance culture.

On successful completion of this unit, students will be able to use the required contemporary dance language to develop and maintain a sound technical foundation to use in the professional world of dance. They will be able to pick up and retain combinations of the required technique. An approach to research and delivery of said research will also be covered.

Learning Outcomes

By the end of this unit students will be able to:

1. Demonstrate required technical skills and feedback, as directed in lessons
2. Demonstrate required dance language for the genre
3. Perform the required dance language with technique and musicality
4. Explain the current evolution of contemporary dance and how this relates to technique and artistry.

Essential Content

LO1 **Demonstrate required technical skills and feedback, as directed in lessons**

The role of contemporary dance technique:

Overview of various techniques and schools of thought, e.g. Graham, Cunningham, Limon, Horton, Release, or a hybrid of any or all of these core approaches

Implementation of contemporary dance technique:

Graham-based floor routine, pleadings, contractions, pitches and turns, triplets and jumping

Cunningham-based spinal twists, back stretches, tendu combinations, curve work, adage, triplets

Horton-based across-the-floor combinations, layouts, leaps

Release-based intuition work as well as, in general, turns, jumps, leg work, extensions, falls, floor work, back bends

LO2 **Demonstrate the required dance language for the genre**

Identify contemporary dance language:

Gestures, terminology, new line, core approaches

Implementation of contemporary dance combinations:

Floor work, centre work, adage, jumps, leaps, corner and travelling work

Overview of contemporary dance-making:

How it's done and who does it

LO3 **Perform the required dance language with technique and musicality**

The role of performance in contemporary dance:

What it means and how it is different to other genres

How creativity becomes intrinsic when dancing

Implementation of technique, musicality and creativity:

Sound

String technique

Innate and intimate relationship with music

Unique expression through an individual style of creativity when dancing

Overview of the unique artist voice:

The importance of a unique approach within the field of contemporary dance while maintaining sound technique

Consider expression within the use of contemporary dance performance:

How to find one's own style, an individual stance

LO4 Explain the current evolution of contemporary dance and how this relates to technique and artistry.

Identify elements of the current contemporary dance scene:

Who is setting trends and 'political and cultural climate'

Emerging styles of dance

Determining requirements of current trends within the industry:

Funding implications

New approaches to rehearsing

Consideration of technique and artistry within the current contemporary dance scene:

How important technique remains within contemporary dance, examples of when it isn't as important, e.g. anti-dance, the diversity within the contemporary dance scene currently and how this informs artistry

Workforce:

Diversity of historical and current workforce

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Demonstrate required technical skills and feedback, as directed in lessons		M1 Demonstrate all required work within a class environment with assurance	D1 Demonstrate required technical skills and evidence of retained feedback during lessons D2 Demonstrate the required dance language with confidence and an embodied knowledge
P1 Explore relevant technique, as directed within a class environment			
P2 Demonstrate the application of feedback, as directed			
L02 Demonstrate the required dance language for the genre			
P3 Illustrate relevant vocabulary, as required, within a class environment	M2 Demonstrate the required dance language for the genre and embodied knowledge		
L03 Perform the required dance language with technique and musicality		M3 Perform the required dance language with technique and creativity M4 Demonstrate a relationship with the music which complements performance, adding dynamics to the required rhythm	D3 Perform with innate musicality and creativity, underpinned by secure and consistent technique throughout
P4 Perform the required dance language with technique and musicality			
P5 Apply the required technique to all combinations			
L04 Explain the current evolution of contemporary dance and how this relates to own technique and artistry		M5 Review a wide range of approaches to contemporary dance technique M6 Explore how they may influence your own development	D4 Analyse the contemporary dance industry and how it has evolved
P6 Explore the current evolution of contemporary dance			
P7 Assess how this relates to your technique and artistry			

Recommended Resources

Textbooks

- AILEY, A. (1995) *Revelations*. New York: Birch Lane Press.
- COPELAND, R. (2004) *Merce Cunningham*. London: Routledge.
- COTTER, S. and BRACEWELL, M. (2011) *Michael Clark*. London: Violette Editions.
- FREEDMAN, R. (1998) *Martha Graham: A Dancer's Life*. New York: Houghton Mifflin.
- GRAHAM, M. (1991) *Blood Memory*. New York: Doubleday.
- HOROSKO, M. (2002) *Martha Graham: The Evolution of Her Dance Theory and Training*. Gainesville: University Press of Florida.
- LEWIS, D. (1999) *The Illustrated Dance Technique of Jose Limon*. New Jersey: Princeton Book Company.
- NEWLOVE, J. and DALBY, J. (2003) *Laban For All*. London: Nick Hern Books.
- NOISETTE, P. (2011) *Talk About Contemporary Dance*. Paris: Flamarrion.
- PERCES, M., FORSYTHE, A. and BELL, C. (1992). *The Dance Technique of Lester Horton*. New Jersey: Dance Horizons Book.
- STRAUSS, M.R. and NADEL, M.H. (2012) *Looking at Contemporary Dance*. New Jersey: Princeton Book Company.
- THARP, T. (2007) *The Creative Habit: Learn It and Use It for Life*. New York: Simon and Schuster.

DVDs

- ADVENTURES IN MOTION PICTURES (1996) *Matthew Bourne's Swan Lake*. BBC Films/NBC.
- AILEY, A. (2010) *Alvin Ailey – An Evening with the Alvin Ailey American Dance Theater*. Arthaus Music.
- BALLET DE L'OPERA DE PARIS (2006) *Mats Ek: Appartement*. TDK.
- GUILLEM, S. and KHAN, A. (2009) *Sacred Monsters*. Axiom Films.
- ROYAL DANISH BALLET COMPANY (2006) *Christopher Bruce's Triple Bill*. Arthaus Music.
- TWYLA THARP DANCE FOUNDATION (2005) *The Catherine Wheel*. Kultur.
- WENDERS, W. (2011) *Pina*. Artificial Eye.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 3: Jazz 1

Unit 4: Ballet 1

Unit 6: Commercial Dance 1

Unit 7: Tap 1

Unit 8: American Tap

Unit 9: Choreography 1

Unit 11: Dance for Camera.

Unit 6: Commercial Dance 1

Unit code	D/616/1839
Unit level	4
Credit value	15

Introduction

Commercial dance is an ever-evolving dance genre, with new styles and dance moves appearing all the time.

There have been many innovators and creators of their own styles during the development of the genre, mostly influenced by music, and this unit aims to enable students to develop their ability in the studio as a dancer and their contextual knowledge which will, in turn, inform style and performance.

While studying this unit, students will participate in regular commercial classes in order to develop the skills listed below along with the knowledge of the required content and how to execute it. Students will also learn to combine steps, which will result in the ability to pick up choreographic combinations. In addition, students will investigate the history and development of commercial as a dance genre in order to enhance knowledge and understanding.

On successful completion of this unit, students will be able to execute the required vocabulary in unset combinations and enchaînements, incorporating and demonstrating musicality and artistry. Students will also have a broader knowledge of the evolution and development of commercial dance.

Learning Outcomes

By the end of this unit students will be able to:

1. Demonstrate the required content and vocabulary for the unit
2. Perform the required vocabulary with technique and style
3. Interpret feedback, as directed in lessons, to enhance technical skills
4. Explain the evolution and development of commercial dance.

Essential Content

LO1 **Demonstrate the required content and vocabulary for the unit**

Content:

Core strengthening work

Basic technique with accurate placing and alignment within all styles

The physicality needed to dance with sharpness and fluidity as required

Using jazz and other dance techniques within commercial dance

Choreographic sequences

Vocabulary:

For a safe warm-up and cool-down

The movement vocabulary used within in commercial dance, e.g. isolations, contractions and co-ordination

LO2 **Perform the required vocabulary with technique and style**

Technique:

Repetition of movement in order to create movement pathways connecting the brain to the muscles

Interpreting direction and instruction in order to appropriate the correct movement or sequence

Using visual skills to replicate shapes and movements

Mental practice for success imaging and enhancement of danced skills

Combining all the above skills to create a technical base

Musicality:

Consideration of the phrasing of all work given, both in choreography and music

Interpretation of different types of music to enhance performance

Using aural skills to hear the beats and dynamics used by the choreographer

Counting rhythm, considering dynamics, offbeats and syncopation in order to bring light and shade to the choreography

Artistry:

Interpretation of performance, either given by the choreographer/teacher or own ideas

Exploration and application of appropriate style, either via the request of the choreographer or personal choice

Creating engaging and dynamic energy within performance by approaching the work with the correct dynamics, phrasing, musicality, technique and artistic flair

LO3 Interpret feedback, as directed in lessons, to enhance technical skills

Exploration:

What feedback is

How to extract information for personal use from general feedback/correction

Identification of how to process feedback by analysing everything given to see what resonates

Application of personal processing of given feedback in order to maximise the effect on technique

Mental stamina and resilience in relation to feedback and critiques.

LO4 Explain the evolution and development of commercial dance

The evolution of pop videos and MTV

Evidence of the elements of current commercial dance in old movies

Styles and innovators:

Break dancing

Street dance

Hip-hop music and dance

BBoys

Arlene Phillips

Michael Jackson

Beyonce

Workforce:

Diversity of historical and current workforce

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
LO1 Demonstrate the required content and vocabulary for the unit			LO1 and LO2 D1 Perform all work with innate style, musicality, dynamics, rhythm and artistry, which is underpinned by secure and consistent technique throughout
P1 Demonstrate all required work within the class environment P2 Perform unseen choreography with direction and practice time	M1 Demonstrate all required work within a class environment with assurance M2 Perform unseen choreography with little direction and practice time		
LO2 Perform the required vocabulary with technique and style			
P3 Interpret all required work musically and with artistry P4 Perform the required technique to all technical and choreographic work, as directed	M3 Demonstrate a relationship with the music which complements performance M4 Demonstrate secure technique when performing work, as directed		D2 Demonstrate all required technical skills and perform with evidence of retention of feedback
LO3 Interpret feedback, as directed in lessons, to enhance technical skills			
P5 Demonstrate the application of feedback as directed P6 Demonstrate the application of all required technical skills	M5 Demonstrate that feedback is retained after direction M6 Demonstrate all work with secure technique		
LO4 Explain the evolution and development of commercial dance			D3 Analyse how personal research has influenced own development within the genre
P7 Investigate the evolution and development of commercial as a dance genre P8 Communicate how this has informed own dance development	M7 Explore the development of commercial dance as a genre, with detailed references to key innovators		

Recommended Resources

Textbooks

DJ HOOCH (2015) *Street Dance: The Best Moves*. London: Cassell.

GAROFOLI, W. (2011) *Hip-Hop History*. North Mankato: Capstone Press.

GAROFOLI, W. (2011) *Popping, Locking, and Everything in Between: 3*. North Mankato: Capstone Press.

MONTEYNE, K. (2013) *Hip Hop on Film Performance Culture, Urban Space, and Genre Transformation in the 1980s*. Jackson: University Press of Mississippi.

RABKIN, B.M. (2015) *Street Dance Skills & Drills – BBoy Bootcamp (Super Power Practice) (Volume 3)* Charleston: CreateSpace Independent Publishing Platform.

RAJAKUMAR, M. (2012) *Hip Hop Dance (The American Dance Floor)*. West Port: Greenwood.

Websites

dancelessons.net

Dance Lessons
The History of Hip-hop Dance
General reference

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 3: Jazz 1

Unit 4: Ballet 1

Unit 5: Contemporary Dance 1

Unit 7: Tap 1

Unit 8: American Tap

Unit 9: Choreography 1

Unit 11: Dance for Camera.

Unit 7: Tap 1

Unit code	R/616/1840
Unit level	4
Credit value	15

Introduction

Tap is a skill that requires rhythm, control, tone, musicality, style and performance. Although the core vocabulary is small, the combinations and rhythms you can create are infinite. Styles vary across countries, with many countries boasting that they were the originators of tap dance as we know it today.

This unit has been designed to allow technical and artistic development in the dance studio alongside the acquisition of basic vocabulary in various combinations and to encourage the independent investigation of different tap practitioners and their influence on the genre as it is today.

By the end of this unit, students will be able to execute the required vocabulary in unset combinations, incorporating and demonstrating rhythm, control, tone, musicality, style and performance. Students will also have a broader knowledge of different tap practitioners and how they have influenced the genre as it stands today.

Learning Outcomes

By the end of this unit students will be able to:

1. Demonstrate the required vocabulary for the unit
2. Perform the required vocabulary with rhythm, control, tone, musicality, style and performance
3. Interpret feedback, as directed in lessons, to enhance technical skills
4. Discuss tap practitioners who have influenced the genre as it stands today.

Essential Content

LO1 Demonstrate the required vocabulary for the unit

All steps of one sound:

Tap

Step

Stamp

Drop

Hop

Spring

Dig

Beat

Touch

Stomp

Brush

Scuff

Combination steps of two sounds:

E.g. Shuffle (to the front side and back)

Step heel

Tap step

Flap

Pick up (from standing pick up change and pick up on one foot)

Two-beat riff

Ball change

Three-beat shuffles:

Time steps – single, double and triple shuffle time steps and break

Pull backs on the flat foot or on the balls of the feet depending on ability

Basic wings on two feet

Paddles (also known as paradiddles) – four beat

Four beat cramp rolls and cramp rolls changing with a turn
Four and five beat riffs
Single and double waltz steps
Basic progressive tap

LO2 Perform the required vocabulary with rhythm, control, tone, musicality, style and performance

Technique:

Repetition of movement in order to create movement pathways connecting the brain to the muscles
Interpreting direction and instruction in order to appropriate the correct movement or sequence
Developing visual skills to replicate shapes and movements
Developing aural skills to replicate sounds and tone
Creating the correct posture to allow the relaxed looking stance of the genre without loss of the necessary control
Mental practice for success imaging and enhancement of danced skills
Combining all the above skills to create a technical base

Musicality:

Consideration of the phrasing of all work given, both in choreography and music
Interpretation of different types of music to enhance performance
Counting rhythm, considering dynamics, off beats and syncopation in order to bring light and shade to the choreography

Artistry:

Interpretation of performance, either given by the choreographer/teacher or own ideas
Exploration and application of appropriate style, either via the request of the choreographer or personal choice
Creating engaging and dynamic energy within performance by approaching the work with the correct dynamics, phrasing, musicality, technique and artistic flair

LO3 Interpret feedback, as directed in lessons, to enhance technical skills

Exploration:

What feedback is

How to extract information for personal use from general feedback/correction

Identification of how to process feedback by analysing everything given to see what resonates

Application of personal processing of given feedback in order to maximise the effect on technique

Mental stamina and resilience in relation to feedback and critiques.

LO4 Discuss tap practitioners who have influenced the genre as it stands today

Innovators:

Fred Astaire

Gene Kelly

Savion Glover

Michael Flatley

Ann Miller

Gregory Hines

Donald O' Connor

Dein Perry

Workforce:

Diversity of historical and current workforce

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Demonstrate the required vocabulary for the unit		LO1 and LO2
P1 Demonstrate required vocabulary within the class environment P2 Perform unseen combinations with direction/repetition and time to practise	M1 Demonstrate all required vocabulary within a class environment with assurance M2 Perform unseen combinations with little direction/repetition and time to practise	
LO2 Perform the required vocabulary with rhythm, control, tone, musicality, style and performance		
P3 Interpret required vocabulary rhythmically, dynamically and with artistry P4 Apply the required technique to all combinations	M3 Demonstrate a relationship with the music which complements the rhythm and dynamics of the required vocabulary M4 Demonstrate secure technique when performing combinations	
LO3 Apply feedback, as directed in lessons, to enhance technical skills		D2 Demonstrate all required technical skills and evidence of retention of feedback
P5 Illustrate the application of feedback, as directed P6 Demonstrate the application of all required technical skills	M5 Evidence that feedback is retained after direction	
LO4 Discuss tap practitioners who have influenced the genre as it stands today		D3 Analyse the diversity of influential tap practitioners and relevant barriers that impacted on the development of tap as a genre
P7 Explore the historical development of tap as a dance genre P8 Investigate practitioners who have influenced the genre	M7 Assess the development of differing styles within the genre of tap, using case studies of influential practitioners	

Recommended Resources

Textbooks

ASTAIRE, F. and ROGERS, G. (Foreword) (2008) *Steps in Time: An Autobiography*. New York: Harper Collins.

EDITORS, C.R. (2014) *American Legends: The Life of Gene Kelly*. Charleston: CreateSpace Independent Publishing Platform.

FRANK, R. (1995) *Tap!: The Greatest Tap Dance Stars and Their Stories, 1900-1955*. New York: DaCapo Press.

GLOVER, S. and WEBER, B. (2000) *Savion!: My Life in Tap*. New York: William Morrow.

MILLER, A. and BROWNING, N.L. (1972) *Miller's High Life*. New York: Doubleday.

SIEBERT, B. (2016) *What the Eye Hears: A History of Tap*. New York: Farrar, Straus and Giroux.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 3: Jazz 1

Unit 4: Ballet 1

Unit 5: Contemporary Dance 1

Unit 6: Commercial Dance 1

Unit 8: American Tap

Unit 9: Choreography 1

Unit 11: Dance for Camera.

Unit 8: American Tap

Unit code	Y/616/1841
Unit level	4
Credit value	15

Introduction

American Tap differs from that taught in the UK and, as such, has its own vocabulary and feel. While many steps are familiar to both countries, many of the same steps have different names and it is important to be able to distinguish them when working with different choreographers.

This unit has been designed to develop American Tap style and technique while also enhancing knowledge of the history of the genre and great American Tap dancers. Students will learn to combine vocabulary which will result in the ability to pick up and perform combinations.

Students will learn to execute the required vocabulary in unset combinations, incorporating and demonstrating rhythm, control, tone, musicality, style and performance. Students will also develop a broader knowledge of different American Tap practitioners and how they have influenced the genre as it stands today.

Learning Outcomes

By the end of this unit students will be able to:

1. Demonstrate the required vocabulary for the unit
2. Perform the required vocabulary in set and unseen combinations with rhythm, control, tone, musicality, style and performance
3. Interpret feedback, as directed in lessons, to enhance technical skills
4. Discuss the history of American Tap and its innovators.

Essential Content

LO1 Demonstrate the required vocabulary for the unit

All steps of one sound that contribute to more complex sounds:

Spank

Brush

Slam

Chug

Clunk

Dig

Toe

Toe tip

Toe stand

Heel

Slide

Step

Heel stand

Jump

Smack

Leap

Jump click

Hop

Spring

Touch

Scuff

Stamp

Trenches

Stomp

All steps of two sounds that contribute to more complex sounds:

Slap

Dig toe

Flap

Shuffle

Riff

Over-the-top

Scuffle

Basic wings

Pick-ups

Step heel

Paddle

Camp rolls

Paradiddle

Bombershay

Maxie Ford

Grab-off

Buffalo

Pullback

Complex riffs and rolls

Complex scuffles

Shirley Temple

Time steps

Waltz Clog

LO2 Perform the required vocabulary in set and unseen combinations with rhythm, control, tone, musicality, style and performance

Technique:

Repetition of movement in order to create movement pathways connecting the brain to the muscles

Interpreting direction and instruction in order to appropriate the correct movement or sequence

Developing visual skills to replicate shapes and movements

Developing aural skills to replicate sounds and tone

Creating the correct posture to allow the relaxed looking stance of the genre without loss of the necessary control

Mental practice for success imaging and enhancement of danced skills

Combining all the above skills to create a technical base

Musicality:

Consideration of the phrasing of all work given, both in choreography and music

Interpretation of different types of music to enhance performance

Counting rhythm, considering dynamics, off beats and syncopation in order to bring light and shade to the choreography

Artistry:

Interpretation of performance, either given by the choreographer/teacher or own ideas

Exploration and application of appropriate style, either via the request of the choreographer or personal choice

Creating engaging and dynamic energy within performance by approaching the work with the correct dynamics, phrasing, musicality, technique and artistic flair

LO3 Interpret feedback, as directed in lessons, to enhance technical skills

Exploration

What feedback is

How to extract information for personal use from general feedback/correction

Identification of how to process feedback by analysing everything given to see what resonates

Application of personal processing of given feedback in order to maximise the effect on your technique

Mental stamina and resilience in relation to feedback and critiques.

LO4 Discuss the history of American Tap and its innovators

Investigate the history and development of American Tap as a dance genre:

Genre:

Gumboot dance

Irish/American

Soft-shoe shuffle

Folk dance

Clog

Innovative dancers:

Fred Astaire

Gene Kelly

Gregory Hines

Donald O'Connor

Ann Miller

Savion Glover

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Demonstrate the required vocabulary for the unit			D1 Perform unseen combinations with confidence, demonstrating an embodied knowledge of the required vocabulary and the ability to pick up work at speed
P1 Demonstrate all required vocabulary within the class environment		M1 Demonstrate all required vocabulary within a class with assurance	
P2 Perform unseen combinations with direction/repetition and time to practise		M2 Perform unseen combinations with little direction/repetition and time to practise	
L02 Perform the required vocabulary in set and unseen combinations with rhythm, control, tone, musicality, style and performance			D2 Perform with innate musicality and artistry which is underpinned by secure and consistent technique throughout
P3 Interpret and perform all required vocabulary rhythmically, dynamically and with artistic flare		M3 Demonstrate a relationship with the music which complements the rhythm and dynamics of the required vocabulary	
P4 Apply the required technique to all combinations		M4 Demonstrate secure technique when performing combinations	
L03 Interpret feedback, as directed in lessons, to enhance technical skills			D3 Demonstrate required technical skills with evidence of retention of feedback and self-reflection and correction
P5 Evidence the application of feedback as directed		M5 Evidence that feedback is retained after direction	
P6 Demonstrate the application of all required technical skills		M6 Apply and retain all required technical skills	
L04 Discuss the history of American Tap and its innovators			D4 Analyse how a diverse range of innovative tap practitioners have influenced the genre as it stands today
P7 Investigate the history of American Tap		M7 Justify how a range of American Tap practitioners have influenced the genre, including their body of work and their style	
P8 Explore how American Tap dancers have influenced the genre as it stands today			

Recommended Resources

Textbooks

- ABRAMS, D. (2008) *Gregory Hines: Entertainer*. New York: Chelsea House Publications.
- ASTAIRE, F. and ROGERS, G. (Foreword) (2008) *Steps in Time: An Autobiography*. New York: Harper Paperbacks.
- BUFALINO, B. (2004) *Tapping the Source: Tap Dance Stories, Theory, and Practice*. New York: Codhill Press.
- EDITORS, C.R. (2014) *American Legends: The Life of Gene Kelly*. Charleston: CreateSpace Independent Publishing Platform.
- FLETCHER, B. (2002) *Tapworks: A Tap Dictionary and Reference Manual*. New Jersey: Princeton Book Company.
- FRANK, R. (1995) *Tap!: The Greatest Tap Dance Stars and Their Stories, 1900-1955*. New York: DaCapo Press.
- GLOVER, S. and WEBER, B. (2000) *Savion!: My Life in Tap*. New York: William Morrow and Company.
- GOLDBERG, T. (2013) *Thelma's Tap Notes: A Step-By-Step Guide to Teaching Tap*. Massachusetts: TLG Enterprises.
- GOLDBERG, T. (2015) *Thelma's Tap Notes: Tap into Life: A Guide to Tap Dancing for Adults: Volume 2*. Charleston: CreateSpace Independent Publishing Platform.
- MILLER, A. and BROWNING, N.L. (1972) *Miller's High Life*. New York: Doubleday.
- SIEBERT, B. (2016) *What the Eye Hears: A History of Tap*. New York: Farrar, Straus and Giroux.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 3: Jazz 1

Unit 4: Ballet 1

Unit 5: Contemporary Dance 1

Unit 6: Commercial Dance 1

Unit 7: Tap 1

Unit 8: Choreography 1

Unit 11: Dance for Camera.

Unit 9: Choreography 1

Unit code	D/616/1842
Unit level	4
Credit value	15

Introduction

Choreography is the backbone of dance: without it there would be no ground-breaking dance companies, no big numbers in musical theatre and movies, no iconic dance trends in pop videos. It is the essence of taking technique, pairing it with human beings and using it to create a vital pathway of non-verbal communication. Spiritual, powerful, humorous, uplifting, dynamic, sensual, and anything else you imagine it to be.

The aim of this unit is to give students an overview of choreography, establishing an understanding of what goes into dance making. They will also explore the history of movement as an art form, how to construct an original piece of choreography, how to measure one's own skill as a choreographer and develop an understanding of choreography as a chosen career pathway.

Topics included in this unit are: the development of choreographic approaches, examination of movement making, development of musicality and creativity, development of the unique choreographic language, measuring dance ability using combinations of contemporary vocabulary, the creation of a dance piece, where all learned skills thus far can be utilised. An approach to research and delivery of said research will also be covered, leading to the presentation of a project detailing career paths in choreography.

On successful completion of this unit, students will be able to apply the required choreographic skills to develop and maintain a sound stylistic foundation to use in the professional world of movement making. They will be able to improvise ideas and set original combinations of the required choreographic skills. Students will develop other skills such as leadership, communication, improvisation, research, reasoning and interpretation, recall, adaptation, which are all critical for gaining employment.

Learning Outcomes

By the end of this unit students will be able to:

1. Demonstrate required choreographic skills as directed in lessons
2. Demonstrate the required vocabulary for the genre
3. Construct own dance piece using required choreographic skills and required vocabulary for the genre
4. Explain the career trajectory in choreography and how this relates to artistry and creativity.

Essential Content

LO1 **Demonstrate required choreographic skills as directed in lessons**

The role of choreography in the current dance industry:

Overview of various approaches and schools of thought

Diversity of choreographers

Exploration of skills required to effectively choreograph:

originality, concepts and idea creation, leadership, communication.

Implementation of choreographic skills

An effective warm-up based on genre specific to style

LO2 **Demonstrate the required vocabulary for the genre**

Identify choreographic vocabulary:

Creation of dance combinations

Overview of choreographic styles

LO3 **Construct own dance piece using required choreographic skills and required vocabulary for the genre**

The role of performance in choreography:

Implementation of creation, style, staging, musicality and originality

Consider unique expression within the use of choreography

LO4 **Explain the career trajectory in choreography and how this relates to artistry and creativity**

The business of choreography – copyright and ownership of moves and works.

Research and deliver a presentation on choreography as a career:

Be able to provide research

Acknowledge role of feedback and evaluation within a career trajectory

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Demonstrate required choreographic skills as directed in lessons			D1 Demonstrate required choreographic skills as retained in lessons and with evidence of originality
P1 Demonstrate required choreographic skills as directed in lessons		M1 Demonstrate required choreographic skills as retained in lessons	
L02 Demonstrate the required vocabulary for the genre			D2 Demonstrate the required vocabulary for the genre with confidence and an embodied knowledge of the required vocabulary
P2 Demonstrate the required vocabulary for the genre		M2 Demonstrate the required vocabulary for the genre with quality of movement	
L03 Construct own dance piece using required choreographic skills and required vocabulary for the genre			D3 Construct own dance piece using required choreographic skills with innate originality and creativity, underpinned by mature and consistent steps throughout
P3 Construct own dance piece using required choreographic skills and required vocabulary for the genre as directed in lessons		M3 Construct own dance piece using required choreographic skills with intuition and quality of movement	
L04 Explain the career trajectory in choreography and how this relates to artistry and creativity			D4 Analyse the career trajectory in choreography in any chosen genre, how this relates to artistry and creativity, demonstrating an entrepreneurial dimension in the knowledge of dance industry business
P4 Explain the career trajectory in choreography in any chosen genre and how this relates to artistry and creativity		M4 Explain the career trajectory in choreography in any chosen genre, how this relates to artistry and creativity, demonstrating a deeper knowledge of dance industry business	

Recommended Resources

Textbooks

ALBRIGHT, A.C. (1997) *Choreographing Difference: Body and Identity in Contemporary Dance*. Middletown: Wesleyan University Press.

BLOM, L.A. and Chaplin, L. T. (2010) *The Intimate Act of Choreography*. Pittsburgh: University of Pittsburgh Press.

BURROWS, J. (2010) *A Choreographer's Handbook*. New York: Routledge.

BUTTERWORTH, J. (2011) *Dance Studies: The Basics*. New York: Routledge.

MINTON, S.C. (2007) *Choreography*. Champaign: Human Kinetics.

Websites

www.etonline.com

ET Online

EXCLUSIVE: 'La La Land' Choreographer
Mandy Moore answers: What does a
choreographer really do?
Video

www.huffingtonpost.com

Huffington Post

Q&A: Rob Marshall on directing, creative
influences and finding his own editorial
perspective
Article

Youtube.com

YouTube

Bob Fosse choreography – "The Rich
Man's Frug"
Video

Youtube.com

YouTube

Verve – 'Dynamo' by Lea Anderson (2012)
Video

Youtube.com

YouTube

A Chorus Line 1976 Tony Awards
Video

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 3: Jazz Dance 1

Unit 4: Ballet 1

Unit 5: Contemporary Dance 1

Unit 6: Commercial Dance 1

Unit 7: Tap 1

Unit 8: American Tap

Unit 11: Dance for Camera.

Unit 10: Investigation of Specialism

Unit code	H/616/1843
Unit level	4
Credit value	15

Introduction

The aim of this unit is to give students a grounding in the history of their specialist area, so that they may achieve a greater knowledge of their roots. Through the academic study of their chosen genre, they will also develop presentation and dissemination skills, refine their artist's voice, gain confidence and retain important historical information to use throughout their careers.

Topics included in this unit are: the development of relevant techniques peculiar to their chosen genre, the crossover of genres, the development of research skills, the development of the unique artist voice, measuring academic ability using written word projects, and the presentation of a project focusing on the history of the genre specific to the chosen study pathway.

On successful completion of this unit, students will be able to disseminate and relate information relating to the history of their chosen specialist area and develop their presentation skills as a result. Students will develop other skills such as writing, presenting, studying, recall, differentiation, discernment, cataloguing and indexing, all of which are crucial in today's digital world and are transferable skills which cross over into any other career pathway.

Learning Outcomes

By the end of this unit students will be able to:

1. Describe the history of chosen specialism
2. Explore the crossover element between the chosen specialism and other specialist areas
3. Demonstrate the development of chosen specialism
4. Assess how the historical development of chosen specialist area could impact on own career development.

Essential Content

LO1 Describe the history of chosen specialism

One of the following broader specialist areas would include: Dance, Acting, Musical Theatre, Technical Arts

Within this, students must select a specialism, relevant to their own chosen career goals, which could be:

Dance: a variety of genres, choreographers, practitioners

Acting: a variety of acting methods, practitioners

Technical Arts: Light, Sound, Set, Costume, Make up, Hair etc, innovations, technology

The historical development of the specialist area to include:

Context: Social and Political development, milestones

Diversity: Historical and current workforce

Technology: Impact on development

Current trends and advances.

LO2 Explore the crossover element between the chosen specialism and other specialist areas

Exploration of wider impact on the Performing Arts industry:

Key milestones on the development – style/genre development, influence of a practitioner, technological impact and/or influence, development of equipment

Examples could include:

New technology and its impact on productions

Creation of Performance Art

Development of Immersive Theatre

MTV and the impact on choreography

Impact on own specialist development

LO3 Demonstrate the development of chosen specialism

Define key developments and interactions of specialist area within the Performing Arts Industry

LO4 Assess how the historical development of chosen specialist area could impact on own career development

Personal skills development:

Staying up to date with industry trends and development, future-proofing employment skills, growth and impact of technology

Current trends, movements, technological advances and potential impact on employment in specialist area

Consideration of a resurgence of skills eg. traditional wig making, analogue productions.

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
LO1 Describe the history of a chosen specialism			D1 Analyse the development of the chosen area and its impact on the area in the current creative arts Industry.
P1 Define a chosen specialist area within your chosen career pathway	P2 Describe the historical development of a specific area within your chosen discipline	M1 Assess how the development has impacted on the current creative arts industry	
LO2 Explore the crossover element between the chosen specialism and other specialist areas			D2 Critically evaluate how the impact of the interaction may evolve and develop
P3 Assess how your chosen specialist area interacts with other specialist areas in the wider creative arts context	P4 Assess how your chosen specialist area interacts with other specialist areas in the wider creative arts context	M2 Evaluate the impact of the interaction between chosen specialist area and the wider creative arts industry	
LO3 Demonstrate the development of chosen specialism			LO3 and LO4 D3 Evaluate how the development of chosen specialist area influences own career goals and skill development needs
P4 Demonstrate the development of chosen specialist area and how this development has influenced current productions	P5 Justify the interaction between chosen specialist area and the wider creative arts industry	M3 Demonstrate the impact of chosen specialist area on the wider creative Arts context	
LO4 Assess how the historical development of chosen specialist area could impact on own career development			
P6 Assess how the historical development of chosen specialist area could influence own career development	P7 Assess how the historical development of chosen specialist area could influence own career development	M4 Analyse the importance of tracking industry developments for own career progression	

Recommended Resources

Textbooks

BAUGH, C. (2014) *Theatre, Performance and Technology: The Development and Transformation of Scenography*. 2nd edn. Palgrave Macmillan.

BENFORD, S. (2011) *Performing Mixed Reality*. Basingstoke: MIT Press.

BROADHURST, S. (2006) *Performance and Technology: Practices of Virtual Embodiment and Interactivity*. Basingstoke: Cambridge, MA: Palgrave Macmillan.

GORDON, R. (2006) *The Purpose of Playing: Modern Acting Theories in Perspective*. Ann Arbor: University of Michigan Press.

HARTNOLL, P. (2012) *The Theatre: A Concise History (World of Art)*. 4th edn. London: Thames & Hudson.

NICHOLAS, L. (2017) *Rethinking Dance History: Issues and Methodologies*. 2nd edition. London: Routledge.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 32: Creative Research Project.

Unit 11: Dance for Camera

Unit code	K/616/1844
Unit level	4
Credit value	15

Introduction

Filming of any sort requires specific shots which are then edited together to create the final product. This would be the case, for example, when filming a pop promo, a film sequence or a commercial or television programme.

This unit has been designed to enable students to explore how dance is shot for screen and the different platforms which engage with dance on camera. It will give students the opportunity to analyse different films, commercials, television programmes and pop promos in order to gain an understanding of how they were created. Research of the technical requirements of film-making will inform students in the creation of their own filmed dance sequence.

On successful completion of this unit, students will have a better understanding of how dance may be filmed in a range of settings and what is required in order to create a filmed dance sequence.

Learning Outcomes

By the end of this unit students will be able to:

1. Assess a range of filmed dance sequences
2. Review the choreographic considerations when performing to camera
3. Rehearse a dance sequence for camera in any dance genre
4. Perform a dance sequence for camera in any dance genre.

Essential Content

LO1 Assess a range of filmed dance sequences

A wide and diverse range of filmed dance sequences in a range of settings including film, commercial, games, television and pop promo, to include: The Red Shoes, An American in Paris, Pulp Fiction, The Blind Swordsman: Zatoichi, Thriller, Weapon of Choice

A wide and diverse range of genres/styles used in filmed dances sequences, to include: Ballet, Tap, Jazz, Contemporary, American Tap and Commercial Dance

Development and growth of dance for film from 1894 to present day

LO2 Review the choreographic considerations when performing to camera

Choreography for a wide and diverse range of genres/styles used in filmed dances sequences, to include: Ballet, Tap, Jazz, Contemporary, American Tap and Commercial Dance

Choreography for a wide and diverse range of filmed dance sequences in a range of settings including film, commercial, games, television and music video

Choreographic considerations for context – working to a brief, audience, intentions, output

LO3 Rehearse a dance sequence for camera in any dance genre

Develop aims and objectives

Work with a director and working to a brief

Work with a choreographer – choreographic intentions

Develop camera awareness and focal point, camera angles, movement adjustments, spatial awareness, communication

Develop dance technique appropriate to genre

Time management – rehearsal process

LO4 Perform a dance sequence for camera in any dance genre

Meet aims and objectives of director's brief

Communication of choreographic intentions

Performance relevant to context: spatial awareness, performance to camera, communicating with a camera (if appropriate)

Applying dance technique relevant to genre

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Assess a range of filmed dance sequences		LO1 and LO2 D1 Analyse a diverse range of filmed dance sequences, providing evidence of how the genre, choreography and intended audience, influenced the final product
P1 Identify a range of dance sequences produced specifically for camera P2 Compare a range of filmed dance sequences	M1 Analyse a diverse range of filmed dance sequences	
LO2 Review the choreographic considerations when performing to camera		
P3 Explore the choreography of a range of filmed dance sequences P4 Assess choreographic decisions based on intended audience reaction	M2 Analyse the success of choreographic decisions	
LO3 Rehearse a dance sequence for camera in any dance genre		LO3 and LO4 D3 Demonstrate effective communication of choreographic intentions through technical skills and audience engagement
P5 Rehearse a dance sequence for camera in any dance genre P6 Demonstrate choreographic intentions through rehearsal process	M3 Demonstrate effective working to camera techniques, as directed, in rehearsal	
LO4 Perform a dance sequence for camera in any dance genre		
P7 Perform a dance sequence for camera in any dance genre P8 Demonstrate choreographic intentions in performance	M4 Demonstrate effective working to camera techniques, as directed, in performance	

Recommended Resources

Textbooks

BRANNIGAN, E. (2011) *Dancefilm: Choreography and the Moving Image*. Oxford: Oxford University Press.

DODDS, S. (2005) *Dance on Screen: Genres and Media from Hollywood to Experimental Art*. Basingstoke: Palgrave Macmillan.

GAREBIAN, K. (2011) *The Making of Cabaret*. Oxford: Oxford University Press.

McPHERSON, K. (2006) *Making Video Dance*. Abingdon: Routledge.

MASCELLI, J.V. (1998) *The Five C's of Cinematography: Motion Picture Filming Techniques Simplified*. Hollywood: Silman-James Press.

MITOMA, J., ZIMMER, E. and STIEBER, D.A. (2003) *Envisioning Dance on Film and Video*. Abingdon: Routledge.

SCHROEPPEL, T. (1982) *The Bare Bones Camera Course for Film and Video*. 2nd Revised edn. New York: Skyhorse Publishing Company.

DVD

DENK, A., BOL, A. and VROOM, A. (2003) *Dance for Camera* (DVD)

Websites

dancefilms.org

Dance Film
Dance on Camera
General reference

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 3: Jazz 1

Unit 4: Ballet 1

Unit 5: Contemporary 1

Unit 6: Commercial Dance 1

Unit 7: Tap 1

Unit 9: Choreography 1.

Unit 12: Singing 1

Unit code	M/616/1845
Unit level	4
Credit value	15

Introduction

This unit is designed to produce independent vocal practitioners who have the knowledge and skills to fulfil their full potential as a singer and the versatility to meet the wide-ranging vocal demands of the musical theatre industry. Students will acquire a detailed physical understanding of the workings of the vocal mechanism and the technique and awareness required to achieve vocal performances of the highest possible standard. By the end of the unit students will learn how to produce a more confident and tonally secure sound by developing their musical ear.

Students will learn a range of exercises and songs through which they will explore the fundamentals of good vocal production. The abdominal release required for effective singing is fundamentally opposed to the abdominal core strength required for the dance units. Students will be encouraged to understand that they must develop the ability to master both requirements. As the student progresses through the unit, new exercises to further develop the fundamentals of good vocal production will be introduced

By the end of this unit, students will be able to warm up and prepare their voices for performance effectively and safely, be able to demonstrate basic breathing techniques and effective breath control, understand the mechanisms of voice production and perform using the appropriate techniques.

Learning Outcomes

By the end of this unit students will be able to:

1. Demonstrate the ability to warm up the voice safely and effectively
2. Explain the anatomy and physiology of the voice
3. Apply basic techniques of breathing and breath control in singing to produce a consistent and healthy sound
4. Perform with vocal resonance, flexibility and clear diction.

Essential Content

LO1 **Demonstrate the ability to warm up the voice safely and effectively**

Posture:

Developing good posture for singing

Position of the feet

Knees

Hips

Abdomen

Chest

Shoulders

Arms

Neck and head

Releasing unwanted tension particularly in the neck jaw and tongue

Creating a clear sound

Accessing vocal registers and controlling the access

Developing flexibility – vocal range, register access, dynamics, diction

Improving intonation and the ability to pitch intervals precisely

LO2 **Explain the anatomy and physiology of the voice**

Anatomy of the voice:

Mechanisms

Functions

Actions and roles

Voice production and control

Vocal Health:

Identify vocal problems

How to resolve them through exercises and health strategies

When to seek professional advice

Hydration

Healthy eating
Vocal exercise for vocal health
Vocal stress
Environmental effects

LO3 Apply basic techniques of breathing and breath control in singing to produce a consistent and healthy sound

Tutors should select vocal repertoire relevant to students abilities and range, standards and to demonstrate relevant techniques in class

The difference types of breathing and their purpose

Application of breathing techniques – purpose of technique, appropriate to material, vocal range, lyrical relevance/emotional content, vocal registers, dynamics

LO4 Perform with vocal resonance, flexibility and clear diction

Tutors should select vocal repertoire relevant to students abilities and range, standards and to demonstrate relevant techniques through performance

Application of breathing techniques in performance

Vocal placement and understanding the role of the vocal resonators (the chest, the larynx, the pharynx, the oral cavity and the nasal cavity)

Healthy projection using muscle engagement, mouth shape and space, and the position of the jaw and tongue to amplify sound

Employ techniques to achieve clear diction while maintaining good projection, considering the impact of vowel sounds, diphthongs and consonants

Introduce vocal colour through the use of dynamics and phrasing without compromising projection and audibility

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
L01 Demonstrate the ability to warm up the voice safely and effectively		D1 Demonstrate, through technical exercises, the ability to access all available registers smoothly, with control, accurate pitch and clear tone
P1 Demonstrate good posture, devoid of tension, for the production of a clear and healthy sound, through technical exercises P2 Produce a completely clear tone and accurate pitch, through technical exercises	M1 Demonstrate, through technical exercises, the ability to pitch cleanly accurately and consistently	
L02 Explain the anatomy and physiology of the voice		D2 Evaluate how the anatomy and physiology of the voice can produce a healthy, controlled, and versatile sound
P3 Explore the anatomy and physiology of the voice and how this relates to a healthy vocal sound P4 Explore the potential physical impact on the voice if an incorrect vocal technique is regularly used	M2 Explain how the voice mechanisms action vocal production and the associated risks to vocal health	
L03 Apply basic techniques of breathing and breath control in singing to produce a consistent and healthy sound		D3 Demonstrate consistent and effective breath control through the delivery of a selection of songs, as directed, which produces a healthy vocal sound with high-powered vocal qualities throughout
P5 Demonstrate appropriate breathing techniques to ensure controlled breath release P6 Apply appropriate breathing techniques to produce a consistent vocal sound	M3 Demonstrate consistent breath control through the delivery of a selection of songs, as directed	

Pass	Merit	Distinction
LO4 Perform with vocal resonance, flexibility and clear diction		D4 Perform a range of songs, as directed, demonstrating flexibility, clear diction, vocal resonance and effective dynamic and phrasing choices
P7 Project vocal sound, consistently in a healthy and controlled way through performance	M7 Demonstrate vocal resonance, flexibility and clear diction consistently through the performance of a range of songs, as directed	
P8 Demonstrate good diction when singing a melodic line		
P9 Demonstrate vocal flexibility through performance		

Recommended Resources

Textbooks

CHAPMAN, J. (2016) *Singing and Teaching Singing: A Holistic Approach to Classical Voice*. San Diego: Plural Publishing Inc.

FISHER, J. and KAYES, G. (2016) *This is a Voice: 99 Exercises to Train, Project and Harness the Power of Your Voice*. London: Profile Books.

MELTON, J. (2012) *One Voice: Integrating Singing and Theatre Voice Techniques*. 2nd edn. Long Grove: Waveland Press Inc.

TAYLOR, M. (2008) *Singing for Musicals: A Practical Guide*. Marlborough: The Crowood Press Ltd.

SATALOFF, R. (2017) *Vocal Health and Pedagogy: Science, Assessment, and Treatment*. 3rd revised edition. San Diego: Plural Publishing Inc.

Websites

www.britishvoiceassociation.org.uk The British Voice Association
Voice care
Research

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 10: Investigation of Specialism

Unit 15: Ensemble Singing

Unit 16: Vocal Repertoire

Unit 32: Creative Research Project

Unit 43: Singing 2

Unit 45: Immersive Theatre

Unit 46: Auditioning.

Unit 13: Acting 1

Unit code	T/616/1846
Unit level	4
Credit value	15

Introduction

There is no one defined process which provides a ready manual to be followed to develop a student's acting skills. The aim of the unit is to introduce students to accepted principles of acting technique. Students will explore and develop technical and interpretive skills required to perform in a range of performance contexts and as such provide a foundation for future development which, as their understanding of the acting process and themselves develops, they can shape to suit their own needs.

There are a range of accepted acting techniques and systems which should be explored through training as an actor. Topics included in this unit are preparation for performance, analysis of text, rehearsal and performance technique.

On successful completion of this unit, students will understand key principles of the acting process, rehearsal methods including how to develop a character as well as an appreciation of the complexity and challenge of creating truthful performances.

Learning Outcomes

By the end of this unit students will be able to:

1. Apply key acting principles to the creation of a performance
2. Apply analysis and interpretation to realising a text
3. Develop material for performance by employing rehearsal techniques
4. Perform rehearsed material, demonstrating application of relevant technique.

Essential Content

LO1 Apply key acting principles to the creation of a performance

Developing the creative state:

Relaxation

Concentration

Imagination

Preparation

Naivety

Explore and develop key techniques such as:

Objective/task

Superobjective/supertask

Action

Problem/obstacle

Given circumstances

Units/bits

Reality of doing

Emotional memory

Magic if

Communication

Tempo-rhythm

Method of physical action

Active analysis

Develop and use of imagination and self to improve acting facility and skills

Develop first person present tense acting technique

Explore a wide range of practitioners such as Stanislavsky, Chekhov, Meisner, and Adler

Health and wellbeing while developing a role.

LO2 **Apply analysis and interpretation to realising a text**

Research and exploration of text: explore a range of approaches to analysing text

Deconstructing the text:

Breaking down play into acts and scenes

Units/bits

Titling acts

Scenes

Units/bits

Interpretation of character:

Methods for analysing character

Character decisions

Playing choices

Analysis of key characteristics of text such as:

Theme

Context

Subject matter

Inciting incident

Major dramatic question

Rising action

Reversals

Crisis

Climax

Denouement

Background world of the text: application of relevant technique to explore and create world of play

LO3 **Develop material for performance by employing rehearsal techniques**

Explore a wide range of rehearsal processes/methodologies:

E.g. Stanislavsky – early and late phase processes

Stafford-Clark

Alfreds

Mitchell

Employ defined rehearsal strategies to realise performance text building on techniques explored in the development phase

Exploration of acting choices and ability to work with others and accept and build on ideas to develop material for performance.

Develop character through observation, background research, and identification.

Standard character development exercises: e.g. Archetypes, tension states, centres, psychological gesture, status

Employ relevant skills to embody character such as vocal characterisation, movement qualities, gesture, proxemics, physicality and psychological insight

Personal management to include time management, health and safety, co-operation, preparation, communication and discipline

Working with others – listening and responding, taking direction, interacting collegially, accepting and building creative ideas

Developing material: experimentation, risk, spontaneity, reflection, sense of play/fun.

LO4 **Perform rehearsed material, demonstrating application of relevant technique**

Emotional and psychological engagement demonstrating embodiment of character

Sustain role during performance:

Concentration

Focus

Interpretation

Relationships with other characters

Present a considered interpretation of role:

Interpreting and analysing role

Working with director to define interpretation

Express character through:

Posture

Gesture

Dynamics

Tempo-rhythm

Vocal dexterity

Sustain a role employing concentration, discipline, and tempo-rhythm

Channel performance energy with belief and focus

Work with confidence employing appropriate techniques to realise performance fully

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
L01 Apply key acting principles to the creation of a performance		D1 Demonstrate skilful application of key principles of acting in developing skills for a performance
P1 Identify key principles of acting P2 Apply key principles with a sound level of understanding and skill	M1 Apply key principles of acting effectively in developing skills for a performance	
L02 Apply analysis and interpretation to realising a text		D2 Analyse key features of the text, recognising the creative possibilities in relation to the presentation of character and the production
P3 Analyse a selection of texts to prepare for performance P4 Interpret the key features of a selection texts to prepare for performance	M2 Identify key features of text, demonstrating sound understanding of the possibilities in relation to the presentation of character and the production	
L03 Develop material for performance by employing rehearsal techniques		D3 Apply a full range of rehearsal techniques perceptively to make creative choices in fully realising the potential of the text
P5 Explore material for performance using a variety of relevant techniques P6 Apply selected rehearsal techniques to prepare for performance	M3 Apply a range of rehearsal techniques effectively in making creative choices to fulfil the text	
L04 Perform rehearsed material, demonstrating application of relevant technique		D4 Perform rehearsed material with exemplary skill and technique in realising the role and the text
P7 Apply rehearsed techniques to realise a chosen text and role in a performance situation	M4 Perform rehearsed material, demonstrating sound application of technique to realise the role and the text	

Recommended Resources

Textbooks

- ALFREDS, M. (2007) *Different Every Night*. London: Nick Hern Books.
- ASTBURY, B. (2012) *Trusting the Actor*. Charleston: CreateSpace Independent Publishing Platform.
- BARTOW, A. (2007) *Handbook of Acting Techniques*. London: Nick Hern Books.
- HODGE, A. (Ed.) (2010) *Twentieth Century Actor Training*. Abingdon: Routledge.
- MERLIN, B. (2014) *The Complete Stanislavsky Toolkit*. London: Nick Hern Books.
- MITCHELL, K. (2009) *The Director's Craft*. Abingdon: Routledge.
- STANISLAVSKI, K. (2010) *An Actor's Work on a Role*. Abingdon: Routledge.

Links

This unit links to the following related units:

- Unit 1: The Performing Arts Industry*
- Unit 2: Professional Development*
- Unit 10: Investigation of Specialism*
- Unit 17: Acting for Camera*
- Unit 18: Voice and Speech for Actors*
- Unit 19: Movement for Actors*
- Unit 20: Devising Theatre and Performance*
- Unit 32: Creative Research Project*
- Unit 42: Physical Theatre*
- Unit 44: Acting 2*
- Unit 45: Immersive Theatre*
- Unit 46: Auditioning*
- Unit 48: Classical Acting*
- Unit 50: Voice Skills for Actors 2*
- Unit 51: Dance for Actors*
- Unit 63: Working in Creative Education.*

Unit 14: Musical Theatre History in Practice

Unit code	A/616/1847
Unit level	4
Credit value	15

Introduction

The evolution of musical theatre occurred in the period from the 1930s to the present day. It is important, therefore, to consider the work of different periods in relation to the social context of the time.

This unit is designed to provide students with an overview of musical theatre history, covering musical theatre genres, practitioners (creatives and performers) and seminal works. The work of different composers, librettists, directors, choreographers and actors will also be introduced and the role of each discussed. In addition to this, students will explore different musical theatre genres.

The unit will equip students with research and study skills appropriate at Level 4, learning to extract, analyse and criticise information from primary and secondary sources. Students will be given research tasks related to the set topics. During these tasks, they will communicate what they have discovered through the creation of a number of written and practical pieces in a variety of styles. These could include programme notes, book and show reviews, research articles and biographies, presentations and performed excerpts. Students will present their ideas to an audience of their peers and will critically assess their own work and the work of their peers.

On completion of this unit, students will have developed the ability to reflect on, analyse and criticise the work they do in class and rehearsal.

Learning Outcomes

By the end of this unit students will be able to:

1. Describe the development of musical theatre from the 1930s to the present day
2. Analyse a musical theatre work, identifying its principal elements and setting it in historical context
3. Prepare material from a chosen musical theatre work that demonstrates the principal elements identified
4. Perform musical theatre material to an audience, as directed.

Essential Content

LO1 **Describe the development of musical theatre from the 1930s to the present day**

A historical framework:

Works from each decade, identifying cultural norms, audience expectations and other influences

Musical theatre genres most closely associated with particular decades

Musical theatre works, performers, composers, writers, and choreographers associated with each genre

Trends and turning points in the development of musical theatre

Cultural developments in musical theatre across the world.

LO2 **Analyse a musical theatre work, identifying its principal elements and setting it in historical context**

Define musical theatre genres:

Identify distinguishing characteristics

Define principal elements:

Musical and choreographic motifs, plot devices, and structural elements, from a wide and diverse range of musical theatre

How composers and librettists make use of musical effects, characters, and form to convey their message

Influence on musical theatre of wider cultural trends (and vice versa)

LO3 **Prepare material from a chosen musical theatre work that demonstrates the principal elements identified**

Define principal elements:

E.g. Musical and choreographic motifs

Plot devices

Structural elements

Giving examples from particular works of musical theatre

LO4 **Perform musical theatre material to an audience, as directed**

Communication: Vocal skills (tone, articulation, inflection, projection) Working in a team, audience awareness and interpretation, working with a director, communication of ideas and concepts, confidence and clarity

Physicality: Spatial awareness, characterisation, gesture, musicality through physicality, confidence and strength,

Musicality: Pitch, tone, rhythm, intonation, varied forms (solo, duet, group etc) harmonisation, use of dynamics, confidence and clarity

Interpretation: communicating subject and theme of text, characterisation – vocal, physical and psychological, stylistic features of text, working a director and others, audience awareness.

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Describe the development of musical theatre from the 1930s to the present day		D1 Explore the development of musical theatre history, relating trends in the development of musical theatre to societal change
P1 Describe key works, practitioners, and genres P2 Describe the trends in the development of musical theatre	M1 Explain the differences between genres and between key works M2 Compare the differences between the development of musical theatre in Britain and in the USA	
LO2 Analyse a musical theatre work, identifying its principal elements and setting it in historical context		D2 Evaluate how the use of principal elements and techniques changed during the evolution of musical theatre
P3 Analyse principal elements of a given musical theatre work, and the techniques used by composers/librettists to convey their message P4 Illustrate the use of each principal element in musical theatre works	M3 Assess which principal elements are commonly found in musical theatre works of each genre M4 Explore composers/librettists who use relevant techniques	
LO3 Prepare material from a chosen musical theatre work that demonstrates the principal elements identified		LO3 and LO4 D3 Demonstrate an analysis of the material through considered contribution to the rehearsal process that results in a performance that effectively communicates intentions
P5 Select material from chosen musical theatre work that demonstrates the principal elements identified P6 Develop material selected for performance evidencing effective communication skills during the rehearsal process	M5 Assess the identified principal elements throughout the rehearsal process, demonstrating valid contributions to the development of the material, in preparation for performance	

Pass	Merit	Distinction
LO4 Perform the prepared musical theatre material to an audience, as directed		
P7 Perform selected musical theatre material evidencing effective communication of principal elements, as directed	M7 Perform musical theatre material that demonstrates an effective combination of all the principal elements, as directed	
P8 Demonstrate effective transition of material from rehearsal to performance		

Recommended Resources

Textbooks

BUSH JONES, J. (2011) *Our Musicals, Ourselves: A Social History of the American Musical Theatre*. New Hampshire: Brandeis University Press.

GANZL, K. (2004) *Musicals*. London: Carlton Books Ltd.

GRANT, M. (2004) *The Rise and Fall of the Broadway Musical*. Boston: Northeastern University Press.

KENRICK, J. (2010) *Musical Theatre, A History*. London: Bloomsbury Publishing.

TAYLOR, M. and SYMONDS, D. (2014) *Studying Musical Theatre: Theory and Practice*. Basingstoke: Palgrave Macmillan.

WHITEHOUSE, E. (2005) *London Lights: A History of West End Musicals*. Cheltenham: This England Books.

Websites

www.americantheatrewing.org	American Theatre Wing Theatre legends General reference
www.musicals101.com	Musical Theatre 101 Home page General reference

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 10: Investigation of Specialism

Unit 12: Singing 1

Unit 15: Ensemble Singing

Unit 16: Vocal Repertoire.

Unit 15: Ensemble Singing

Unit code	F/616/1848
Unit level	4
Credit value	15

Introduction

The aim of the unit is to develop the skills required to be an effective member of an ensemble, performers need to develop their ability to sing, in both unison and harmony, within that ensemble. They need to acquaint themselves with the key principles of a music rehearsal, such as how to learn, record and practise harmony lines, musical listening skills, understanding the relationship between the cast and the musical director, rehearsal etiquette and procedures, and the disciplines of ensemble singing, including unity of phrasing, dynamics, accent and diction, harmony work, blending, and sight singing.

Students will acquire an understanding of the relationship between notes and develop their understanding of relative pitch. Students will build an awareness of what is happening around them while they are singing. Specific skills to be taught include the singing of major scales and arpeggios, listening to, and the accurate reproduction of, melodic lines, singing a capella, copying and identifying metre and rhythm, and developing internal timekeeping. Students will be taught basic aural skills and the ability to recognise and sing musical intervals. They will acquire knowledge of the rudiments of music notation and score reading (to include recognising simple Italian music terms and symbols, repeats, codas, bar numbers and rehearsal markings) and to learn to sing simple and more complex melodies at sight.

In addition to singing new musical material (learned aurally or by sight-reading), students will be expected to include characterisation, storytelling, and retain an appropriate sense of style and an understanding of the genre of the piece.

Learning Outcomes

By the end of this unit students will be able to:

1. Perform a given musical line with rhythmic accuracy, both in unison and in harmony sections
2. Perform a given musical line with melodic accuracy, both in unison and in harmony sections
3. Rehearse a musical score as part of an ensemble
4. Demonstrate performance skills that incorporate characterisation and acting choices as part of an ensemble.

Essential Content

LO1 Perform a given musical line with rhythmic accuracy both in unison and in harmony sections

Learn how to recognise different time signatures and understand how they affect the metre and emphasis

Be able to maintain a given tempo, both in homophonic and polyphonic settings

LO2 Perform a given musical line with melodic accuracy both in unison and in harmony sections

Sing and sustain a melodic line while others sing a completely different line

Develop the ability to identify and sing any diatonic interval above or below a given note

Develop the ability to sing a previously unknown melody line at sight

LO3 Rehearse a musical score as part of an ensemble

Develop the ability to maintain concentration and focus for the duration of the rehearsal

Be able to follow direction and instructions, e.g. responding to and maintaining corrections

Understand how to follow cues, both in the music and also from the musical director

Develop a basic understanding of musical notation, e.g. converting music to the most suitable key through online transposition tools

Follow an unfamiliar score easily and accurately

Mark rehearsal directions in a score and mark up a score so that an audition pianist will understand the singer's requirements (cuts; repeated sections, tempo changes, dynamics)

Create a personal practice schedule that includes acting on corrections

Transfer the technical skills acquired in the Singing unit to performance in this unit

Develop an awareness of the other components in a piece and how each part fits together, e.g. considering blend

LO4 Demonstrate performance skills that incorporate characterisation and acting choices as part of an ensemble

Realise tempo, dynamic and articulation markings

Create light and shade through the use of expressive phrasing

Explore the song-journey of a piece and how it fits in to the wider context of the musical

Explore and convey the meaning of the lyrics

Identify the mood of the music and how this connects to the text and sub-text of the lyric

Communicate a character and his/her emotions and intentions through vocal and physical choices

Develop clear and truthful relationships with other characters in the ensemble

Key contacts

Impact of online activities through social media and technology skills required

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Perform a given musical line with rhythmic accuracy, both in unison and in harmony sections			D1 Demonstrate a musical line with rhythmic accuracy in at least three-part counterpoint
P1 Demonstrate a range of time signatures in simple time accurately		M1 Demonstrate a range of time signatures in compound time accurately	
P2 Perform a musical line with rhythmic accuracy in unison		M2 Perform a musical line with rhythmic accuracy in two-part counterpoint	
L02 Perform a given musical line with melodic accuracy, both in unison and in harmony sections			D2 Sing a previously unknown melody line at sight
P3 Identify any diatonic interval above or below a given note		M3 Sing any diatonic interval above or below a given note	
P4 Perform a musical line with melodic accuracy in unison		M4 Perform a musical line with melodic accuracy in two-part counterpoint	
L03 Rehearse a musical score as part of an ensemble			D3 Illustrate responsive awareness of other parts in the ensemble
P5 Interpret and respond to direction		M5 Annotate a score with rehearsal directions	
P6 Interpret an unfamiliar score		M6 Demonstrate musical notation skills	
L04 Demonstrate performance skills that incorporate characterisation and acting choices as part of an ensemble			D4 Demonstrate effective communication skills relationships with other characters
P7 Apply performance markings, including tempo, dynamics, and articulation to a performance		M7 Identify the mood of the music and how this impacts on the lyric	
P8 Communicate lyrical content through performance		M8 Communicate character and emotional and intentions through vocal and physical choices	

Recommended Resources

Textbooks

- BELL, J. (2008) *Music Theory for Musical Theatre*. Maryland: Scarecrow Press.
- CLELAND, K. (2015) *Developing Musicianship Through Aural Skills*. Abingdon: Routledge.
- EVANS, R. (1978) *How to Read Music: Fundamentals of Music Notation Made Easy*. New York: Three Rivers Press.
- FRANCESCHINA, J. (2015) *Music Theory through Musical Theatre: Putting It Together*. Oxford: Oxford University Press.
- HOLMES, J. and SCAIFE, N. (2011) *Aural Training in Practice, ABRSM Grades 1-3*. Oxford: Oxford University Press.

Websites

www.earbeater.com	Ear Beater EarBeater Classic Training
Musicmind.org	Musical Mind – melody ear training/ interval ear training Training
www.musictheory.net	Music Theory Exercises Training
www.teoria.com	Teoria Exercises Training
www.trainer.thetamusic.com	Theta Music Training

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 12: Singing 1

Unit 43: Singing 2.

Unit 16: Vocal Repertoire

Unit code	J/616/1849
Unit level	4
Credit value	15

Introduction

The aim of the unit is for students to understand and be able to perform the various forms and contrasting styles of songs required in today's professional musical theatre, and to acquire a well-rounded portfolio of audition songs.

Students will study a number of eras and composers and explore the styles and techniques required by the musical theatre canon. The unit will begin with the key composers of the 1920s and 1930s and progress chronologically. The songs taught will provide some of the material for a professional portfolio of audition songs that students will be required to assemble during the course. They will be encouraged to see the disciplines of singing and acting as symbiotic and should apply this principle at all times when singing in their acting classes.

During the unit, students will be introduced to musical theatre 'standards' which are representative of each genre of musical theatre. As students progress through the unit, they will be encouraged to discover and select songs of their own choice that are appropriate for each category in terms of style and genre.

Learning Outcomes

By the end of this unit students will be able to:

1. Present a varied and well-balanced portfolio of songs that showcase the strengths of the student's vocal and acting abilities
2. Analyse a musical theatre song and classify its style
3. Apply informed vocal choices for each song, taking into account the use of different voice qualities, styles and resonances appropriate to the genre
4. Apply informed acting choices to each song, taking into account the styles and social/historical context appropriate to the genre.

Essential Content

LO1 **Present a varied and well-balanced portfolio of songs that showcase the strengths of the student's vocal and acting abilities**

Explore songs and composers from the following periods:

Early musical theatre (1925–1943) – the works of Cole Porter, Jerome Kern, Irving Berlin, George Gershwin, Rodgers and Hart and their contemporaries

Traditional musical theatre – classical (1943–1970) – the works of Rodgers and Hammerstein, Lerner and Loewe, Bock and Harnick, Leonard Bernstein, Lionel Bart and their contemporaries

Traditional musical theatre – showtunes (1950–present) – the works of Kander and Ebb, Jerry Herman, Frank Loesser, Charles Strouse, Cy Coleman, Jule Styne, Ross and Adler

Sondheim (1963–present) Sondheim's work is generally considered to be the most complex and varied in the musical theatre canon in respect of acting and vocal demands

Late-twentieth-century musical theatre (1970–2000s) – the works of Andrew Lloyd Webber, Boublil and Schönberg, Flaherty and Ahrens, Stephen Schwartz, Maltby and Shire, William Finn, Maury Yeston, and their contemporaries

Family entertainment (1964–present) – the works of the Sherman Brothers, Alan Menken, Randy Newman and their contemporaries, whose work is used extensively in family entertainment environments

Modern musical theatre – (contemporary) – the works of Jason Robert Brown, Andrew Lippa, Michael-John LaChiusa, Jonathan Larson, Tom Kitt, Scott Frankel, Jeff Blumenkrantz, Michael Friedman, Laurence O'Keefe, Lin-Manuel Miranda, Robert Lopez, Richard Thomas and their contemporaries

LO2 **Analyse a musical theatre song and classify its style**

Key Components of Musical Theatre

Genres/type: Early musical theatre (1925–1943), traditional musical theatre (1943–1970), traditional musical theatre showtunes (1950–present) Sondheim, Late-twentieth-century musical theatre (1970–2000s) Family entertainment (1964–present) Modern musical theatre – (contemporary)

Song types eg. patter, dramatic ballad, dramatic uptempo, torch song

Structure and principal elements

Song Journeys: winning journey; a losing journey; a spiral journey, or a serendipitous journey

Author intentions, context and comparison

LO3 Apply informed vocal choices for each song, taking into account the use of different voice qualities, styles and resonances appropriate to the genre

Develop the ability to recognise and recreate the primary vocal qualities used in musical theatre (speech quality; cry/sob; twang; opera; falsetto, and belt)

Identify the use of each of the vocal qualities and resonances in recorded musical theatre, illustrating their uses, and evaluating their effectiveness in navigating gear changes and most importantly in communicating character and emotion

Use knowledge of a character's objective and whether or not the character succeeds in fulfilling that objective in order to decide on which vocal qualities and resonances to employ

Use the understanding of singing technique to influence the choice of vocal qualities and resonances in order to help to navigate difficult passages

LO4 Apply informed acting choices to each song, taking into account the styles and social/historical context appropriate to the genre

Place the musical text in its historical context, exploring the: influences; cultural norms; relationship with other art forms; socio-political factors; technological developments, and the status of musical theatre as an art form at the time, and use this information to establish appropriate available acting tools

Explore and convey the meaning of the lyrics by considering both the text and the sub-text of the lyrics for the specific song in conjunction with other songs/pieces of dialogue sung/spoken by the same character in the wider work

Explore the song-journey and consider the acting choices available to communicate the journey effectively to an audience

Identify the mood of the music and how this connects to the text and sub-text of the lyric

Communicate a character and his/her emotions and intentions through vocal and physical choices

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
L01 Present a varied and well-balanced portfolio of songs that showcase the strengths of the student's vocal and acting abilities		D1 Describe the full context of chosen material, covering knowledge of the players, contexts and suitability
P1 Illustrate knowledge of musical theatre songs, shows, and key players P2 Assess the suitability of a song for repertoire	M1 Explore a range and depth of knowledge which covers a song from each genre, its provenance, and setting M2 Select songs for a range of contexts	
L02 Analyse a musical theatre song and classify its style		D2 Demonstrate how to link theory to practice by performing songs from the musical theatre repertoire before and after analysis, and by using rehearsal and performance techniques as tools for analysis
P3 Identify song types, structures and individual elements P4 Interpret the author's intentions	M3 Analyse a song by creating a song journey M4 Analyse a song by creating a text and subtext chart	
L03 Apply informed vocal choices for each song, taking into account the use of different voice qualities, styles and resonances appropriate to the genre		D3 Demonstrate full command of the musical material and can cope with lesser known/challenging pieces
P5 Recreate primary vocal qualities/resonances P6 Convey the character of a song	M5 Apply technique to negotiate difficult passages M6 Evaluate the use of technique in delivering gear changes and communicating emotion	
L04 Apply informed acting choices to each song, taking into account the styles and social/historical context appropriate to the genre		D4 Portray a character and his/her emotions and intentions convincingly
P7 Explain social/historical context P8 Interpret a song in that context	M7 Identify the mood of the music and connect this to the text and sub-text M8 Apply acting choices which are connected to the song-journey and sub-text	

Recommended Resources

Textbooks

KAYES, G. (2000) *Singing and the Actor*. Abingdon: Routledge.

MELTON, J. (2007) *Singing in Musical Theatre: The Training of Singers and Actors*. New York: Allworth Press.

Websites

www.estillvoice.com	The Estill Voice Model – videos Training
www.musicals101.com	Musical Theatre 101 General reference
www.speechlevelsinging.com	Speech Level Singing – The SLC Method Research

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 12: Singing 1

Unit 14: Musical Theatre History in Practice

Unit 43: Singing 2.

Unit 17: Acting for Camera

Unit code	A/616/1850
Unit level	4
Credit value	15

Introduction

A significant area of employment for the actor is working on camera in a variety of domains from film and television to online. Actors need to develop appropriate technique in order to perform successfully in front of a camera. While the technique of performing to camera may be rooted in realistic technique for the stage, it poses challenges of its own.

This unit will foster technical acumen in meeting the practical and artistic demands of realising performance for the screen. Topics included in this unit are understanding the challenges of working on set, developing suitable acting techniques for camera, rehearsing material and performing in front of camera.

On successful completion of this unit, students will have acquired knowledge of the technical challenges of performing to camera, developed appropriate technique to realise effective screen performance, and performed to camera.

Learning Outcomes

By the end of this unit students will be able to:

1. Assess the moving image environment
2. Develop acting techniques for performances to a range of screen mediums
3. Apply acting technique to rehearse material for screen performance
4. Effectively apply identified acting skills to a performance-to-camera scenario.

Essential Content

LO1 Assess the moving image environment

Influential screen performers and their acting methodologies

Historical and contemporary screen acting techniques and methodologies

Style/medium/format: to include Thrillers, Noir soap, Blockbuster, Independent, Comedy, Romcom

Key terms, e.g. ADR/looping, aspect ratio, background, boom, call, call sheet, cheating (look, position, movement), clapper board, continuity, coverage, cut, dailies, depth of field, dubbing, eye line, extras, first assembly or rough cut, Foley, hitting a mark, location, marks, matching, pickup, post-production, principal photography, radio mic, reshoot, rolling, second unit, setup, shoot, shooting schedule, shooting script, shot, shot list, slate, speed, take, tracking, wrap

Personnel on a set, e.g. director of photography (DoP), camera operator, focus puller, camera assistant, grip, gaffer, sparks, boom operator, sound recordist, floor manager, first assistant director (AD), second AD, third AD, stunt co-ordinators, runners, art director, stand-by props, script supervisor, wardrobe, make-up

Production processes peculiar to range of film environments, e.g. script development, funding, screen tests, schedules and calls, Health and Safety

LO2 Develop acting techniques for performances to a range of screen mediums

Experimentation with different methodologies, e.g. Stanislavsky, Meisner, Adler, Leigh:

Exploration of appropriate skills and technique based on exploration of practitioners

Development of vocal, physical and psychological technique for screen performance

Develop understanding of shot size and behaviour: extreme long shot, long shot, medium, medium close-up, close-up, extreme close-up

Acting on and off camera

Technical challenge of blocking and hitting marks

Moment-to-moment acting: listening and responding, playing reactions

Analysis of script: beats/bits/units, objectives/tasks, actions, obstacles, given circumstances, character personality and traits

LO3 Apply acting techniques to rehearse material for a performance to camera scenario.

Realising script:

Director's vision, taking direction, needs of the script, interpretation, analysis of script, originality of characterisation

Absorbing technical challenges to create a performance – camera angles, shot size, continuity, green screen, acting to nothing

Rehearsing alone to create performance as required

Preparation – script analysis, developing character, learning lines

Blocking rehearsal and hitting marks

Learning to be in the moment:

Listening and responding

Developing the performance:

Experimenting with choices and taking risks

Defining and communicating the character:

Interpretation of role through analysis and realisation of character through behaviour

Working with other actors:

Sensitivity

Listening

Responding

Working relations

Personal management:

Timekeeping

Preparation

Props

Costumes

Health and Safety

On set rehearsal:

Blocking the scene

Rehearsing the blocking

Showing the scene to the crew

Working out the coverage

Setting up the shot

Camera rehearsal

LO4 Effectively apply identified acting skills to a performance-to-camera scenario

The take:

Technical requirements

Acting in front of the crew

Preparation before the take (focus task emotional state tempo-rhythm)

Continuing until the director calls 'cut'

Recovering from the take

Take two

Feedback from the director/the director as audience

Maintaining concentration

Between takes

Consistency of performance in performing multiple takes

Creating correct intensity for shot size:

appropriate level of performance vocally, physically and psychologically

Characterising role to meet the needs of the script

Dealing with technical challenges:

Hitting marks

Working with the camera

Using props

Managing eye-lines

Continuity

Crossing the line

Keeping the performance as if for the first time

Working out of sequence

Interaction with other performers, e.g. performing off camera for takes of others

Meeting the needs of the director: responding to direction

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Assess the moving image environment			D1 Analyse the moving image environment, including acting styles, genres and roles
P1 Assess the key features of the moving image environment	M1 Explore the diversity of the moving image environment, including acting styles, genres and roles		
L02 Develop acting techniques for performances to a range of screen mediums			D2 Refine screen acting technique, demonstrating ability to develop skills with a strong and insightful grasp of the artistic and technical challenges of screen performance
P2 Identify acting technique for a range of screen mediums P3 Develop acting techniques required for performance to a range of screen mediums	M2 Select technique showing ability to develop effective skills to meet the artistic and technical challenges of acting for screen		
L03 Apply acting techniques to rehearse material for a performance to screen scenario			D3 Rehearse material for performance with skilled application of screen acting technique to develop a creative performance that fully meets the needs of the medium
P4 Apply relevant screen acting techniques in rehearsal to interpret a role	M3 Rehearse material for performance with effective application of relevant screen acting technique to interpret a role in a manner appropriate to the medium		
L04 Effectively apply identified acting skills to a performance-to-camera scenario			D4 Perform a role for camera with creative application of technique in meeting the technical challenges of the medium
P5 Apply skills to the performance of a role with application of technique in meeting the technical challenges of the medium	M4 Apply skills to the performance of a role with proficient application of technique in meeting the technical challenges of the medium		

Recommended Resources

Textbooks

CAINE, M. (1997) *Acting in Film: An Actor's Take on Moviemaking*. London: Applause Theatre Book Publishers.

CHURCHER, M. (2003) *Acting for Film: Truth 24 Times a Second*. London: Virgin Books.

CHURCHER, M. (2011) *A Screen Acting Workshop*. London: Nick Hern Books.

LAWSON, D. (2014) *The Actor and the Camera*. London: Nick Hern Books.

TUCKER, P. (2014) *Secrets of Screen Acting*. Abingdon: Routledge.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 13: Acting 1

Unit 18: Voice and Speech for Actors

Unit 20: Devising Theatre and Performance

Unit 51: Dance for Actors.

Unit 18: Voice and Speech for Actors

Unit code	F/616/1851
Unit level	4
Credit value	15

Introduction

One of the instruments for communicating the inner life of a character is the voice. As such, the development of the expressive capability of the voice is essential to the actor.

This unit introduces students to the fundamental principles of vocal performance and how sound is formed physiologically. In this way, through the application of technique and exercises, they can develop an expressive and flexible vocal instrument capable of meeting the demands of a variety of material.

Topics included in this unit are physiological sound formation, including the physical process of articulation, vocal health, voice production and vocal delivery. Students will participate in a regime of exercises to improve voice production and will have the opportunity to review and reflect on their performance in order to identify targets for improvement.

On successful completion of this unit, students will be able to understand the physiological formation of sound and how to develop and improve vocal quality through reflection and application of technique. They will be able to perform while demonstrating an appropriate vocal technique.

Learning Outcomes

By the end of this unit students will be able to:

1. Demonstrate the principles of voice production and how sound is formed physiologically
2. Apply technique for voice production to develop voice and speech skills
3. Apply vocal technique to a portfolio of performed material
4. Evaluate effectiveness of vocal delivery and identify areas for improvement.

Essential Content

LO1 **Demonstrate the principles of voice production and how sound is formed physiologically**

Physiological exploration of the formation of sound including:

Voice produced in larynx, Vocal folds (false and true),
Vocal folds vibrate to create sound, Breath control/support
Diaphragm fact and fiction, Anchoring

Creation of vocal tone:

Control of air exhalation, Vocal cords, Resonance

Organs and muscles:

Tongue, Mouth, Palate, Larynx, Vocal folds. Epiglottis
Trachea, Lungs, Ribs, Diaphragm, Intercostal muscles
Spine

Alignment:

Head, Neck, Ribcage, Spine, Pelvis

Breath:

Posture, Lung capacity, Correct breath pressure, Ribs
Use of diaphragm, Intercostal muscles, Control of tension

Process of articulation:

Jaw, Lips, Teeth, Tongue, Hard palate, Soft palate, Throat

LO2 **Apply technique for voice production to develop voice and speech skills**

Identifying vocal problems:

Appearance – posture, ribcage, asymmetry

Sound – speaking voice clear tone and/or clean fold closure, resonance

History – medication, vocal problems, surgery, previous training, acid reflux,
Head neck or back injuries resulting in alignment problems

Excessive air pressure/control of air exhalation – efficient release of abdominal wall

Tight tongue root
Insufficient or inappropriate body dynamic
Control of tension/ability to isolate
Diction
Use of resonators

Resolution of vocal problems and improvement of vocal skills through an appropriate programme of exercises:

Development of correct alignment and posture through techniques such as Feldenkrais Alexander

Control or isolation of effort to produce clear tone isolating false vocal folds from constricting due to effort (thoracic fixation) working true vocal folds at comfortable level

Control of air flow from vowel to consonant:

True vocal fold contact on vowel and release of/resistance to air for consonant use the lips to build up air pressure before releasing it

Positive and negative practice:

Identifying the false and true folds and alternating between constriction and retraction to feel the space change between insufficient voice use and efficient use of voice or clear tone

Abdominal wall:

Releasing the abdomen to allow diaphragm to function

Resonance exercises

Speech muscles – exercises to strengthen lips tongue palate

Expressivity:

Clarity, Pace, Dynamics, Character, Use of accents

Analysis of text:

Understanding, Interpretation, Vocal choices to convey character

Voice production:

Control of tension/isolation
Correct posture (head neck ribcage spine)
Resonators and tonal range
Formation of vowels and consonants
Projection of voice

Vocal delivery:

Breath, Note, Tone, Dynamics, Pitch, Pace, Timbre, Inflection

LO3 Apply vocal technique to a portfolio of performed material

Material:

Range of material designed to provide appropriate challenge e.g. Shakespearean sonnets poems political speeches monologues both contemporary and classical

Performance of material:

Analysis and interpretation of text
Translation of analysis into vocal performance
Quality of expressive capabilities
Vocal characterisation of text
Communication of text

Technical:

Anchoring
Projection
Diction
Control of breath
Pace and timing
Vocal texture
Timbre

Technique to convey meaning:

Modulation of tone

Volume

Clarity

Characterisation

Style

Dynamics

Use of pause

Pitch

Pace

LO4 Evaluate effectiveness of vocal delivery and identify areas for improvement

Review and analysis of own vocal performance:

Identifying how well the needs of the text were realised vocally and areas for development

Review of strengths and weaknesses of vocal instrument

Relaxation, Control, Isolation, Clear tone, Alignment/posture

Diction, Vocal characterisation, Pitch, Pace, Resonance

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
L01 Demonstrate the principles of voice production and how sound is formed physiologically		D1 Analyse the relationship between voice production and physiology
P1 Identify key anatomical structures essential to vocal delivery P2 Describe the vocal processes of voice production accurately	M1 Demonstrate the relationship between voice production and physiology with accuracy	
L02 Apply technique for voice production to develop voice and speech skills		D2 Develop a range of exercises that demonstrate the principles of voice production and lead to clear improvement in vocal ability
P3 Identify relevant vocal techniques for a vocal development regime P4 Explore relevant technique and exercises	M2 Apply identified techniques and exercises to develop technique	
L03 Apply vocal technique to a portfolio of performed material		D3 Perform an interpretation of a text that demonstrates assured communication through correct vocal technique
P5 Perform material demonstrating vocal technique to fulfil technical requirements of audibility, clarity and communication P6 Perform material using technique to communicate the meaning and purpose of the text	M3 Apply vocal technique to communicate the meaning and purpose of the text audibly, clearly and with dynamic intent	
L04 Evaluate effectiveness of vocal delivery and identify areas for improvement		D4 Analyse strengths and weaknesses of vocal delivery, identifying areas for improvement, with an in-depth understanding and demonstration of appropriate technique to bring about vocal improvement
P7 Evaluate the strengths and weaknesses of vocal delivery, identifying areas for improvement	M4 Analyse the strengths and weaknesses of vocal delivery, identifying areas for improvement, demonstrating appropriate techniques and exercises to bring about vocal improvement	

Recommended Resources

Textbooks

BARTON, R. and DAL VERA, R. (2011) *Voice: onstage and off*. 2nd edition. Abingdon: Routledge.

BERRY, C. (2008) *From Word to Play*. London: Oberon Books.

BERRY, C. (1993) *The Actor and the Text*. London: Virgin Books.

GUTEKUNST, C. and GILLETT, J. (2014) *Voice into Acting: Integrating Voice and the Stanislavski Approach*. London: Methuen Drama.

LINKLATER, K. (1992) *Freeing Shakespeare's Voice*. New York: Theatre Communications Group.

LINKLATER, K. (2006) *Freeing the Natural Voice: Imagery and Art in the Practice of Voice and Language*. 2nd edn. London: Nick Hern.

RODENBURG, P. (1998) *The Actor Speaks: Voice and the Performer*. London: Methuen Drama.

RODENBURG, P. (1993) *The Need for Words*. London: Methuen Drama.

RODENBURG, P. (1992) *The Right to Speak: Working with the Voice*. London: Methuen Drama.

RODENBURG, P. (2002) *Speaking Shakespeare*. London: Methuen Drama.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 13: Acting 1

Unit 17: Acting for Camera

Unit 20: Devising Theatre and Performance.

Unit 19: Movement for Actors

Unit code	R/616/1854
Unit level	4
Credit value	15

Introduction

Significant physical demands are placed on the modern performer, whether it be to execute period movement or dance, participate in a fight sequence, perform in a physical theatre piece or to portray the precise physicality of a role.

The aim of this unit is to provide students with an understanding of the importance of developing an expressive body as an essential component of their performance toolkit. Students will acquire foundation skills in suppleness, strength and agility which will facilitate the development of movement capability and physical presence.

Topics included in this unit are identification of strengths and areas for improvement in terms of movement capabilities, exploration of movement methodologies, identifying a programme of exercises to develop somatic skills, and performing movement-based material.

On successful completion of this unit, students will be able to demonstrate that they understand the strengths and weaknesses of their movement skills, are able to address areas for improvement through a defined programme of exercises, develop material for performance and execute material for performance using appropriate movement skills.

Learning Outcomes

By the end of this unit students will be able to:

1. Assess the strengths and weakness of own movement skills
2. Create a programme of exercises to develop movement ability based on assessment of skills
3. Apply movement skills to developing material for performance in rehearsal
4. Apply movement skills in a performance context.

Essential Content

LO1 Assess the strengths and weaknesses of own movement skills

Exploration of current movement levels:

Agility, movement range, spatial awareness and dynamics, movement qualities

Exploration of physiology of human body

Strengths and areas for improvement: action of the body, qualities of movement/dynamics, space/environment, relationship

LO2 Create a programme of exercises to develop movement ability based on assessment of skills

Explore work of a wide and diverse range of practitioners

Research and devise programme of exercises to address strengths and weaknesses

Health and safety: warm ups and cool downs, injury prevention, lifestyle choices, diet

Exercises: exercises for fitness, strength, stamina and suppleness, movement awareness, release, control of tension, development of movement vocabulary, release of blocks

Exercises to address components of movement: bodily action, movement qualities/dynamics, space/environment, relationship

LO3 Apply movement skills to developing material for performance in rehearsal

Space: use of levels, articulation of space/proxemics, group and individual body shapes

Physical: flexibility, co-ordination, posture, expression, gesture, fluency, travelling, timing, use of weight, movement dynamics/effort actions, movement phrasing, states of tension, relaxation, movement vocabulary, movement styles, character movement

Exploration of ideas: visual, aural, ideational, text

Structuring material: development of ideas, compositional devices

Rehearsal: discipline, accepting and developing ideas, creative input

Evaluation: evaluation/reflection in action to improve work as part of process, targets for improvement

LO4 **Apply movement skills in a performance context**

Skills:

Co-ordination

Alignment action of the body

Movement qualities/dynamics

Use of space

Relationships in space

Performance:

Realise ideas with accuracy

Timing and phrasing

Responsiveness to and interaction with other performers

Communication/interpretation of ideas

Movement definition and control

Awareness of semiotics of physical expression

Use of gesture

Physical expression of text

Use of composition

Individual and group:

Trust

Lifts

Body language

Dynamics

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Assess the strengths and weakness of own movement skills			D1 Analyse movement in a diverse range of context and own areas for development
P1 Assess movement capability for a range of contexts		M1 Evaluate movement capability, relevant to a diverse range of contexts, identifying strengths and weaknesses	
P2 Review strengths and weaknesses in movement skills for a range of contexts			
L02 Create a programme of exercises to develop movement ability based on evaluation of skills			D2 Construct a varied programme of exercises which are clearly justified and linked to strengths and weaknesses for a wide range of contexts
P3 Create a programme of movement exercises to develop movement skill set for a range of contexts		M2 Justify a programme of exercises which address accurately the strengths and weaknesses identified	
L03 Apply movement skills to developing material for performance in rehearsal			D3 Demonstrate fluent and imaginative application of movement skills in developing assured and creative material for performance
P4 Apply movement skills with assurance in developing material for performance		M3 Demonstrate assured and effective application of movement skills to develop creative material for performance	
L04 Apply movement skills in a performance context			D4 Demonstrate dynamic movement skills in performance with technical accomplishment, sustained creativity and control
P5 Apply relevant movement skills in a performance context with assurance and control		M4 Demonstrate fluent movement skills in performance with skill, flexibility and control	

Recommended Resources

Textbooks

BARBA, E. and SAVARESE, N. (2005) *A Dictionary of Theatre Anthropology*. Abingdon: Routledge.

BOGART, A. and LANDAU, T. (2005) *The Viewpoints Book*. New York: Theatre Communications Group.

DARLEY, C. (2009) *The Space to Move*. London: Nick Hern Books.

EWAN, V. and GREEN, D. (2015) *Actor Movement: Expression of the Physical Being*. London: Methuen Drama.

LABAN, R. (2011) *The Mastery of Movement*. Binsted: Dance Books Ltd.

LECOQ, J. (2009) *The Moving Body*. London: Methuen Drama.

LOUI, A. (2009) *The Physical Actor*. Abingdon: Routledge.

MARSHALL, L. (2008) *The Body Speaks*. 2nd edn. London: Methuen Drama.

PISK, L. (2006) *Actor and His Body*. London: Methuen Drama.

SNOW, J. (2012) *Movement Training for Actors*. London: Methuen Drama

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 13: Acting 1

Unit 17: Acting for Camera

Unit 18: Voice and Speech for Actors

Unit 19: Movement for Actors

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 44: Acting 2

Unit 46: Auditioning

Unit 50: Voice Skills for Actors 2.

Unit 20: Devising Theatre and Performance

Unit code	D/616/1856
Unit level	4
Credit value	15

Introduction

The concept of a devised performance has been around for many years. However, in the ever-changing and evolving performing arts industry, devising has evolved into a wider collaborative process that the entire creative team can engage in. This could include theatre makers from any discipline – directors, writers, performers, choreographers, composers, designers, technicians, the audience and even the performance space itself. Devised pieces are being increasingly used as an important and effective method of communicating and engaging audiences in contemporary social issues, which is a powerful tool.

Due to the nature of devising, the most effective way of developing ideas and skills in this area is to fully explore a wide and diverse range of practitioners, productions and companies that have helped to shape this form of theatre. This diversity of these areas of study is essential to fully understand the exploratory nature of devising.

By the end of this unit, students will have developed a creative toolbox of methods, ideas, techniques that could all be applied to a devised work. They will also have improved their understanding of the contextual development of devising and its importance in today's creative arts industry. Students will also have explored contemporary devising processes, including use of movement, text and ensemble, and developed their appreciation of the entire creative process and how it informs and links to the final product.

Learning Outcomes

By the end of this unit students will be able to:

1. Explore the history of devised theatre and influential practitioners
2. Explore a wide range of techniques and processes used to create a piece of devised work
3. Create and perform a piece of devised work
4. Evaluate the techniques and processes used in the creation and performance of a piece of devised work.

Essential Content

LO1 Explore the history of devised theatre and influential practitioners

Wide range of practitioners to include: Joan Littlewood, Jerzy Grotowski, Peter Brook, Antonin Artaud, Étienne Decroux, John Wright, Lecoq, Gaulier

Wide range of Theatre Companies to include: Frantic Assembly, Wooster Group, Cornerstone, Sojourn The Living Theatre, Open Theatre, Australian Performing Group, People Show, Teatro Campesino, Théâtre de Complicité, Legs on the Wall, Forced Entertainment, Goat Island, Graeae, DV8, Punchdrunk, Gecko, Kneehigh, 1927, Improbable

Wide range of Theatre styles and forms to include: Naturalism, Expressionism, Symbolism, Realism, Theatre of the Absurd, Classical, Physical Theatre, Mime, Theatre of Cruelty and Commedia dell'Arte, docu-theatre; verbatim, creative adaptation, political theatre/feminist theatre, epic theatre comedy/tragedy/melodrama/farce

Different forms of devised performances: Media, Technology, Live Theatre, Art works, genre collaboration

Cultural, Political, Social, and Ecological influences on devised performances

LO2 Explore a wide range of techniques and processes used to create a piece of devised work

Stimulus – to include: Image, Music, an event (historical, contemporary, current) text
Commissioning: types of commissions (to include commercial company, charity and museum)

Translation process: stimulus translation and commission translation. Translation process skills: negotiation, exploration, reflective practice, creating a brief and then working to a brief

Audience: demographics, communicating intentions and engagement

Exploration of relevant techniques in practice: Improvisation, Naturalism, Expressionism, Symbolism, Realism, Theatre of the Absurd, Classical, Physical Theatre, Mime, Theatre of Cruelty and Commedia dell'Arte, docu-theatre; verbatim, creative adaptation, political theatre/feminist theatre, epic theatre comedy/tragedy/melodrama/farce

Performance space considerations to include: Arena, Thrust, End Stage, Flexible, Environmental, Promenade, Black Box, Studio and Courtyard

LO3 Create and perform a piece of devised work

Application of the following through the creation and performance:

Developed techniques

Developed processes

Communication with audience through defined and agreed audience aims and objectives

Utilisation of performance space through defined and agreed objectives

Effective translation of stimuli

LO4 Evaluate the techniques and processes used in the creation and performance of a piece of devised work

Reflective practice:

Analysis of processes and techniques used in their effectiveness as a communication tool

Analysis of audience engagement: interaction, gathering feedback, meeting aims and objectives

Analysis of performance space: effective use, meeting defined aims and objectives

Analysis of use of stimulus: effectiveness of translation, meeting the brief, effectiveness of working to a commission

Analysis of working within group: communication within a team and effective working

Analysis of own skill set: areas for development and future skill development

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Explore the history of devised theatre and influential practitioners		M1 Review how devised theatre is used as a communication tool in today's society	D1 Analyse the way devised theatre can be used to explore current societal issues
P1 Explore the historical development of devised theatre	P2 Discuss the influence key practitioners have had on the development of devised performance		
L02 Explore a wide range of techniques and processes used to create a piece of devised work		M2 Assess how the techniques and creative process used in a devised piece can impact on the performance and the audience	LO2 and LO3 D2 Demonstrate effective communication skills using relevant techniques through a piece of devised work that fully engages the audience
P3 Explore how a wide range of stimuli can be developed to create a piece of devised work	P4 Explore a diverse range of techniques and processes used in the creation of a piece of devised work		
L03 Create and perform a piece of devised work			
P5 Justify selected stimuli for use in a devised piece	M3 Demonstrate communication skills using developed material throughout the performance		
P6 Develop stimuli into a piece of devised theatre for performance			
P7 Perform a piece of devised work using developed stimuli			
L04 Evaluate the techniques and processes used in the creation and performance of a piece of devised work		M4 Explore own further development needs in devised theatre techniques and processes	D3 Critically evaluate how the application of own techniques and creative process impacted on audience engagement
P8 Evaluate the effectiveness of techniques used in devised piece	P9 Evaluate the success of process relevant to own role in the devised piece		

Recommended Resources

Textbooks

GOVAN, E., NICHOLSON, H. and NORMINGTON, K. (2007) *Making a Performance: Devising Histories and Contemporary Practices*. 1st edn. Abingdon: Routledge.

MILLING, J. and HEDDON, D. (2015) *Devising Performance: A Critical History (Theatre and Performance Practices)*. 2nd edn. Basingstoke: Palgrave.

ODDEY, A. (1996) *Devising Theatre: A Practical and Theoretical Handbook*. 1st edn. London: Routledge.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 13: Acting 1

Unit 17: Acting for Camera

Unit 18: Voice and Speech for Actors

Unit 19: Movement for Actors

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 45: Immersive Theatre.

Unit 21: Production Communication

Unit code	K/616/1858
Unit level	4
Credit value	15

Introduction

With any event, show or production, a cohesive team is essential. To ensure the smooth running of a production, communication requires an in-depth understanding of all areas of a performance. With advanced technologies, methods of communication in the performing industry will include a variety of equipment, media and visual methods to enable, improve and ensure that all productions run well.

In this unit, students will learn to problem solve, be a creative innovator and be able to articulate, in detail and in a variety of ways, where skills are utilised within the creative industry. They will also have the opportunity to develop Health and Safety awareness, identifying alternative approaches to backstage or front-of-house co-ordination, and improve their skill set to enable them to be a supportive and crucial member within the whole of a team.

This unit will enable a student to communicate using a variety of methods such as oral communication and communication technologies. They will be able to develop and interpret tasks and competencies to ensure discussions and activities are logically organised and managed within the vocational context. These sets of skills can be utilised in any job which requires teamwork and innovative responses to specific tasks.

Learning Outcomes

By the end of this unit students will be able to:

1. Explore communication methods used in a production
2. Identify the main features of communication related to a set brief
3. Demonstrate communication skills through a defined role in a production
4. Assess the effectiveness of communication skills used in in a production.

Essential Content

LO1 Explore communication methods used in a production

Managing members of a production team:

Communication skills (listening and understanding)

Relationship building

Delegation of activities/tasks

Team morale

Time management

Discipline

Motivation

Personal Protective Equipment (PPE), manual handling

Listening, observing, questioning, clarifying

People skills

Stress management

Character types

Managing staff:

Clarity in communication

Follow up

Supporting and guiding

Supportive language

Goal setting

Reward

Respect

Discipline

Time management

Technology

Health and wellbeing

LO2 Identify the main features of communication related to a set brief

Managing staff:

- Clarity in communication, follow up
- Supporting and guiding
- Supportive language
- Goal setting

Health and Safety:

- Review of existing knowledge
- Updating of information and resources
- Production specific regulations
- Manual handling
- Electrical testing (PAT)
- Fire regulations
- Set construction and venue
- Crowd control, pyrotechnics
- Disability access
- Disability Discrimination Act
- Environmental issues, heat, cold, wet
- Cleaning up
- Accountability

LO3 Demonstrate communication skills through a defined role in a production

Identifying, selecting and scheduling events:

- Booking events
- Contracts
- Considerations as to nature and size of venue
- Marketing strategies
- Audience promotion
- Budgeting
- Ticket sales

Fundraising:

Sourcing and securing funds from local authorities, business sponsors, trusts, private donors

Formats – spreadsheets, word, written

Flexibility

Ownership

Ability to change plans

Inform and record decisions

Production meetings

Agenda

Minutes, attendees, recording information

Control of Noise at Work Regulations 2005

First-stage and second-stage action limits

COSHH, PUWER, LOLER, risk assessments

HSE event safety guide

LO4 Assess the effectiveness of communication skills used in a production

Producing and managing production paperwork

Compiling production requirements in preparation for a production meeting

Presenting information in a production meeting:

Managing staff and meetings

Reading reference book

Legislative materials and plans

Using the information in production meetings

Posting production schedules and information on requirements of staff and equipment

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Explore the range of communication methods used in a production		LO1 and LO2 D1 Analyse how technology influences communication methods in productions, and potential risks
P1 Explore communication methods used in a production P2 Define the communication methods used in a production specific to own specialist area	M1 Assess the impact of poor communication during a live production	
LO2 Identify the main features of communication related to a set brief		
P3 Explain the effectiveness of verbal methods of communicating from a set brief P4 Review the effectiveness of using technology as a communication tool during a production	M2 Assess aims and objectives of communication tools selected and potential barriers	
LO3 Demonstrate communication skills through a defined role in a production		D2 Demonstrate effective, proactive and reflective communication skills throughout a live production
P5 Outline selected communication methods to be used in a defined role in a production P6 Demonstrate effective communication skills in a defined role in a production	M3 Demonstrate a proactive response to communication methods during a production	
LO4 Assess the effectiveness of communication skills used in a production		D3 Analyse a wide variety of communication tools and their effectiveness in the production process
P7 Review effectiveness of communication tools used in a production P8 Assess own communication skills used in a production	M4 Define areas for development in own communication skills for use in productions	

Recommended Resources

Textbooks

CARTER, P. (1994) *Backstage Handbook: An Illustrated Almanac of Technical Information*. Louisville: Broadway Press.

DEAN, P. (2002) *Production Management: Making Shows Happen*. Marlborough: The Crowood Press.

PALMER, S. (2000) *Essential Guide to Stage Management, Lighting and Sound*. London: Hodder & Stoughton.

Links

This unit links to:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 22: Stagecraft

Unit 29: Crewing.

Unit 22: Stagecraft

Unit code	F/616/1834
Unit level	4
Credit value	15

Introduction

Stagecraft is the team working of the backstage crew in a production. This unit is designed to introduce the students to the principles and practicalities of backstage team work during a live production. Students will undertake a role in one department, developing and evidencing a full understanding of what that role requires.

The backstage of a live production is often a crowded area. A live production requires a team from each department to ensure that the performance runs smoothly, safely and as planned. Backstage work can range from scenic changes, costume and make up changes, lighting and sound requirements, to stage management and the provision of hand props for actors. Each team will need to understand both their own particular role and department, and also about how that role might impact on both the wider production team and the performers.

Space backstage is often limited, and each person backstage must accord all other backstage personnel a professional approach and utilise a particular backstage etiquette. Live productions are events which may go exactly as planned each time, or for many reasons may not. Plans must be made for each part of the performance, and each team must anticipate and risk assess instances which may occur in an unusual or emergency situation.

By the end of this unit students will be able to work efficiently backstage on a live production.

Learning Outcomes

By the end of this unit students will be able to:

1. Explain the responsibilities of backstage roles and the teamwork involved
2. Evaluate a script, defining the responsibilities of a specific role backstage in a production
3. Anticipate issues pertaining to that role, by risk assessment
4. Evaluate the backstage work of the production.

Essential Content

LO1 **Explain the responsibilities of backstage roles and the teamwork involved**

Preproduction:

Departmental responsibilities

Departmental hierarchy and roles

The wider production team

Interaction of differing department teams

Job specifics

Venues, performance, performers' impact on backstage roles

Health and Safety

Backstage etiquette

Health and wellbeing

LO2 **Evaluate a script, defining the responsibilities of a specific role backstage in a production**

Type of script:

Type of performance

Venue

Set

Budget

Backstage space

Length of performance

Quick changes for your department

Consideration of wider production team

Script analysis for backstage

Performance planning

LO3 Anticipate issues pertaining to that role by risk assessment

Risk assessments:

Anticipate potential issues

Emergency kit required

Contingencies

Audience considerations

Performer considerations

Crew considerations

Backstage space

Health and wellbeing: stress management, anxiety and pressure etc

LO4 Evaluate the backstage work of the production

Review:

Time management – speed of problem solving

Communication methods and effectiveness

Meeting aims and objectives

Areas for development

Health and wellbeing

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Explain the responsibilities of backstage roles and the teamwork involved		D1 Analyse how the backstage crew must work together to ensure a successful production, clearly defining the work of each key role and how they should interact with others
P1 Identify the key roles and responsibilities of backstage crew for each department P2 Explore the interaction and co-operation of backstage crew necessary during a production	M1 Assess how the key roles of each department are required to communicate and work together backstage on a production	
LO2 Evaluate a script defining the responsibilities of a specific role backstage in a production		D2 Analyse a script for a performance, giving a structured account of the backstage requirements for the chosen department, showing co-operation and consideration for other departments backstage
P3 Evaluate a script for issues pertaining to a specific department during the performance P4 Explain the role of the backstage crew for that department during the run of the performance	M2 Evaluate a script for a performance, giving a comprehensive account of the backstage requirements for that performance by the chosen department	
LO3 Anticipate issues pertaining to that role by risk assessment		D3 Analyse anticipated instances which may occur backstage for your department, discussing strategies to help prevent them occurring, and providing thorough risk assessment to cover all eventualities
P5 Describe issues that might occur backstage which would require quick thinking by your department P6 Describe how these issues might be addressed and risk assess as necessary	M3 Discuss events that may occur during the performance which would require action backstage to remedy, providing comprehensive risk assessments to clearly address those issues	
LO4 Evaluate the backstage work of the production		D4 Critically analyse events occurring backstage during the performance, giving clear strategies for improvement in backstage roles for future performances
P7 Explain what happened backstage during the performance P8 Discuss areas for development for future productions	M4 Analyse what happened backstage during the performance, providing a comprehensive account of what might be improved	

Recommended Resources

Textbooks

GRIFFITHS, T. (2001) *Stagecraft: The Complete Guide to Theatrical Practice*. 2nd revised edn. London: Phaidon Press.

KERSHAW, B. (2010) *Research Methods in Theatre and Performance*. Edinburgh: Edinburgh University Press.

PAVIS, P. (2012) *Contemporary Mise en Scène: Staging Theatre Today*. 1st edn. Abingdon: Routledge.

PAVIS, P. (1999) *Dictionary of the Theatre: Terms, Concepts and Analysis*. Toronto: University of Toronto Press.

PEITHAM, S. (2000) *The Stage Directions Guide to Working Back Stage*. London: Heinemann Educational Books.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 21: Production Communication

Unit 29: Crewing

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 55: Management Role.

Unit 23: Lighting Operation

Unit code	H/616/1860
Unit level	4
Credit value	15

Introduction

Lighting has become a vital tool in the performing arts, not only to see the performers and to draw the audience's attention, but to move us in time and place and to enhance the mood. During the performance itself, be that theatre, music or even commercial events, it is the lighting operator that makes it happen in real time by following a plan accurately but being able to respond to changes in a live situation.

This unit aims to introduce students to the skills, techniques and equipment that are used by the lighting operator in a theatre. They will investigate and explore the role and develop the skills required to plan, programme and operate the equipment.

Topics in the unit will look at different types of lighting operation equipment used currently in the industry, ranging from simple memory lighting desks to larger desks with intelligent lighting control, the creation, reading and following of documentation for lighting operation and the skills required to set-up, programme and operate for a live performance.

On successful completion of this unit, students will be able to perform the role of a lighting operator for the set-up and running of a public performance.

Learning Outcomes

By the end of this unit students will be able to:

1. Investigate the skills, equipment and techniques involved in the role of the lighting operator
2. Develop the skills and techniques required to carry out the role of a lighting operator using industry-standard practice
3. Demonstrate the ability to carry out the role of the lighting operator in preparation for performance
4. Perform the role of the lighting operator in a live performance to a professional standard.

Essential Content

LO1 Investigate the skills, equipment and techniques involved in the role of the lighting operator

Investigate the roles, responsibilities and skills of the lighting operator:

Production – attending rehearsals

Fit-up, e.g. setting up the physical equipment, setting up the lighting desk and patching

Rigging and focusing – operating the lighting desk for the focus, reading a focus schedule

Plotting – programming the lighting desk with cues, sub-masters and palettes

Tech and dress run – creating a cue sheet, following audio and visual cues

Performance run – power-up, equipment checks, power-down

Cue sheets, rig, patch and focus plans, manuals, show reports

Health, Safety and wellbeing

Investigate the equipment used by the lighting operator:

Lighting instruments – generic lanterns, intelligent lighting

Associated equipment, e.g. colour scrollers, smoke and haze machines

Power and communication – dimmers, DMX, Art-Net

Lighting consoles – simple theatre memory desk, large multi-cue desks with intelligent lighting functionality

LO2 Develop the skills and techniques required to carry out the role of a lighting operator using industry-standard practice

Be able to use and operate lighting equipment

Setting up:

Power distribution, communication, e.g. DMX, Art-Net

Lighting desks:

Setting up

Patching

Programming and editing (cues, chase, sub-masters, intelligent fixtures, palletes)

Advanced programming functions, e.g. timing, delay, LTP/HTP, tracking, mark cues, effects

Setting up and using a visualiser

Playback:

Responding to stage management

Visual and auditable cues

Manual live operation

Responding to problems

Be able to read and create appropriate documentation:

Rig and focus plans

Focus schedule

Stage management reports

LO3 Demonstrate the ability to carry out the role of the lighting operator in preparation for performance

The fit-up

Setting up

Power distribution

DMX/Art-Net

addressing and patching

Focus:

Responding to the lighting designer

Health and Safety

Plotting

Reading, creating and understanding focus plans and cue sheets:

Programming and editing (cues, chase, sub-masters, intelligent fixtures, palletes)

Advanced programming functions, e.g. timing, delay, LTP/HTP, tracking, mark cues, effects

Responding to the lighting designer and directorial requirements

Tech and dress rehearsals

Responding to cues
Responding to feedback
Making minor alterations during the rehearsals
Taking appropriate notes
Editing cues
Editing cue sheet

LO4 Perform the role of the lighting operator in a live performance to a professional standard

Operate the lighting for a public performance

Load show

Playback:

Communication etiquette
Responding to visual and audio cues
Responding to stage management and front of house

Complex cues:

Intelligent lighting
Mark cues
Chases
Multiple cues
Live manual operations (e.g. Step times using palettes)
Self-cuing
Sequences

Other duties:

E.g. Power-up
Equipment check
Health and Safety
Issue reporting
Emergency maintenance
Problem solving
Power-down

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
L01 Investigate the skills, equipment and techniques involved in the role of the lighting operator		D1 Analyse the role of the lighting operator in relation to responsibilities, skill set and the purpose of the equipment
P1 Describe the role of the lighting operator, detailing their responsibilities at each stage P2 Describe the different equipment which the lighting operator would be expected to use to carry out their role	M1 Explain the skills required by a lighting operator M2 Explore the different equipment which a lighting operator would be expected to use to carry out their role	
L02 Develop the skills and techniques required to carry out the role of a lighting operator using industry-standard practice		D2 Practise the skills required for lighting operation, identifying areas for improvement through an ongoing review of progress
P3 Explore skills required to set up and operate equipment used in lighting operation P4 Explore skills in creating and using documentation used in lighting operation	M3 Develop skills required to set up and operate equipment used in lighting operation accurately M4 Develop skills in creating and using documentation used in lighting operation	
L03 Demonstrate the ability to carry out the role of the lighting operator in preparation for performance		D3 Carry out the role of the lighting operator in preparation for performance to a professional standard, responding quickly to direction and feedback, demonstrating programming and editing of complex cues and the ability to identify and correct issues
P5 Carry out the role of the lighting operator during the fit-up P6 Carry out the programming of a lighting console for a performance, creating basic cues and timings	M5 Carry out the role of the lighting operator during the fit-up, accurately and independently M6 Carry out the programming of a lighting console for a performance, demonstrating an accurate response to the lighting design and director	

Pass	Merit	Distinction
L04 Perform the role of the lighting operator in a live performance to a professional standard		D4 Perform the role of the lighting operator in performance and surrounding duties to a professional standard, producing a report critically evaluating performance with justified conclusions
P7 Perform the role of a lighting operator in public performance, independently responding to cues and carrying out additional responsibilities accurately P8 Review own performance, identifying areas of strength and areas to improve	M4 Perform the role of lighting operator in a public performance, responding to a range of cues, including complex cues and self-cuing, and carrying out and recording all other duties independently M8 Analyse own performance, identifying areas of strength and areas to improve	

Recommended Resources

Textbooks

- COLEMAN, P. (2003) *Basics: A Beginner's Guide to Stage Lighting*. Cambridge: Entertainment Technology Press.
- FRASER, N. (2007) *The Handbook of Stage Lighting*. Marlborough: The Crowood Press.
- MORT, S. (2011) *Stage Lighting – The Technicians Guide: An On-the-job Reference Tool*. London: Methuen Drama.
- REID, F. (2001) *Lighting the Stage: A Lighting Designer's Reflections*. Cambridge: Entertainment Technology Press.
- REID, F. (2002) *The Stage Lighting Handbook*. New York: Routledge.
- SHELLEY, S.L. (2013) *A Practical Guide to Stage Lighting*. 3rd edn. Massachusetts: Focal Press.
- WALTERS, G. (2001) *Stage Lighting: Step-by-Step: The Complete Guide on Setting the Stage with Light to Get Dramatic Results*. New York: Betterway Books.

Websites

www.avolites.com	Avolites Lighting console manufacturer General reference
www.etcconnect.com	ETC Homepage General reference
www.malighting.com	MA Lighting Lighting console manufacturer General reference
www.strandlighting.com	Strand Lighting Lighting console manufacturer General reference
www.youtube.com	YouTube – Creative Choices <i>Lighting Operations Manager, National Theatre</i> Video
www.youtube.com	YouTube – Lyric Opera of Chicago On the magic of theatrical lighting Video

www.youtube.com

YouTube – Royal Opera House
*The Art of Theatre Lighting – War Horse for The
National Theatre*
Video

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 21: Production Communication

Unit 22: Stagecraft

Unit 24: Sound Operation.

Unit 24: Sound Operation

Unit code	R/616/1861
Unit level	4
Credit value	15

Introduction

Sound and technical operations are a fundamental and integral part of today's performing arts. Working as part of a wider technical team, the sound operator helps to realise the overall sound design for a live production. The role requires a diverse range of skills from sound theory and acoustics to technical ability and an understanding of today's diverse performing arts sector.

The aim of this unit is to introduce students to the fundamental aspects of performance sound through hands-on technical experience and training. The skills and knowledge covered will provide a basis and point of reference for practical live sound operation in a range of performance scenarios.

Topics included in this unit cover a range of core concepts, to include sound theory, acoustics, sound equipment and specifications, sound reinforcement concepts, venue technical specifications, front of house (FOH) and stage/pit monitor mixing, Health and Safety, and working as part of a technical team. In addition, students will assess their work in the light of current industry practice.

On successful completion of this unit, students will be able plan and manage the sound specifications and 'on the night' realisation of a live performance event, including rigging and sound checking, FOH and monitor mixing, and managing live and pre-recorded musical cues and special effects (SFX).

Learning Outcomes

By the end of this unit students will be able to:

1. Assess the technical and acoustic factors of a performance venue
2. Produce a technical plan for a live performance
3. Undertake the sound operation of a live performance
4. Review the sound operation undertaken, identifying strengths and areas for development.

Essential Content

LO1 Assess the technical and acoustic factors of a performance venue

Types of performance space to include:

Theatres

Concert halls

Venues

Dance studios

Public spaces

Open-air venues

Sound theory:

Principles of sounds – frequency, wavelength, phase, amplitude, and harmonic content

Sound propagation – transmission, reflection, absorption, and directivity

Acoustic factors and mitigations:

Reverberation

Absorption

Room response

Resonance

Screens, curtains, equalisation, and variable acoustics

Sound reinforcement:

Microphones/DI – types, specifications, performance, usage and placement

FOH systems and stage/pit monitoring – mixing consoles, amplification, speaker arrays, IEMs, equalisation, dynamic range processing, time-based effects

Cables and connections

Noise levels – venue licensing considerations and public health

Playback and recording equipment

Accessibility

LO2 Produce a technical plan for a live performance

Technical planning:

Nature of performance space and acoustic considerations

Nature of performance and performer/audience factors, e.g. dance, spoken word, immersive theatre, music, stage and audience positioning, etc.

Sound reinforcement requirements (in reference to the considerations above)

Placement and practicalities

Health and Safety considerations

Budgeting and costs

LO3 Undertake the sound operation of a live performance

Set-up and get-in:

Set-up and sound check for a live performance – FOH, stage/pit monitoring

Performance sound operation:

FOH MIX – effective balance and correct gain structuring throughout the system

MONS MIX – effective balance and correct gain structuring throughout the system stage/pit monitoring, IEMs (in-ear monitoring)

Avoidance of distortion and feedback

Effective referencing and metering

Music and SFX cues:

Use of pre-recorded and live sound and music cues

Working with a 'prompt book/calling script'

Professionalism, communication, and team working skills:

Communication with performers and other venue and technical staff

Communication with the Stage Manager/stage management team (DSM/ASM)

Health, safety and wellbeing

LO4 Review the sound operation undertaken, identifying strengths and areas for development

Critical analysis of work throughout the performance, informed through tutor and peer feedback and evaluation

Organisations

Key contacts

Impact of online activities through social media and technology skills required

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Assess the technical and acoustic factors of a performance venue		D1 Evaluate the technical and acoustic factors of a performance venue in relation to a specific live performance, to include reverberation time, room size, absorption, stage layout and performance specific considerations, microphone types and placement, FOH and stage/pit monitoring and sound levels in relation to the technical specification
P1 Assess the acoustic factors of a performance venue P2 Discuss the technical specifications of a performance venue in relation to the nature of the performance and acoustic factors	M1 Identify key acoustic factors, to include reverberation time, room size and absorption M2 Identify key technical specifications, to include microphone types and placement, FOH and stage/pit monitoring	
LO2 Produce a technical plan for a live performance		D2 Evaluate the technical plan, reflecting on acoustic considerations, technical considerations, performance-specific elements, Health and Safety, audience experience and expectations and current industry practice
P3 Produce a technical plan for a live performance P4 Discuss Health and Safety considerations in relation to crew, performers and the members of the public	M3 Review relevant acoustic factors, specifying correction and mitigation where appropriate M4 Justify technical decisions based on the nature of the performance space and intended performance parameters	

Pass		Merit	Distinction
L03 Undertake the sound operation of a live performance			D3 Stage and manage the sound operation of a live performance professionally, ensuring correct gain structure throughout, avoiding unwanted distortion and feedback and maintaining a safe environment for all parties
P5 Undertake the sound operation of a live performance		M5 Apply appropriate performance space analysis and justify the setup of the equipment in the performance environment	
P6 Consider the Health and Safety of the crew, performers and audience throughout		M6 Apply appropriate sound processing techniques to enhance tonal, dynamic and spatial qualities, to include dynamic processing, equalisation, pan and stereo positioning	
L04 Review the sound operation undertaken, identifying strengths and areas for development			D4 Evaluate the sound operation undertaken, using feedback from the audience and external stakeholders
P7 Review the sound operation undertaken		M7 Assess the sound operation undertaken, using feedback from other stage and technical crew	
P8 Use tutor and peer feedback to identify strengths and areas for development			

Recommended Resources

Textbooks

BALLOU, G. (2008) *Handbook for Sound Engineers*. 4th edn. Massachusetts: Focal Press.

EVEREST, F.A. and POHLMANN, K. (2009) *Master Handbook of Acoustics*. 5th edn. London: McGraw-Hill.

GIBSON, W. (2011) *The Ultimate Live Sound Operator's Handbook*. 2nd edn. Wisconsin: Hal Leonard Books.

SWALLOW, D. (2011) *Live Audio: The Art of Mixing a Show*. Massachusetts: Focal Press.

WHITE, P. (2015) *The SOS Guide to Live Sound*. Massachusetts: Focal Press.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 21: Production Communication

Unit 22: Stagecraft.

Unit 25: Special FX

Unit code	T/616/1863
Unit level	4
Credit value	15

Introduction

Special effects, or 'Special FX', create illusions which can play a large part in audience enthrallment, often providing spectacular visual parts of a production to make the audience gasp in amazement, or providing unanticipated shocks which can make an audience gasp in horror or fear. Special effects in the creative industries cover a vast range of options as new technology provides new possibilities.

The options can range from areas such as prosthetics or costume parts on performers to puppetry and animatronics, animated props, fake snow or fog, pyrotechnics, and lighting and sound effects. Each of these areas of effects has their own range of possibilities, tempered by the requirements of the specific production, the budget and also the Health and Safety considerations – which are a very important part of special FX. This unit also covers a wide range of special effects required to create specific illusions in productions. Every special effect must take into consideration, not only the impact on the audience, but also on the production and the performers.

This unit is designed to allow students to investigate special effects and all of the Health and Safety aspects arising from using those effects live onstage. Students will then undertake a role in providing special effects and evaluate the success of the effects produced.

By the end of this unit students will be able to create risk assessed special effects.

Learning Outcomes

By the end of this unit students will be able to:

1. Explain the range of special effects available for live productions, detailing the associated risks
2. Interpret a director's brief and script for a live production which requires special effects risk assessing as appropriate
3. Realise the plan for special effects in the production
4. Evaluate the success of the plan for special effects in the production.

Essential Content

LO1 **Explain the range of special effects available for live productions, detailing the associated risks**

Research Special FX companies and technologies:

Examine differing effects for each department in a production

Effects on audience

Effects on the production

Effects on performers

Dangers of effects

Risks of effects

Health and Safety legislation for effects

LO2 **Interpret a director's brief and script for a live production which requires special effects, risk assessing as appropriate**

The script/the director's brief:

Budget

The venue

Type of production

Desired effect on stage

Desired impact on audience

Potential effects available

Potential risks

Type of effects to be used

Dangers

Health and Safety

Current legislation

Communication with wider production team of effects

Co-operation with wider production team

Risk assessment for special effects team, venue, performers, production team, audience

LO3 Realise the plan for special effects in the production

Undertake a special effects role in a live performance

LO4 Evaluate the success of the plan for special effects in the production

Review:

Time management skills

Aims and objectives

Communication methods and techniques

Appropriateness of technical methods and skills

Audience interaction

Areas for future development

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Explain the range of special effects available for live productions, detailing the associated risks			D1 Analyse the range of special effects available for live production, giving perceptive examples and a critical and comprehensive analysis of the associated risks
P1 Explain a range of special effects that are available for use in live productions		M1 Explore the range of special effects available for live production, giving considered examples and accurate analysis of the associated risks	
P2 Explain the risks associated with the range of special effects discussed			
L02 Interpret a director's brief and script for a live production which requires special effects, risk assessing as appropriate			D2 Evaluate differing ways of producing special effects safely in relation to the director's brief and the script
P3 Interpret a director's brief for the creation of special effects for a live performance		M2 Explain how specific special effects will work safely on a live production in relation to the director's brief and the script	
P4 Discuss how special effects will be safely used in conjunction with the script			
L03 Realise the plan for special effects in the production			D3 Realise a comprehensive and successful range of special effects for a production
P5 Realise appropriate special effects for the live production		M3 Realise competent special effects for a production	
L04 Evaluate the success of the plan for special effects in the production			D4 Critically evaluate the special effects, suggesting further skilful improvements
P6 Evaluate the success of the special effects for the production using competent reasoning		M4 Evaluate the success of the special effects, using cohesive reasoning and suggesting improvements	

Recommended Resources

Textbooks

- COLEMAN, P. (2005) *Basics – A Beginner's Guide to Special Effects*. Cambridge: Entertainment Technology Press.
- DEBRECENI, T. (2013) *Special Makeup Effects for Stage and Screen: Making and Applying Prosthetics*. 2nd edn. Massachusetts: Focal Press.
- FAILES, I. (2015) *Masters of FX*. Lewes: Ilex Press.
- RICKETT, R. (2000) *Special Effects: The History and Technique*. London: Virgin Books.
- SUTHERLAND-COHEN, R. (2017) *Introduction to Production: Creating Theatre Onstage, Backstage, & Offstage*. 1st edn. Massachusetts: Focal Press.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 21: Production Communication

Unit 22: Stagecraft.

Unit 26: Scenic Construction

Unit code	F/616/1865
Unit level	4
Credit value	15

Introduction

The role of the scenic constructor is to make a set from designs produced by the set designer. The constructor must be able to interpret designs from plans and models, and communicate any potential issues with the set to the designer. The constructor must work with the designer's ideas and be able to provide a set which is true to the design but also viable for the production and the performer in the production. It must also work with any constraint of the production space.

Health and Safety is a vital part of the scenic construction activity as the work often involves the use of hand tools, power tools and electricity in order to make and join the differing parts of the set. The scenic constructor must be aware of all current legislation for any Health and Safety aspects in the construction of the set, and risk assess any potential issues before commencing the construction.

The construction of a set is often a team effort which involves communicating with the designer, the director, the wider construction team and the production manager to ensure that a set is completed to a specific deadline which is often very short. The scenic constructor must take into consideration the timescale when planning the construction of the set. Successful communication ensures that the set when finished is fit for purpose for all departments, including the performers and the behind the scenes workers.

At the end of this unit, students will be able to work safely from designs to create a viable set for a production.

Learning Outcomes

By the end of this unit students will be able to:

1. Interpret designs for a production
2. Produce a set from the interpretation of those designs
3. Demonstrate Health and Safety risk assessment
4. Evaluate the success of the set within a live production.

Essential Content

LO1 Interpret designs for a production

Checking and discussion of drawings/models

Scaling of diagrams, models, drawings

Consideration of performance space

Industry-specific terminology

Producing working drawings

Liaison with designer and wider production team

Technology considerations – projections, etc

Budget

Planning of timescale

Delegation of work

Communication of deadlines

LO2 Produce a set from the interpretation of those designs

Initial planning

Selecting appropriate materials, e.g. timber, sheet materials, rope, acrylic, plastic, fabric

Selecting appropriate tools

Selecting appropriate fixings

Selecting appropriate construction techniques

Selecting appropriate joining techniques

Communication with team

Communication with designer

Time management

LO3 **Demonstrate Health and Safety risk assessment**

Hazard:

Tools, power supply, chemicals

Health and Safety legislation

Tools and chemicals used

Fire safety

Safe working

Risk assessment paperwork

LO4 **Evaluate the success of the set within a live production**

Practicalities of the set

Durability of the set

Use of the set by performers

Use of the set by the production team

Backstage space usage

Audience and user feedback

Improvements for future

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Interpret designs for a production		D1 Interpret designs for a production using insightful suggestions which articulate in depth the impact of the set on the wider production team and the performers
P1 Interpret designs for a production, suggesting sound methods for construction P2 Discuss the impact of the set on the wider production team and performers	M1 Interpret designs for a production, suggesting reasoned methods for construction which wholly consider the impact of the set on the wider production team and the performers	
LO2 Produce a set from the interpretation of those designs		D2 Construct a set which fully meets the requirements of the production, considers all aspects of that production, and demonstrates a sophisticated use of skills
P3 Construct a set which appropriately meets the requirements of the production P4 Use construction techniques which show a competent ability	M2 Construct a set which effectively meets the requirements of the production and shows confident use of a range of skills	
LO3 Demonstrate Health and Safety risk assessment		D3 Demonstrate abundance of Health and Safety legislation, and produce a set of authoritative risk assessments which are accurate and consistent and pertain to all aspects of the set construction
P5 Demonstrate an appropriate awareness of current Health and Safety legislation relating to equipment used in the build of the set P6 Produce a set of risk assessments for Health and Safety requirements of the build	M3 Demonstrate a sound awareness of Health and Safety legislation, producing a cohesive set of risk assessments which relate to all aspects of the set build	
LO4 Evaluate the success of the set within a live production		D4 Critically analyse the impact of the set on the performers and the production team, providing perceptive examples and an in-depth discussion of the strengths and weaknesses
P7 Evaluate the impact of the set on the performers, providing coherent examples P8 Evaluate the impact of the set on the other production departments, providing relevant examples	M4 Evaluate the impact of the set on the performers and the production team, providing pertinent examples and discussing strengths and weaknesses	

Recommended Resources

Textbooks

BLAIKIE, T. (2002) *Scenic Art and Construction: A Practical Guide*. Marlborough: The Crowood Press Ltd.

CRABTREE, S. (2011) *Scenic Art for the Theatre*. 3rd edn. Massachusetts: Focal Press.

HOWARD, P. (2009) *What is Scenography?* (Theatre Concepts). 2nd edn. Abingdon: Routledge.

MCKINNEY, J. (2009) *The Cambridge Introduction to Scenography*. Cambridge: Cambridge University Press.

THORNE, G. (2010) *Technical Drawing for Stage Design*. Marlborough: The Crowood Press Ltd.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 21: Production Communication

Unit 22: Stagecraft

Unit 29: Crewing

Unit 32: Creative Research Project

Unit 54: Production Design

Unit 55: Management Role

Unit 58: Set Design.

Unit 27: Costume Construction

Unit code	J/616/1866
Unit level	4
Credit value	15

Introduction

There are multiple visual areas that require bespoke, character costumes such as the theatre, film, TV and the music industry, dance and performing arts. Historical, contemporary and thematic research, sourcing, and developing a character creates a practical opportunity to develop and produce garments for both real and fictional characters.

Costume construction consists of understanding and developing the skills required to pursue a successful career within the industry. It also introduces the management and care of a garment, including wear and tear, flexibility, whether it is fit for purpose, and Health and Safety. To create a pattern requires an understanding of construction. Additionally, adapting a garment through recycling and salvaging fabrics and cloths requires innovation and material experimentation. The finished garments produced will need to be durable enough to withstand all performances.

This unit will allow students to construct and create costumes using a variety of techniques and processes with a view to bring to life specific characters allocated through a production or themed brief. They should be able to produce a costume fit for purpose in relation to a set brief.

By the end of this unit, students will have developed a range of generic transferable techniques which will enable them to be innovative and adaptable with costume construction and respond effectively to the demands of employment within a costume role.

Learning Outcomes

By the end of this unit students will be able to:

1. Explore a range of methods for costume construction
2. Produce patterns for costumes to a set brief
3. Construct costume/s to a set brief using a wide range of construction methods
4. Analyse methods of construction for character costume.

Essential Content

LO1 Explore a range of methods for costume construction

Interpret:

Concept

Text

Characters

Vision

Identify:

Sourcing

Hiring

Experiment through:

Cutting

Sewing techniques

Machine and hand sewing

Sampling

Dyeing

Distressing

Embroidery and embellishing

Material types

Adaptation of garments

LO2 Produce patterns for costumes to a set brief

Source:

Commercial

Prepare twarls, if required

Plan components of garments

Use blocks, if required

Adaptations of clothes sourced:

Log changes and adaptations

Identify constraints

Consider alternatives and log:

Cleaning

Pattern drafts

Storage

Material selection g swatches

Securing

Collars and cuffs

Fastenings

LO3 Construct costume/s to a set brief using a wide range of construction methods

Part or full constructions:

Sewing

Cutting

Weaving

Fastenings

Seam finishes

Hems

Trims

Printing

Yoke pattern

Sleeves

Skirts bodice pattern

Trousers

Fitting

Application and finishing

LO4 **Analyse methods of construction for character costume**

Logging:

Size conventions, e.g. Europe, U.S.

Fabric Health and Safety

Durability

Fragility

Adaptations

Hair and wig requirements

Cleaning and maintenance

Cast

Accessories

Evaluate

Suitability

Fit for performance

Reliability

Maintenance

Identify specified silhouette for a given body shape

Locate and select appropriate sources related to specific body shape

Fit a costume to be used in performance

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Explore a range of methods for costume construction		D1 Analyse a diverse range of techniques and processes that effectively communicate intentions
P1 Explore techniques and processes for costume production including Health and Safety procedures P2 Discuss communication of character through costume construction	M1 Compare a range of techniques and processes used to construct costumes	
LO2 Produce patterns for costumes to a set brief		
P3 Justify a selection of materials and construction methods to meet a set design brief P4 Produce patterns for costume construction to meet a set brief	M2 Explore how materials and construction methods effectively meet set brief intentions	D2 Produce costume patterns that demonstrate technical skills and clear understanding of characterisation
LO3 Construct costume/s to a set brief using a wide range of construction methods		
P5 Demonstrate effective material selection working to a set brief P6 Demonstrate a wide range of costume construction techniques working to a set brief P7 Demonstrate adherence to appropriate Health and Safety policies in costume creation	M3 Create costumes that demonstrate a clear understanding of characterisation appropriate to set brief	
LO4 Analyse methods of construction for character costume		L03 and L04 Analyse a diverse range of techniques and methods and their effectiveness in communicating characterisation
P8 Analyse effectiveness of costume construction processes used	M4 Explore areas for future skills development based on analysis	

Recommended Resources

Textbooks

ARNOLD, J. (1973) *A Handbook of Costume*. Basingstoke: MacMillan.

ARNOLD, J. (1985) *Patterns of Fashion: The Cut and Construction of Clothes for Men and Women c1560-1620*. Basingstoke: Macmillan.

ASHELFORD, J. (1983) *A Visual History of Costume: The Sixteenth Century*. London: Batsford.

BROOKE, I. (1963) *Western European Costume: Thirteenth to Seventeenth Century and Its Relation to the Theatre*. 2nd edn. Edinburgh: George G Harrap and Co. Theatre Arts Books.

HILL, M.H.B. and PETER, A. (1967) *The Evolution of Fashion: Pattern and Cut from 1066 to 1930*. London: Batsford.

LISTER, M. (1972) *Costumes of Everyday Life: An Illustrated History of Working Clothes*. London: Barrie & Jenkins.

PAYNE, B. (1965) *History of Costume: From Ancient Egyptians to the Twentieth Century*. New York: Harper & Row.

WAUGH, N. (1964) *The Cut of Men's Clothes: 1600-1900*. London: Faber & Faber.

WAUGH, N. (1968) *The Cut of Women's Clothes 1600-1930*. London: Faber.

WAUGH, N. (1970) *Corsets and Crinolines*. London: Routledge.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 21: Production Communication

Unit 22: Stagecraft.

Unit 28: Hair and Make-up Application

Unit code	R/616/1868
Unit level	4
Credit value	15

Introduction

This unit is designed to help learners to understand the requirements of the role and hair and makeup artist in a live production, producing the necessary paperwork and evaluating the success of the role.

The hair and make-up department in a production work closely with the costume and set departments to determine the look of the characters for the chosen text. Hair and make-up application is not only an artistic skill, but it also requires expertise in a range of specialist technical skills and a full knowledge of health and safety issues pertaining to hair and skin sensitivities and allergies. Make-up and hair artists must be able to interpret the designs for the production and then understand how to use a range of techniques to achieve the desired effects required for successful characterisation. The make-up and hair applicator must be able to understand human anatomy and how to change the shapes of facial features and to apply imitation hair to achieve desired effects. These effects must be fully planned and documented so that the exact same look can be achieved every night of a performance. The make-up and hair applied must also be resilient enough in order to stay in place for the full length of the performance.

The hair and make-up department must have excellent communication skills, including diplomacy and sensitivity in working with actors.

By the end of this unit, students will be able to undertake a role as a hair and make-up artist for a live production.

Learning Outcomes

By the end of this unit students will be able to:

1. Produce plans to realise the make-up and hair designs for a live production
2. Produce risk assessments for make-up and hair techniques used on the performers in the production
3. Undertake a role as a make-up/hair artist in a live production
4. Analyse the success of the hair and make-up for a live production.

Essential Content

LO1 **Produce plans to realise the make-up and hair designs for a live production**

Techniques

Applications

Materials – make up, hair styling

Costings

Timings

Performer's considerations

LO2 **Produce risk assessments for make-up and hair techniques used on the performers in a production**

Risk assessments:

Health and Safety in the workplace

Health and Safety of hair stylists

Health and Safety of make-up artists

Health and Safety of performers

Make-up product analysis

Hair product analysis

Use of sprays

Cleansers

Allergies

Wigs/hairpieces

Applicators

Equipment

Contingency

Precautions

LO3 Undertake a role as a make-up/hair artist on a live production

Personal management

Set up of kit

Pre-preparation management

Performance management

Backstage plans

Contingency

Post-performance

LO4 Analyse the success of the hair and make-up for a live production

Reflection on preparations

Analysis of role

Backstage etiquette

Reflection on techniques

Audience feedback

Performer feedback

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Produce plans to realise the makeup and hair designs for a live production		D1 Critically analyse a set of hair and make-up designs for a live production to provide in-depth plans for the application processes and techniques
P1 Produce working plans from designs for the make-up in a live performance P2 Produce working plans from designs for the hair requirements in a live production	M1 Analyse a set of hair and make-up designs for a live production to provide considered working plans with detailed application processes and techniques	
LO2 Produce risk assessments for make-up and hair techniques used on the performers in a production		D2 Critically analyse hair and make-up designs to provide in-depth risk assessments for performers and hair and make-up artists
P3 Produce appropriate risk assessments for make-up techniques used on the live performance P4 Produce appropriate risk assessments for hair styling techniques used on the live performance	M2 Analyse hair and make-up plans to provide thorough risk assessments for performers and hair and make-up artists	
LO3 Undertake a role as a make-up/hair artist in a live production		D3 Realise plans and risk-assessed techniques to skilfully and confidently undertake a role as a hair artist on a live production
P5 Realise plans and risk-assessed techniques to undertake a role as a make-up artist on a live production P6 Realise plans and risk-assessed techniques to undertake a role as a hair artist on a live production	M3 Realise plans and risk-assessed techniques to effectively undertake a role as a hair artist on a live production	
LO4 Analyse the success of the hair and make-up for a live production		D4 Critically analyse the success of the make-up application and hair styling on the live production with in-depth inclusion of peer and audience feedback
P7 Analyse the success of the make-up application on the live production P8 Analyse the success of the hair styling on the live production	M4 Analyse the success of the make-up application and hair styling on the live production with inclusion of peer and audience feedback	

Recommended Resources

Textbooks

- CONWAY, J. (2004) *Make-up Artistry for Professional Qualifications*. London: Heinemann.
- CORSON, R. and GLAVAN, J. (2001) *Stage Make-up*. Boston: Allyn and Bacon.
- CORSON, R. (2003) *Fashions in Makeup: From Ancient to Modern Times*. Revised Edn. London: Peter Owen.
- DELAMAR, P. (2003) *The Complete Make-up Artist: Working in Film, Fashion, Television and Theatre*. 2nd edn. Stamford: Thomson Learning.
- KEHOE, V. (1995) *The Technique of the Professional Make-up Artist*. 3rd edn. Massachusetts: Focal Press.

Links

This unit links to the following related units:

- Unit 1: The Performing Arts Industry*
- Unit 2: Professional Development*
- Unit 21: Production Communication*
- Unit 22: Stagecraft*
- Unit 32: Creative Research Project*
- Unit 33: Working in the Performing Arts Industry*
- Unit 54: Production Design*
- Unit 55: Management Role*
- Unit 61: Hair and Make-up Design.*

Unit 29: Crewing

Unit code	L/616/1870
Unit level	4
Credit value	15

Introduction

Before the actors on a show can start their performance, there is a set of backstage professionals who work to short deadlines and to strict Health and Safety guidelines to ensure that the stage at the venue is correctly set up and ready for use. This team is called the crew, and can include those working on the construction of the set, the rigging of lighting and the cabling and setting up PA systems for the required sound.

Despite being from different departments, it is essential that the backstage crew work seamlessly together as a team so that the work can be completed correctly, efficiently and often to a very tight deadline. This teamwork is then carried on to the actual performance where the crew will work backstage during the live production, ensuring that all technical requirements, such as scene changes, lighting changes and sound effects, are well co-ordinated and effected at the correct times. The crew are often the unsung heroes of a production, literally working unseen 'behind the scenes' to make sure that the show is an experience that the audience will enjoy. Backstage crew are often the unsung heroes of theatrical work – working long hours and being in the theatre long after the performers have gone home.

This unit is designed to give students the opportunity to work backstage on a live production, having undertaken a considered investigation and research of each role beforehand.

At the end of this unit, students will have a wide understanding of the full range of roles and responsibilities pertaining to backstage crew in a live production.

Learning Outcomes

By the end of this unit students will be able to:

1. Explain the roles and responsibilities associated with crewing for a live production
2. Detail the crewing required for a specific live production, risk assessing as necessary
3. Undertake a stage crew role for a live production
4. Analyse the skills and etiquette required backstage for the live production.

Essential Content

LO1 Explain the roles and responsibilities associated with crewing for a live production

Roles and responsibilities:

Stagehand

Follow spot operator

Dresser

Mic wrangler

Flyman

Call boy

Prop running

Following cues/directions:

Pre-production duties for specific roles

Duties during performance for specific roles

Organisation

Communication between crew members before and during performance

Likely tasks:

Taking responsibility for setting up start of show and re-setting before each performance

Following and listening out for cues

Carrying out assigned tasks or actions on cue

Deconstructing and dismantling items as part of striking the set

Taking part in the packing-up process

Taking note of the sequencing of activities

Working as part of a team to load

Dispose

Transport and/or return items and equipment

LO2 Detail the crewing required for a specific live production risk assessing as necessary

Safe working practices:

Handling equipment

Materials and substances

Lifting and manual handling

Safe use of power tools

Hazard identification

Reduction and assessment

Use of access equipment and working at height

Awareness of others and communicating instructions for others to 'stand clear'

Safe use of stage equipment

Awareness of fire regulations and use of flameproof materials

Documentation

Carrying out risk assessments

Recording safety checks and instructions to others

Adequate labelling and marking out to avoid hazards

Inspection reports

LO3 Undertake a stage crew role for a live production

Familiarity with backstage terminology:

Geography of backstage

E.g. Wings

Upstage

Downstage

Stage right

Stage left

Prompt corner

Opposite prompt (OP) side

Cyclorama

Green room
Fly floor
Trap door
Orchestra pit
Scene dock

Stage equipment:

E.g. Flats
Braces
Stage weights
Trucks
Rostra
Fly lines
Rigging
Curtain tracks
Drapes
Gaffer tape
Hook and eyes

Carry out a role:

Responding to instructions from stage manager/production manager
Understanding the tasks required as a member of the stage crew
Following plans
Drawings
Instruction sheets to erect and position items of scenery

Roles include:

Organising and assembling scenic elements
Organising the props table
Positioning and setting up equipment that will be used in the show
E.g. Follow spot
Smoke machine
Remote-controlled scenic devices
Backstage communication system

LO4 Analyse the skills and etiquette required backstage for the live production

Recognising different skills required

How these were applied and developed

Carrying out a personal skills audit, e.g. carpentry skills, craft skills, welding and fabrication skills, physical abilities

Assessing personal capabilities in relation to tasks, e.g. ability to lift a scenic element according to its weight compared with pushing a scenic element on wheels

Reading plans and following instructions in order to position pre-fabricated elements correctly

Familiarisation with equipment to determine the operation procedure

Evaluating how effectively the stage crew worked as a team during the whole process

Identifying those aspects of the stage crew's performance during each run of the show that worked as planned and those that need improvement

Recognising and improving communication between members of the stage crew, particularly using talkback

Health, safety and wellbeing

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Explain the roles and responsibilities associated with crewing for a live production		D1 Critically analyse the roles and responsibilities of a full backstage crew, giving in-depth perceptive explanations
P1 Explain the roles for a backstage crew in a live production P2 Explain the responsibilities of each role for a backstage crew in a live production	M1 Analyse the roles and responsibilities of a full backstage crew with cohesive explanations	
LO2 Detail the crewing required for a specific live production, risk assessing as necessary		D2 Critically analyse the crewing required for a specific production with full reference to the director's brief and vision and in-depth risk assessment paperwork
P3 Detail the crewing required for a specific live production P4 Explain the specific responsibilities for a backstage crew in the live production, risk assessing as required	M2 Analyse the crewing required for a specific production with full reference to the director's brief and vision and detailing all risk assessments required	
LO3 Undertake a stage crew role for a live production		D3 Undertake a role as a backstage crew member demonstrating accomplished technical skills and dynamic personal management skills
P5 Undertake a role as a backstage crew member demonstrating appropriate skills	M3 Undertake a role as a backstage crew member demonstrating assured technical and personal management skills	
LO4 Analyse the skills and etiquette required backstage for the live production		D4 Critically analyse the success of the backstage role, perceptively detailing the development of skills and giving in-depth analysis of any improvements required
P6 Explain the skills needed for the backstage role, reflecting on own performance P7 Explain how your backstage etiquette could be improved and developed	M4 Analyse the success of the backstage role, detailing the development of skills and any improvements required	

Recommended Resources

Textbooks

FITT, B. (1999) *A-Z of Lighting Terms*. Massachusetts: Focal Press.

FITT, B. and THORNLEY, J. (2001) *Lighting Technology: A Guide for the Entertainment Industry Paperback*. Massachusetts: Focal Press.

FITT, B. and THORNLEY, J. (1992) *The Control of Light*. Massachusetts: Focal Press.

HUNTINGTON, J. (2007) *Control Systems for Live Entertainment*. Massachusetts: Focal Press.

KAYE, D. and LEBRECHT, J. (2009) *Sound and Music for the Theatre: The Art and Technique of Design*. Massachusetts: Focal Press.

PALMER, S. (2000) *Essential Guide to Stage Management: Lighting and Sound. (Essential Guides to the Performing Arts)*. London: Hodder Arnold.

REID, F. (2002) *The Stage Lighting Handbook*. Abingdon: Routledge.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 21: Production Communication

Unit 22: Stagecraft

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 54: Production Design

Unit 55: Management Role

Unit 59: Stage Management.

Unit 30: Fashion and Fashion Editorial Hair and Makeup

Unit code	J/617/1782
Unit level	4
Credit value	15

Introduction

The Fashion industry is an ever evolving, fast paced and highly competitive field. Makeup artists and hair stylists working within the Fashion and Fashion Editorial industry have to be innovative, creative and able to work under very tight time scales in a highly pressured environment. It is essential that makeup artists and hair stylists keep up to date with current trends which includes keeping up to date with the political and social environment which has always had a significant impact in the fashion world.

There are a variety of fashion and fashion editorial projects that hair and makeup artists must be experienced in and each have their own requirements. Magazines and runway shows, for example, will have their own style and artistic interpretation of what fashion is. As a makeup artist and/or hairstylist in this field, you have to demonstrate your own artistic ability whilst ensuring that you are working to the brief set by the designers and directors that have employed you.

Through this unit, students will develop Fashion and Fashion editorial hair and/or makeup designing abilities whilst developing the technical skills required to work within a diverse variety of contexts to industry standards. Students will also develop their team working skills whilst exploring the need to be flexible, adaptable and perform under intense pressure.

Learning Outcomes

By the end of this unit students will be able to:

1. Explore the historical development of hair and/or makeup styling in the Fashion and Fashion editorial industry
2. Demonstrate Fashion and Fashion editorial hair and/or makeup techniques
3. Undertake a role in a Fashion or Fashion Editorial Project working to a set brief
4. Analyse the strengths of the project in meeting the requirements of the brief and areas for future development.

Essential content

LO1 Explore the historical development of hair and/or makeup styling in the Fashion and Fashion editorial industry

Fashion and fashion Editorial Industry:

Social

Cultural

Political

Economic factors.

Roles:

Designers

Editors

Models

Photographers

Stylists

Fashion icons.

Editorials:

Types and formats

Print and digital

Impact of covers and spreads.

Catwalks:

Social

Cultural and political influences and trends – current and historic.

Current trends and influences:

Technology

Social

Cultural

Political

Economic factors

Diversity.

LO2 **Demonstrate Fashion and Fashion editorial hair and/or makeup techniques**

Preparation:

Working to a brief

Creating designs

Planning process

Drawings

References

Charts

Working in a team

Timescales

Originality

Exploring ideas.

Health and safety:

Regulations

Policies and procedures that must be adhered to

Relevant to workplace environment and resources used.

Fashion and Fashion Editorial Hair:

Industry standard tools

Equipment and products

Hair preparation

Dressing

Styling and finishing techniques

Preparation and application of hair pieces.

Fashion and Fashion Editorial Makeup:

Industry standard tools

Equipment and products

Skin preparation (body and face) skin aftercare

Techniques for a wide and diverse range of environments.

Portfolio building:

Types of portfolio – digital or print – drawings and sketches

Reference documentation

Photographic images

Research materials

Portfolio requirements for employers.

LO3 Undertake a role in a Fashion or Fashion Editorial Project working to a set brief

Working to a brief:

Deadlines

time management

interpreting briefs.

Event type:

Photo shoot

Runway event

locations

lighting

health and safety policies and procedures.

Resources:

Kit

Model selection

Preparation

charts

Designs

Reference material.

Team Work:

Communication skills
Working under pressure
Working within a creative team
Confidence and assurity
Time management.

LO4 Analyse the strengths of the project in meeting the requirements of the brief and areas for future development

Working to a brief:

Meeting outcomes and expectations
Meeting deadlines
Time management.

Planning process:

Effectiveness of planning
Research
Design process
Originality.

Technical Skills:

Effectiveness and appropriateness of range of techniques, styles, tools and kit used.

Personal skills:

Communication skills
Team working skills
Time management
Confidence
Organisation
Independent skills.

Feedback:

Tutor

Peer

Audience

Industry specialists where possible.

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Explore the historical development of hair and/or makeup styling in the Fashion and Fashion editorial industry		M1 Explore a wide and diverse range of publications and their influence on styling trends	D1 Analyse how social and political factors influence the fashion and fashion editorial industry
P1 Explore the development of hair and/or make up styling in the Fashion and Fashion editorial industry	P2 Investigate the social impact of editorial covers		
L02 Demonstrate Fashion and Fashion editorial hair and/or makeup techniques		M2 Demonstrate how a wide and diverse range of hair and/or makeup techniques can be used to communicate artistic intention	D2 Communicate design intentions through a wide and diverse range of hair and/or makeup styles and techniques in a range of industry standard contexts.
P3 Explore a wide range of Fashion and Fashion editorial hair and/or makeup techniques	P4 Demonstrate a range of Fashion and Fashion editorial hair and/or makeup techniques, working to an industry standard brief		
L03 Undertake a role in a Fashion or Fashion Editorial Project working to a set brief		M3 Demonstrate creative make up and/or hair styles and techniques through design development and application whilst meeting the set brief requirements	D3 Demonstrate versatility, adaptability and effective technical and communication skills throughout the defined project as a makeup artist and/or hair stylist
P5 Develop designs to meet the requirements for a set brief	P6 Carry out a makeup and/or hair role for a photo shoot or runway event as defined by a set brief with confidence		
P7 Demonstrate the planning, research and design process through the production of portfolio as defined by the set brief			

Pass	Merit	Distinction
LO4 Analyse the strengths of the project in meeting the requirements of the brief and areas for future development		D4 Critically analyse the skills required for Fashion industry employment as a makeup and/or hair stylist
P9 Analyse the effectiveness of your project in meeting the requirements of the set brief P10 Evaluate areas for further development and the importance of communication skills in a Fashion project	M4 Analyse own areas for skills development and how this is required for future employment in the Fashion and Fashion editorial industry	

Recommended resources

Textbooks

ACADEMY OF FREELANCE MAKEUP (2013) *Makeup is Art: Professional Techniques for Creating Original Looks*. London: Carlton Books Ltd

BELL, F. and KRISTENSEN, S. (2016) *Making It As A Makeup Artist: A Guide to Becoming a Working Freelance Makeup Artist*. United Kingdom: Independently published.

BIDDLE-PERRY, G. and CHEANG, S. (2008) *Hair: Styling Culture and Fashion*. Oxford: BERG.

CORSON, R. (2010) *Fashions in Makeup: From Ancient to Modern Times*. Revised edn. London: Peter Owen Ltd.

CORSON, R. (2005) *Fashions in Hair: The First Five Thousand Years*. London: Peter Owen Ltd.

CROLL, J. (2014) *Fashion That Changed the World*. 1st edn. Munich: Prestel.

DAVIS, G. and HALL, M. (2017) *The Makeup Artist Handbook: Techniques for Film, Television, Photography, and Theatre*. 3rd edn. London: Routledge.

DELAMAR, P. (2015) *The Complete Make Up Artist: Working in Film, Fashion, Television and Theatre*. 3rd edn. Boston, Massachusetts: Cengage Learning EMEA.

ELDRIDGE, L. (2015) *Face Paint: The Story of Makeup*. New York: Abrams Image.

FIELD, C. (2013) *Hairstyles: Ancient to Present*. London: Goodman Books.

LOWE, S. (2016) *Hair (Object Lessons)*. London: Bloomsbury Academic.

PHILIPPON, L. (2013) *Hair: Fashion and Fantasy*. London: Thames and Hudson Ltd.

Websites

www.theindustry.fashion

The Industry
New and Insights
(General reference)

www.telegraph.co.uk

The Telegraph
The make-up artists to follow for
fashion week (Article)

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 10: Investigation of Specialism

Unit 25: Special FX

Unit 28: Hair and Makeup Application

Unit 31: Period Hair and Makeup

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 55: Management Role

Unit 61: Hair and Makeup Design

Unit 65: The Freelance Hair and Makeup Artist

Unit 66: Special FX 2

Unit 31: Period Hair and Makeup

Unit code	F/617/1781
Unit level	4
Credit value	15

Introduction

Working as a makeup artist or hair stylist requires a diverse range of skills to meet a wide area of settings. Duties and responsibilities depend on the sector or industry and artists will be required to use a portfolio of skills to suit the brief. Hair and/or makeup artists are frequently called upon to recreate historical hair and/or makeup to develop and produce period and iconic styles. There are a variety of historical fashions and trends to realistically recreate with the use of modern technology and tools to assist.

This unit is designed to enable students to work on a project for any medium and develop the required skills specific to work within defined historical periods. Students will be required to explore the expertise and knowledge required for a makeup/hair artist to work professionally within defined periods of history.

Students will be able to demonstrate how to recreate period designs and apply them with modern technology and tools. Through this unit students will develop the skills and concepts to work in professional settings to follow the professional standards and health and safety and produce Period Hair and/or Makeup portfolio to meet industry requirements.

Learning Outcomes

By the end of this unit students will be able to:

1. Explore the historical development of hair and/or makeup styling and techniques
2. Demonstrate hair and/or makeup techniques for a specified period of time, as defined through an industry standard set brief
3. Undertake a role in a period makeup and/or hair project, as defined by an industry standard set brief
4. Analyse the strengths of the period hair and/or makeup project in meeting the requirements of the brief and areas for future development.

Essential Content

LO1 Explore the historical development of hair and/or makeup styling and techniques

History of Makeup styles and techniques:

Roman empire

Medieval period

17th Century

18th Century

19th Century

20th Century

21st Century to today

Cultural changes

Political and Economical factors

Environmental

Trends

Social factors

Equipment

Tools

Products

History of Hair styles and techniques:

Roman empire

Medieval period

17th Century

18th Century

19th Century

20th Century

21st Century to today

Cultural changes

Political and economical factors

Environmental
Trends
Social factors
Equipment
Tools
Products

LO2 Demonstrate hair and/or makeup techniques for a specified period of time, as defined through an industry standard set brief

Preparation:

Working to a brief
Planning process
Creating designs
Drawings
References
Charts
Working in a team
Timescales
Originality
Exploring ideas.

Health and safety and professional standards:

Regulations policies and procedures that must be adhered to
Relevant to workplace environment and resources used.

Period Hair image:

Industry standard tools
Equipment and products
Hair preparation
Dressing
Styling and finishing techniques
Preparation and application of hair pieces.

Period Makeup image:

Industry standard tools

Equipment and products

Skin preparation (body and face) skin aftercare

Techniques for a wide and diverse range of environments.

Portfolio building:

Types of portfolio – digital or print

Drawings and sketches

Reference documentation

Photographic images

Research materials

Portfolio requirements for employers.

LO3 Undertake a role in a period makeup and/or hair project, as defined by an industry standard set brief

Working to a brief:

Deadlines

Time management

Interpreting briefs.

Event type:

Theatre Production

Film Set

Television Studio

Photo shoot

locations

lighting

health and safety policies and procedures.

Resources:

Professional Hair and/or Make up kit

Model selection

Preparation

Charts

Designs

Reference materials

Period costumes.

Team Work:

Communication skills

Working under pressure

Working within time restrictions

Working within a creative team

Confidence and assurity

Time management.

Portfolios:

Types of portfolio – digital and physical

Content

Presentation

Employer expectation.

LO4 Analyse the strengths of the period hair and/or makeup project in meeting the requirements of the brief and areas for future development

Working to a brief:

Meeting outcomes and expectations

Meeting deadlines

Time management.

Planning process:

Effectiveness of planning

Research

Design process

Originality.

Technical Skills:

Effectiveness and appropriateness of range of techniques, styles, tools and kit used.

Personal skills:

Communication skills

Team working skills

Time management

Confidence

Organisation

Independent skills.

Feedback:

Self-reflection

Tutor

Peer

Audience

Industry specialists where possible.

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Explore the historical development of hair and/or makeup styling and techniques		D1 Analyse the impact political, economic and social changes have had on historical styling and techniques within the hair and makeup genre
P1 Explore the historical development of hair and/or make up styling and techniques P2 Investigate the political, social and economic factors have had on hair and/or makeup styling on a range of defined eras	M1 Explain the influence politics, social and economic change with regard to fashions in hair and makeup styling through a range of eras	
LO2 Demonstrate hair and/or makeup techniques for a specified period of time, as defined through an industry standard set brief		D2 Demonstrate how a wide and diverse range of makeup and/or hair styling and techniques can be used to portray historical characters
P3 Explore hair and/or makeup techniques for a range of historical periods P4 Demonstrate hair and/or makeup techniques, for a range of time periods, working to an industry standard brief	M2 Demonstrate how a diverse range of hair and/or makeup techniques can be used to create a historical portrayal	
LO3 Undertake a role in a period makeup and/or hair project, as defined by an industry standard set brief		D3 Demonstrate versatility, adaptability and effective technical and communication skills throughout the defined project as a makeup artist and/or hair stylist
P5 Develop designs to meet the requirements for a set brief P6 Carry out a makeup and/or hair role for a project as defined by a set brief with confidence and assurity P7 Demonstrate the planning, research and design process through the production of a portfolio as defined by the set brief	M3 Demonstrate creative historical makeup and/or hair styles and techniques through design development and application whilst meeting the set brief requirements	

Pass	Merit	Distinction
L04 Analyse the strengths of the period hair and/or makeup project in meeting the requirements of the brief and areas for future development		D4 Critically analyse the skills acquired and required for historical hair and/or makeup to ensure industry recognition and employment
P9 Review your portfolio against the given brief linking it to historical context and professional industry standards P10 Evaluate areas for further development and the importance of personal and technical skills, communication and team work	M4 Analyse own areas for skills development for future employment working as a makeup and/or hair artist in period/historical work	

Recommended resources

Textbooks

ACADEMY OF FREELANCE MAKEUP (2013) *Makeup is Art: Professional Techniques for Creating Original Looks*. London: Carlton Books Ltd

BELL, F. and KRISTENSEN, S. (2016) *Making It As A Makeup Artist: A Guide to Becoming a Working Freelance Makeup Artist*. United Kingdom: Independently published.

BIDDLE-PERRY, G. and CHEANG, S. (2008) *Hair: Styling Culture and Fashion*. Oxford: BERG.

CORSON, R. (2010) *Fashions in Makeup: From Ancient to Modern Times*. Revised edn. London: Peter Owen Ltd.

CORSON, R. (2005) *Fashions in Hair: The First Five Thousand Years*. London: Peter Owen Ltd.

CROLL, J. (2014) *Fashion That Changed the World*. 1st edn. Munich: Prestel.

DAVIS, G. and HALL, M. (2017) *The Makeup Artist Handbook: Techniques for Film, Television, Photography, and Theatre*. 3rd edn. London: Routledge.

DELAMAR, P. (2015) *The Complete Make Up Artist: Working in Film, Fashion, Television and Theatre*. 3rd edn. Boston, Massachusetts: Cengage Learning EMEA.

ELDRIDGE, L. (2015) *Face Paint: The Story of Makeup*. New York: Abrams Image.

FIELD, C. (2013) *Hairstyles: Ancient to Present*. London: Goodman Books.

LOWE, S. (2016) *Hair (Object Lessons)*. London: Bloomsbury Academic.

PHILIPPON, L. (2013) *Hair: Fashion and Fantasy*. London: Thames and Hudson Ltd.

Websites

comestepbackintime.wordpress.com	Come Step Back in Time Historical Hair and Make-up (Article)
www.statece.com/blog	StateCE Blog How Cosmetology Has Changed Over the Years (Article)
www.vam.ac.uk	Victoria and Albert Museum Hairstyles and cosmetics reading list (Reading list)

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 10: Investigation of Specialism

Unit 25: Special FX

Unit 28: Hair and Makeup Application

Unit 30: Fashion and Fashion Editorial Hair and makeup

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 55: Management Role

Unit 61: Hair and Makeup Design

Unit 65: The Freelance Hair and Makeup Artist

Unit 66: Special FX 2

Unit 32: Creative Research Project (Pearson-set)

Unit code	K/616/1942
Unit type	Core
Unit level	5
Credit value	30

Introduction

This unit will equip students from any area of interest with core research skills. Alongside learning qualitative and quantitative research methods, students will have the opportunity to apply these methods in the completion of a mini dissertation. With a strong emphasis on taking a creative approach to research, the completion of this dissertation will, in addition, demonstrate the academic requirements to progress into Level 6.

Furthermore, the dissertation will also be an opportunity for students to gather data that will have useful and practical application to their desired area of expertise, which will have the potential to create a strong foundation for career entry. For example, a research project could include investigating gender diversity within the performing arts industry, the influence and impact on a specific practitioner or the role and audience impact of special effects in a production. The research project can be undertaken as individuals or in small groups. The written work must be completed individually.

By the end of this unit, students will be armed with the necessary tools to not only enter the final year of a university degree, but to embark upon any career path within the performing arts industry.

***Please refer to the accompanying Pearson-set Assignment Guide and the Theme Release document for further support and guidance on the delivery of the Pearson-set unit.**

Learning Outcomes

By the end of this unit students will be able to:

1. Plan a creative research study through qualitative and/or quantitative research methods
2. Creatively engage with a topic of choice within chosen field of interest
3. Analyse research data collected and present it as part of a written dissertation
4. Evaluate how the creative research project has influenced career planning.

Essential Content

LO1 Plan a creative research study through qualitative and/or quantitative research methods

Introduction to qualitative and quantitative research methods

Define scope of study

Methodology and methods – setting up the study framework

Develop research questions

LO2 Creatively engage with a topic of your choice within your chosen field of interest

Develop list of research objectives

Plan a research timeline

Strategies to execute research

Collection of research data

LO3 Analyse research data collected and present as part of a written dissertation

Preparing materials for analysis

Methods of data analysis, e.g. discourse analysis, coding, semiotics

Use of software e.g. NVivo, Tams

Role of the researcher – bias, interpretation

Interpret multiple sources of data and develop evidence-based conclusions and recommendations

LO4 Evaluate how the creative research project has influenced career planning

Critically evaluate the research design

Identify practical outcomes of their research

Engage with industry for professional feedback

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Plan a creative research study through qualitative and/or quantitative research methods		LO1 and LO2 D1 Critically analyse the importance of research methodology and methods in the production of meaningful data
P1 Explain key research methods	M1 Discuss links between methodology and methods	
P2 Define scope of study and develop research questions	M2 Justify the study design	
LO2 Creatively engage with a topic of choice within chosen field of interest		
P3 Describe research objectives and how the data was collected	M3 Evaluate the effectiveness of research methods on the data collection	
P4 Describe what data was collected		
LO3 Analyse research data collected and present as part of a written dissertation		D3 Critically interpret multiple sources of data through the production of a dissertation which shows evidence-based conclusions and recommendations
P5 Describe the key findings from the research	M4 Demonstrate the effectiveness of the research methodology and methods through the production of a dissertation M5 Demonstrate application of more than one tool for data analysis	
P6 Produce a dissertation based on the research data		
LO4 Evaluate how the creative research project has influenced career planning		D4 Critically evaluate the research process and findings and implement clear strategies for career development
P7 Evaluate practical outcomes on career planning	M6 Analyse industry feedback on the research project	

Recommended Resources

Textbooks

- ADAMS, S. (2017) *Interviewing for Journalists*. Abingdon: Routledge.
- BAZELEY, P. (2013) *Qualitative Data Analysis with Nvivo*. London: Sage Publications Ltd.
- DAVIES, M. and HUGHES, N. (2014) *Doing a Successful Research Project: Using Qualitative and Quantitative Methods*. Basingstoke: Palgrave.
- DAWSON, C. (1990) *Introduction to Research Methods*. Oxford: How To Books Ltd.
- GREETHAM, B. (2009) *How to Write Your Undergraduate Dissertation*. Basingstoke: Palgrave.
- KARA, H. (2015) *Creative Research Methods in the Social Sciences: A Practical Guide*. Bristol: Policy Press.
- SALDANA, J. (2015) *The Coding Manual for Qualitative Researchers*. London: Sage Publications Ltd.
- WILLIAMS, K. (2013) *Planning Your Dissertation*. Basingstoke: Palgrave.
- WINSTANLEY, C. (2009) *Writing a Dissertation for Dummies*. Chichester: Jon Wiley & Sons.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 33: Working in the Performing Arts Industry

Unit 63: Working in Creative Education.

Unit 33: Working in the Performing Arts Industry

Unit code	M/616/1943
Unit type	Core
Unit level	5
Credit value	15

Introduction

This unit has been designed in order to further explore working in the performing arts industry. It will support students of all disciplines, helping them to apply practical skills to prepare them for future employment as a performing arts professional.

In completing Level 4 of this qualification, students will have explored their career goals and their own individual skills in relation to future employment. This unit supports students in analysing those goals and how accessible they are, and the sustainability of their potential employment, so that they are fully informed about their intended progression route.

In the ever-changing and evolving world of technology and social media, the increased emphasis on personal marketing is an essential component to gaining employment. Through this unit, students will explore the world of marketing, as relevant to their discipline, and will create a marketing strategy along with a relevant and appropriate online presence to present to industry. Additionally, students will explore and analyse health and wellbeing awareness so that they may engage in a healthy working environment and increase their longevity as a worker in this challenging industry.

By the end of this unit, students will have created a marketing strategy and online profile to enhance their future employability prospects. They will also have developed a personal strategy, having analysed health and wellbeing and their own development, to work towards a sustainable career in the performing arts industry.

Learning Outcomes

By the end of this unit students will be able to:

1. Analyse own career goal and accessibility to employment of chosen role
2. Analyse the importance of health, safety and wellbeing within the workplace and own career development
3. Review the sustainability of a career in the performing arts industry and strategies to support long-term employability
4. Create a marketing strategy that will enhance and prolong the chosen career.

Essential Content

LO1 Analyse own career goal and accessibility to employment of chosen role

Personal development in relevance to career goal:

Skills audit

Technical skills

Development needs

Time-management skills

Financial management skills

Administrative skills

Self-promotional skills

Technology skills

Updating of skills relevant to industry needs

Working under a contract:

Self-employed

PAYE

Contract length

Legal rights

Clauses and commitments

Finance:

Financial planning

National Insurance

Banking

Financial records and documentation

Accountants

Job interviews:

Auditions – closed calls, open calls, interviews

Job application tools:

CV/portfolio, e.g. resume, CV, show reel, portfolio, photos, online profile

Performing arts workforce:

Diversity of the performing arts industry

Areas of imbalance relevant to career aims and specialist area

LO2 Analyse the importance of health, safety and wellbeing within the workplace and own career development

Management of health and wellbeing:

Mental health

Eating disorders

Stamina fitness

Nutrition

Hydration

Injury prevention and management

Healthy working environment

Team building and support

Mentoring

Associations and organisations

Management of Health and Safety:

Legislation

Risk assessment

First aid

Legal responsibilities

Associations and organisations

Professional health and wellbeing development:

Fitness levels and management

Nutrition management

Mental health awareness and management

LO3 Review the sustainability of a career in the performing arts industry and strategies to support long-term employability

Professional development:

Keeping up with industry trends
Skills updating in response to industry need
Technological advances and changes
Legislation changes
Fitness levels

'Resting':

Part-time work
Flexibility
Contract length
Legal rights
Clauses and commitments

Finance:

Financial planning and budgeting
Accountants for the performing arts industry

Agents:

How to access agents
Working with agents
Contractual obligations

Associations and organisations:

Unions and professional memberships relevant to specialist area

LO4 Create a marketing strategy that will enhance and prolong the chosen career

Marketing:

Promoting yourself

Creating a 'buzz'

Difference between offline and online promotion

Marketing management

Role of agent in promotion

Marketing costs

'Offline' marketing activities:

Networking

Professional etiquette

live performances and showcases CV/portfolio: photos, CV/resume, show reel

'Online' marketing activities:

Internet marketing

Social media

CV/portfolio:

Photos

CV/resume

Show reel

Emerging technology and future developments

Branding relevance ease of use range of activities to match audience

Portfolios: Physical and/or digital

Career goals:

Career target

Intended audience

Aims and objectives

Personal development

Future-proofing own brand and product

Audience:

Audience research

Aims and objectives

Targets

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Analyse own career goal and accessibility to employment of chosen role			D1 Critically analyse the workforce diversity of own specific career goal and how this may impact on own accessibility routes
P1 Analyse own career goal within the wider performing arts industry	P2 Assess the accessibility of your career goal	M1 Discuss the barriers to accessibility within the performing arts industry and specific to your role	
L02 Analyse the importance of health, safety and wellbeing within the workplace and own career development			D2 Critically analyse the health, safety and wellbeing issues in the wider performing arts industry using specific examples
P3 Analyse the risks associated with sustaining health and wellbeing in a career in the performing arts industry	P4 Analyse own health and wellbeing strategies relevant to own career development	M2 Discuss own areas for development based on an analysis with a clear improvement/maintenance plan	
L03 Review the sustainability of a career in the performing arts industry and strategies to support long-term employability			D3 Critically analyse why keeping up with industry trends is essential to long-term employability
P5 Assess the sustainability of employment in your chosen career role	P6 Explore strategies to support sustainability in the performing arts industry	M3 Create a sustainability skills development plan specific to own career role	
L04 Create a marketing strategy that will enhance and prolong the chosen career			D4 Critically analyse the development of offline and online marketing activities in the performing arts industry and how they could affect own marketing strategy
P7 Justify suitable online and offline marketing activities for own personal career goal	P8 Create a marketing plan for own personal career goal	M4 Construct a detailed strategy that can sustain your career over time, keeping up with trends	

Recommended Resources

Textbooks

DAWSON, A. and HOLMES, S. (2012) *Working in the Global Film and Television Industries: Creativity, Systems, Space, Patronage*. London: Bloomsbury Academic.

FOREMAN, G. (2009) *A. Practical Guide to Working in Theatre*. London: Methuen Drama.

GRADY, C. (2014) *Your LIFE in THEATRE: A Self-help Guide for All Stages of Your Career*. London: ChrisGrady.org. ChrisGrady.org.

HOUSLIN, D. (2016) *Simple Tax: Tax and Accounts, in Everyday English, for the Self-Employed*. Milton Keynes: Sunesis Ministries Ltd.

JONES, D. (2016) *Personal Branding 101: Simple Marketing Tips for Building Your Brand*. Charleston: CreateSpace Independent Publishing Platform.

KENT, A. and CAMNER, J. (1984) *Dancers' Body Book*. New York: Harper Paperbacks.

MASTIN, Z. (2009) *Nutrition for the Dancer*. Binsted: Dance Books Ltd.

MIDDLETON, S. (2010) *Build a Brand in 30 Days: with Simon Middleton, the Brand Strategy Guru*. Chichester: Capstone Publishing.

PHILLIPS, G. and SCOTT, K. (2017) *Employment Law 2017*. Abingdon: College of Law Publishing.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 32: Creative Research Project

Unit 46: Auditioning

Unit 63: Working in Creative Education.

Unit 34: Jazz Dance 2

Unit code	T/616/1944
Unit level	5
Credit value	15

Introduction

This unit is a progression from Level 4 Jazz and, as such, will further develop students in relation to technical acquisition and strength. It will involve assessed performance, class assessments and a presentation which will demonstrate students' ability to compare different innovators within the field of jazz as a dance genre and show how their work has influenced the genre as it currently stands.

On successful completion of this unit, students will be able to execute the required content vocabulary in a range of combinations, incorporating and demonstrating musicality and artistry with secure jazz technique. Students will also have a greater knowledge of the different jazz techniques created by innovators and how this can assist their work.

Learning Outcomes

By the end of this unit students will be able to:

1. Demonstrate the required content and vocabulary, as directed, in complex combinations within class and performance
2. Produce work in class and performance that incorporates artistry, musicality and secure technique
3. Interpret feedback, as directed, and evidence self-correction
4. Assess different jazz techniques created by innovators during the development of jazz as a dance genre.

Essential Content

LO1 **Demonstrate the required content and vocabulary as directed in complex combinations within class and performance**

A safe warm-up and cool-down

Accurate placing and alignment within all technical requirements

Core strengthening work

Flexibility work

Footwork

Jazz ports de bras and adage

Isolations

Contractions

Travelling steps using a low centre of gravity

Turns

Corner work

Choreographic sequences

LO2 **Produce work in class and performance that incorporates artistry and musicality and secure technique**

Technique:

Repetition of movement in order to create movement pathways connecting the brain to the muscles

Interpret direction and instruction in order to appropriate the correct movement or sequence

Use visual skills to replicate shapes and movements

Undertake mental practice for success imaging and enhancement of danced skills

Combine all the above skills to create a secure technical base

Musicality:

Consideration of the phrasing of all work given, both in choreography and music

Interpret different types of music to enhance performance

Count rhythm, considering dynamics, offbeats and syncopation in order to bring light and shade to the choreography

Artistry:

Interpret performance – either given by the choreographer/teacher or via own ideas

Explore and apply appropriate style, either via the request of the choreographer or personal choice

Create engaging and dynamic energy within performance by approaching the work with the correct dynamics, phrasing, musicality, technique and artistic flair

LO3 Interpret feedback, as directed, and evidence self-correction

Learn how feedback is applied and processed

Practise applying feedback to all steps, both when given and when you remember what you have learned in order to apply it yourself without direction

Explore how you identify when you are doing something wrong and how you help yourself correct it, using mirrors, recordings, and recording your learning in your reflective journal to steer your exploration

Critically analyse immediate feedback so you can apply it to technical skills already achieved in order to progress

LO4 Assess different jazz techniques created by innovators during the development of jazz as a dance genre

Innovators within the genre, e.g.:

Katherine Dunham

Jack Cole

Lester Horton

Luigi

Charles 'Cholly' Atkins

Matt Mattox

Gus Giordano

Bob Fosse

Frank Hatchett

Joe Tremaine

Rosie Perez

Mia Michaels

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
LO1 Demonstrate the required content vocabulary, as directed, in complex combinations within class and performance			D1 Pick up and perform all work with confidence, demonstrating the required content and vocabulary
P1 Demonstrate ability to perform all required vocabulary within the class	P2 Perform unseen enchaînements with direction and practice time	M1 Demonstrate ability to perform all required content and vocabulary with the class with assurance M2 Perform unseen enchaînements with little direction and practice time	
LO2 Produce work in class and performance that incorporates artistry and musicality and secure technique			D2 Perform with an innate musicality and artistry, underpinned by secure and consistent technique throughout
P3 Interpret and perform all required content and vocabulary musically and with artistic flair	P4 Demonstrate application of the required technique to your work	M3 Demonstrate a relationship with the music that informs the dynamics of your performance M4 Demonstrate secure technique at all times	
LO3 Interpret feedback, as directed, and evidence self-correction			D3 Demonstrate appropriate reflective practice that is applied at speed and with consistent technique
P5 Illustrate the application of all feedback offered, both to the class and personally	P6 Respond to corrections with the technical skills, as directed	M5 Demonstrate retention and application of feedback after direction at speed and with understanding	
LO4 Assess jazz techniques created by innovators during the development of jazz as a dance genre			D4 Critically analyse the historical development of jazz as a dance genre
P7 Assess the key innovators in jazz dance	P8 Review a range of jazz techniques created by innovators	M6 Analyse a diverse range of jazz techniques and how they relate to current trends	

Recommended Resources

Textbooks

BOROSS, B. (2015) *Comments on Jazz Dance, 1996-2014*. Washington, DC: Bob Boross.

FRICH, M. and MATTOX, E. (1983) *Matt Mattox Book of Jazz Dance*. New York: Sterling Publishers.

HATCHETT, F. and MEYERS-GITLIN, N. (2000) *Frank Hatchett's Jazz Dance*. Champaign, IL: Human Kinetics Publishers.

LUIGI, KRIEGEL, L. and ROACH, F. (1997) *Luigi's Jazz Warm Up: An Introduction to Jazz Style & Technique*. Hightstown: Princeton Book Company.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 3: Jazz Dance 1

Unit 4: Ballet 1

Unit 5: Contemporary Dance 1

Unit 6: Commercial Dance 1

Unit 9: Choreography 1

Unit 11: Dance for Camera

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 39: Dance for Musical Theatre

Unit 47: Choreography 2.

Unit 35: Ballet 2

Unit code	A/616/1945
Unit level	5
Credit value	15

Introduction

This unit is a progression from the Level 4 unit, *Unit 4: Ballet*, and, as such, will further develop students in relation to technical acquisition and the development of the artistry required in performance.

Artistry and musicality are areas further explored in this unit. Students will investigate how they apply to the discipline of ballet in practical application. Through class work and performance, students will develop secure technique, exploring appropriate vocabulary in complex enchaînements.

By the end of this unit, students will be able to execute the required vocabulary in unset combinations and enchaînements, incorporating and demonstrating musicality and artistry with secure ballet technique. Students will also have a deeper understanding of the 'how to' of ballet and will be able to self-correct.

Learning Outcomes

By the end of this unit students will be able to:

1. Demonstrate the required vocabulary as directed in complex enchaînements within class and performance
2. Interpret feedback, as directed, and evidence self-correction
3. Produce work in class and performance that incorporates artistry, musicality and secure technique
4. Assess the development of own processes in training to work within the discipline of ballet.

Essential Content

LO1 Demonstrate the required vocabulary as directed in complex enchaînements within class and performance

At the barre

Pliés:

Demi and grand pliés in all positions, incorporating ports de bras forward, back, sideways and circular and rises and balances in closed and open positions on demi-pointe

Tendus:

In all positions, on straight legs and en fondu, closing in demi plié, repeated, combined with glissés and from 1st, 3rd or 5th

Glissés:

En croix and/or repeated in devant, seconde and derriere, piqué, en cloche, combined with tendus – from 1st, 3rd or 5th position

Rond des jambes:

En dehors and en dedans à terre and en l'air, incorporating ports de bras and balances in all positions, retiré and on one leg on a flat foot and demi-pointe, combined with battement fondu

Battement fondu:

À terre and en l'air, en croix and/or repeated in devant, seconde and derriere – from 5th position, combine with ronds de jambes en l'air

Adage:

Développés en croix from 3rd or 5th, with fondu on extension, demi and grand rond de jambes en l'air, pivots to the barre, balances in open positions on the flat foot and on demi-pointe, ports de bras in closed and open position on the flat foot and on demi-pointe

Grand battement:

En croix and/or repeated in devant, seconde and derriere on the flat foot and on demi pointe, combined with battements en cloche

Battements en cloche:

Devant and derrière in arabesque and attitude, combined with grand battements

Stretch:

Ballet-related stretching exercises – all areas of the body

In the Centre

Centre practice:

Demi and full pliés in 1st and 2nd, tendus en croix using all directions, battement glissé, ronds de jambe and battement fondu à terre

Ports de bras:

Forward, sideways, backwards and circular in open and closed positions, chassés and pas de bourrées, 1st, 2nd, 3rd, 4th, 4th crossed and 5th and 1st, 2nd and 3rd arabesque positions of the arms, combined with adage

Adage:

Développé devant and à la seconde, 1st, 2nd and 3rd arabesque en l'air, promenade and pivots in an en l'air position, utilising chassés, glissades, pas de bourrées as required to create enchaînements, combined with ports de bras

Pirouettes:

Single and double pirouette from 4th and 5th position to right and left

Chaîné, pose and emboîté turns to left and right (females)

Chaînés to left and right and turns in second to strongest side (males)

Petit allegro:

Échappé sauté to 2nd and en croix, using all directions, sautés in 1st, soubresauts, changements facing en face and with $\frac{1}{4}$ and $\frac{1}{2}$ turn, utilising chassés, glissades, and pas de bourrées as required to create enchaînements

Allegro:

Assemble, jeté devant and derrière, sissone over, under, devant, derrière, en avant, en arrière, petit sissone devant, derrière, over and under, utilising chassés, poses, temps leves, glissades, and pas de bourrées as required to create enchaînements

Batterie:

Entrechat, changement battu, entrechat trois devant and derrière, échappé battu ouvert and ferme with and without changing

Grand allegro:

Grand jeté en tournant, fouetté sauté, demi and full contretemps, utilising chassés, glissades, runs, temps levés, pas de bourrées as required to create enchaînements

LO2 Apply feedback, as directed, and evidence self-correction

Learn how feedback applies to you and how you process it by exploring your learning style and identifying what you do with feedback in order to make it work for you

Practise applying feedback to all steps, both when given and when you remember what you have learned in order to apply it yourself without direction

Explore how you identify when you are doing something wrong and how you help yourself correct it, using mirrors, recordings, and recording your learning in your reflective journal to steer your exploration

Critically analyse immediate feedback so you can apply it to technical skills already achieved in order to progress

LO3 Produce work in class and performance that incorporates artistry, musicality and secure technique

Technique:

Repetition of movement in order to create movement pathways connecting the brain to the muscles

Interpret direction and instruction in order to appropriate the correct movement or sequence

Use visual skills to replicate shapes and movements

Undertake mental practice for success imaging and enhancement of danced skills

Combine all the above skills to create a secure technical base

Musicality:

Consider the phrasing of all work given, both in choreography and music

Interpret different types of music to enhance performance

Count rhythm, considering dynamics, offbeats and syncopation in order to bring light and shade to the choreography

Artistry:

Interpret performance – either given by the choreographer/teacher or via own ideas

Explore and apply appropriate style, either via the request of the choreographer or personal choice

Create engaging and dynamic energy within performance by approaching the work with the correct dynamics, phrasing, musicality, technique and artistic flair

LO4 Assess the development of own processes in training to work within the discipline of ballet

Critically analyse the 'how to' of ballet in order to process how the body works within ballet using the following routes to steer and inform analysis:

Your own understanding of how you are processing information given in class into a physical process within your body

Research via journals, books, and online blogs, films and tutorials (be selective and questioning of that which you find online)

Observe dancers, e.g. peers, teachers and professional dancers in class and performance

Investigate how you can apply the knowledge gained from critical analysis this to your learning via practice, both mental imaging and physical practice

Identify any new processes implemented as a result of your analysis and how this has improved your technique

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
L01 Demonstrate required vocabulary as directed in complex enchaînements within class and performance		D1 Pick up and perform all work with confidence, demonstrating an implicit knowledge of the required vocabulary and a minimal need for direction
P1 Demonstrate ability to perform all required vocabulary within the class P2 Perform unseen enchaînements with direction and practice time	M1 Demonstrate ability to perform required vocabulary with the class with assurance M2 Perform unseen enchaînements with no practice time	
L02 Interpret feedback, as directed, and evidence self-correction		D2 Demonstrate self-evaluation and correction while processing and implementing all offered feedback correctly and immediately without needing reminders
P3 Evidence the application of all feedback offered, both to the class and self P4 Demonstrate the ability to self-correct the required technique to work	M3 Demonstrate the retention of feedback after direction with speed M4 Demonstrate the application of self-directed correction which assists steps and progress	
L03 Produce work in class and performance that incorporates artistry, musicality and secure technique		D3 Perform with innate musicality and artistry which is underpinned by secure and consistent technique throughout
P5 Interpret and perform all required vocabulary musically and with artistic flair P6 Demonstrate the application of the required technique to your work	M5 Demonstrate a relationship with the music that informs the dynamics of your performance M6 Demonstrate secure technique at all times	

Pass	Merit	Distinction
L04 Assess the development of own processes in training to work within the discipline of ballet		D4 Critically analyse technical, physical, mental and artistic skill development required for employment as a ballet dancer
P7 Review the development of own processes in developing skills as a ballet dancer P8 Assess ballet as a discipline and the technical, physical and mental skills required to effectively train for future employment	M7 Analyse the importance of processing and applying corrections in the discipline of ballet	

Recommended Resources

Textbooks

GREENE HAAS, J. (2010) *Dance Anatomy*. Champaign, IL: Human Kinetics Publishers.

GREIG, V. (1994) *Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class*. Hightstown: Princeton Book Company.

KOSTROVITSKAVA, V.S. (2004) *100 Lessons in Classical Ballet: The Eight-Year Program of Leningrad's Vaganova Choreographic School*. Wisconsin: Limelight Editions.

MORRISON, S. (2016) *Bolshoi Confidential: Secrets of the Russian Ballet from the Rule of the Tsars to Today*. London: Fourth Estate.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 4: Ballet 1

Unit 9: Choreography 1

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 47: Choreography 2.

Unit 36: Contemporary Dance 2

Unit code	F/616/1946
Unit level	5
Credit value	15

Introduction

The demands on today's contemporary dancer are greater than ever before; and a need for robust training even more appropriate. Dancers in Matthew Bourne's groundbreaking company perform eight shows a week for months on end. More and more, contemporary dancers will also perform in music videos and on tour with music acts in addition to a teaching schedule, professional development, personal fitness regime in the shape of pilates, weight training and/or yoga.

The aim of this unit is to give students a more intense exploration of contemporary dance technique and culture, achieving a degree of mastery over their creativity, stronger identification as a unique artist and ownership over quality of movement. They will focus on strengthening their bodies through dance combinations, learning modern dance language and contemporary dance technique, and so develop an even stronger relationship to musicality and creativity.

On successful completion of this unit, students will be able to use the required contemporary dance language to develop and maintain a robust technical foundation to use in the professional world of dance. They will be able to pick up and retain combinations of the required technique. An approach to research and delivery of said research will also be covered.

Students will develop other skills such as communication, research, reasoning and interpretation, recall, adaptation, which are all critical for gaining employment.

Learning Outcomes

By the end of this unit students will be able to:

1. Develop required technical skills, as directed in lessons, using the required dance language for the genre
2. Perform the required dance language with technique, musicality and creativity
3. Deliver a class using required technique from lessons and understanding of dance language for the genre as retained from lessons
4. Describe the current evolution of contemporary dance and how this relates to your technique and artistry.

Essential Content

LO1 **Develop required technical skills, as directed in lessons, using the required dance language for the genre**

The role of contemporary dance technique:

How and why the Graham technique was born

Why Cunningham developed his own technique

Why they are still relevant today

Implementation of contemporary dance technique:

Graham

Cunningham

Limon

Horton

Release

Contact

Implementation of contemporary dance combinations:

Experimentation with Cunningham-based random principles

Advanced Graham-based floor work and travelling sequence

Advanced tendu, pli  , back stretches, turns, adage, triplets, leaps, falls within the relevant style

Identify contemporary dance language:

E.g. Falls

Gestures

Pitches

Contractions

Pleadings

Dynamics

Centre

Reach

Leaps

Jumps

Extensions

Overview of contemporary dance-making:

From Denishawn through to Michael Clark

Alvin Ailey through to Matthew Bourne

LO2 Perform the required dance language with technique, musicality and creativity

The role of performance in contemporary dance

Implementation of technique, musicality and creativity

Overview of the unique artist voice:

How to inject an individual personality into own practice

Consider expression within the use of contemporary dance performance:

e.g. the work of Lea Anderson (The Cholmondeleys and The Featherstonehaughs)

Philip Decouflé

Rosas

Akram Khan

Michael Clark

Matthew Bourne

LO3 Deliver a class using required technique from lessons and dance language for the genre as retained from lessons

Research and plan a contemporary dance class:

To last one hour and be based on any of the main techniques listed above

Be able to provide a Scheme of Work

Acknowledge role of feedback and critical evaluation within a dance class

LO4 Describe the current evolution of contemporary dance and how this relates to your technique and artistry

Identify elements of the current contemporary dance scene

Determining requirements of current trends within the industry

Consideration of technique and artistry within the current contemporary dance scene

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
LO1 Develop required technical skills, as directed in lessons, using the required dance language for the genre			D1 Develop required technical skills, using the required dance language with confidence, an embodied knowledge of the required dance language, evidence of self-reflection
P1 Develop required technical skills as directed in lessons	M1 Develop required technical skills, using the required dance language for the genre with quality of movement and retention of feedback in lessons		
P2 Explore the required dance language for the genre			
P3 Apply self-correction skills as response to feedback in lessons			
LO2 Perform the required dance language with technique, musicality and creativity			D2 Perform with innate musicality and creativity, underpinned by secure and consistent technique throughout, with artistry
P4 Perform the required dance language, as directed, with technique and musicality	M2 Perform the required dance language with technique, musicality and creativity		
P5 Apply the required technique, as directed, creatively to combinations	M3 Demonstrate a dynamic relationship with the music which complements the performance		
LO3 Deliver a class using required technique from lessons and dance language for the genre as retained from lessons			D3 Demonstrate dance language and selected technique for the genre in an intuitive way with an experimental and self-created approach through the delivery of a class
P6 Plan a class to demonstrate technique and dance language as retained in lessons	M4 Deliver class, using required technique from lessons, dance language for the genre as retained from lessons in an intuitive way		
P7 Deliver own class, using required technique from lessons and dance language for the genre as retained from lessons			

Pass	Merit	Distinction
LO4 Describe the current evolution of contemporary dance and how this relates to your technique and artistry		D4 Critically analyse a diverse range of different approaches to contemporary dance culture and technique and how you will utilise your findings in your own practice
P8 Discuss the current evolution of contemporary dance and how this relates to your technique and artistry	M5 Analyse different trends in contemporary dance technique and culture	

Recommended Resources

Textbooks

- BURT, R. (2016) *Ungoverning Dance (Oxford Studies in Dance)* Oxford: Oxford University Press.
- COOPER ALBRIGHT, A. (2013) *Engaging Bodies*. Middletown: Wesleyan University Press.
- FRANKLIN, E. (2003) *Conditioning for Dance: Training for Peak Performance in All Dance Forms*. Champaign: Human Kinetics.
- GRAHAM, S. (2014) *The Frantic Assembly Book of Devising Theatre*. Abingdon: Routledge.
- HAGOOD, T.K. (2013) *Perspectives on Contemporary Dance History: Revisiting Impulse, 1950-1970*. New York: Cambria Press.
- HUGHES, K. (2013) *Dance Analysis – Technique with Contemporary Dance*. Munich: GRIN Verlag.
- JACKSON, P.R.W. (2013) *The Last Guru: Robert Cohan's Life in Dance, from Martha Graham to London Contemporary Dance Theatre*. Binsted: Dance Books Ltd.
- LEPECKI, A. (2012) *Dance (Documents of Contemporary Art)*. Cambridge, MA: MIT Press.
- MARTINS, P. (2001) *NYC Ballet Workout*. New York: William Morrow & Company.
- NASH, C. (1993) *Glance at the Toes: Dance Photography of Chris Nash*. London: Creative Monochrome Ltd.

DVDs

- ABRAMOVIC, M. (2012) *The Artist is Present*. Dogwoof.
- BAUSCH, P. (2011) *Dancing Dreams*. Soda Pictures.
- CHERKAOUI, S.L. (2010) *Dreams of Babel*. Bel Air.
- CHERKAOUI, S.L., MALIPHANT, R., MCGREGOR, W., DE FRUTOS, J. (2013) *In the Spirit of Diaghilev*. Axiom.
- DV8 (2007) *Three Ballets by DV8*. Arthaus.
- KHAN, A. (2012) *Akram Khan: Homeland – The Making of Desh*. Drakes Avenue.
- MARK MORRIS DANCE GROUP (2015) *Handel: L'Allegro, il Penseroso ed il Moderato*. Bel Air Classiques.
- PITA, A. and WATSON, E. (2013) *The Metamorphosis*. Opus Arte/The Royal Ballet
- ROSAS (2006) *Rosas Danst Rosas*. Quantum Leap.

Websites

www.theguardian.com	The Guardian Michael Clark: 'I still make the dance work on my own body first' Article
www.theguardian.com	The Guardian Step-by-step guide to dance: Yvonne Rainer Article
www.whatsonstage.com	What's on Stage Matthew Bourne: 'I see myself as a man of the theatre' Article
Vimeo.com	Vimeo Compagnie DCA/Philippe Decouflé Video
Youtube.com	YouTube Elvis legs.mov Video
Youtube.com	YouTube Les Ballets C de la B (Bélgica) BIENAL SESC DE DANÇA 2011 – SANTOS – SP Video
Youtube.com	YouTube Michael Clark choreography Dance 1 Video

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 5: Contemporary Dance 1

Unit 9: Choreography 1

Unit 32: Creative Research Project

Unit 41: Contact Improvisation

Unit 42: Physical Theatre

Unit 47: Choreography 2.

Unit 37: Commercial Dance 2

Unit code	J/616/1947
Unit level	5
Credit value	15

Introduction

This unit is a progression from Level 4 Commercial Dance and, as such, will further develop students in relation to technical acquisition, style, musicality and strength. It will involve assessed performance, class assessments and a presentation which will demonstrate students' ability to compare different innovators within the field of commercial dance as a dance genre and show how their work has influenced the genre as it currently stands. It will also allow students to consider the employment opportunities that commercial dance can offer.

On successful completion of this unit, students will be able to execute the required content and vocabulary in a range of combinations, incorporating and demonstrating musicality and artistry with secure commercial dance technique. Students will also be more aware of specific innovators within the field and the job opportunities that may arise for commercial dancers.

Learning Outcomes

By the end of this unit students will be able to:

1. Demonstrate the required content and vocabulary as directed in complex combinations within class and performance
2. Interpret feedback as directed and evidence self-correction to enhance technical skills
3. Produce work in class and performance that incorporates artistry, musicality and secure technique
4. Evaluate the development of commercial dance and potential employment opportunities.

Essential Content

LO1 **Demonstrate the required content and vocabulary as directed in complex combinations within class and performance**

A safe warm-up and cool-down vocabulary

Core strengthening work

Secure technique with accurate placing and alignment within all styles

The movement vocabulary used within in commercial dance, e.g. isolations, contractions and co-ordination

The physicality needed to dance with sharpness and fluidity as required

Using jazz and other dance techniques within commercial dance

Choreographic sequences

LO2 **Interpret feedback as directed and evidence self-correction to enhance technical skills**

Learn how feedback applies to you and how you process it by exploring your learning style and identifying what you do with feedback in order to make it work for you

Practise applying feedback to all steps, both when given and when you remember what you have learned in order to apply it yourself without direction

Explore how you identify when you are doing something wrong and how you help yourself correct it, using mirrors, recordings, and recording your learning in your reflective journal to steer your exploration

Critically analyse immediate feedback so you can apply it to technical skills already achieved in order to progress

LO3 **Produce work in class and performance that incorporates artistry, musicality and secure technique**

Technique:

Repetition of movement in order to create movement pathways connecting the brain to the muscles

Interpret direction and instruction in order to appropriate the correct movement or sequence

Use visual skills to replicate shapes and movements

Undertake mental practice for success imaging and enhancement of danced skills

Combine all the above skills to create secure a technical base

Musicality:

Consider the phrasing of all work given, both in choreography and music

Interpret different types of music to enhance performance

Count rhythm, considering dynamics, offbeats and syncopation in order to bring light and shade to the choreography

Artistry:

Interpret performance – either given by the choreographer/teacher or via own ideas

Explore and apply appropriate style, either via the request of the choreographer or personal choice

Create engaging and dynamic energy within performance by approaching the work with the correct dynamics, phrasing, musicality, technique and artistic flair

LO4 Evaluate the development of commercial dance and potential employment opportunities

Conception and development of commercial dance

Techniques/styles:

E.g. Locking

Popping

Voguing

Breakdancing

Street dance

Bboys

Krumping

Hip-hop

House

Techno

Tutting

Waacking

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Demonstrate the required content vocabulary for the unit in complex combinations within class and performance			D1 Demonstrating an embodied knowledge of the required content, as directed, and vocabulary
P1 Demonstrate ability to perform required vocabulary, as directed, within the class	P2 Perform unseen combinations with direction	M1 Demonstrate required content and vocabulary, as directed with the class, with assurance	
L02 Interpret feedback as directed in lessons to enhance technical skills			D2 Demonstrate retention of corrections while processing and implementing all offered feedback correctly and immediately
P3 Evidence the application of all feedback offered, both to the class and personally	P4 Demonstrate secure technique at all times	M2 Evidence retention of, processing and implementation of feedback after direction at speed	
L03 Produce work in class and performance that incorporates artistry, musicality and secure technique			D3 Perform with innate musicality and artistry which is underpinned by secure and consistent technique throughout
P5 Interpret and perform all required content and vocabulary, as directed, musically and with artistic flair	P6 Demonstrate application of secure technique, as directed, in class and performance	M3 Demonstrate a relationship with the music that informs the dynamics of own performance	
L04 Evaluate the development of commercial dance and potential employment opportunities			D4 Critically analyse the development of commercial dance and how this work informs your employability within the dance industry
P7 Evaluate the conception and development of commercial dance as a genre	P8 Analyse a wide range of job opportunities for commercial dancers in the current industry and their accessibility	M4 Evaluate a wide and diverse range of influences that have shaped commercial dance	

Recommended Resources

Textbooks

ABRAHAM, K., ADEWOLE, F. and BLACKSTOCK, I. (2016) *Blurring Boundaries: Urban Street Meets Contemporary Dance 2016*. Serendipity Artists Movement Ltd.

DAGENAIS, M. (2012) *Starting Your Career as a Dancer*. New York: Allworth Press.

GUZMAN-SANCHEZ, T. (2012) *Underground Dance Masters: Final History of a Forgotten Era*. Oxford: Praeger.

ROSS, D. (1999) *High Kicks!: The Essential Guide to Working as a Dancer*. London: A & C Black Publishers Ltd.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 6: Commercial Dance 1

Unit 9: Choreography 1

Unit 11: Dance for Camera

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 47: Choreography 2.

Unit 38: Tap 2

Unit code	L/616/1948
Unit level	5
Credit value	15

Introduction

This unit has been created in order to build on skills and learning acquired during the Level 4 units, *Unit 7: Tap* and *Unit 8: American Tap* and, as such, contains more challenging vocabulary which is to be performed in complex combinations.

Technical and artistic development remain at the forefront of the rationale for the content, with an additional choreographic element which has been designed to allow creativity and imagination and to further develop understanding of the importance of musicality and rhythm within tap.

More in-depth research is required which will heighten students' understanding of how tap is learned and which may assist them as they progress within their career as a potential teacher or choreographer.

On successful completion of this unit, students will be able to execute the required vocabulary in unset combinations, incorporating and demonstrating rhythm, control, tone, musicality, style and performance. Students will also have a broader knowledge of how learners learn, and how to create a choreographed solo for themselves.

Learning Outcomes

By the end of this unit students will be able to:

1. Demonstrate the required vocabulary, as directed, in class
2. Interpret feedback, as directed in lessons, to enhance technical skills
3. Perform the required vocabulary in set and unseen combinations with rhythm, control, tone, musicality, style and performance
4. Analyse how different dancers learn to tap dance and how this may impact on classes and rehearsals.

Essential Content

LO1 Demonstrate the required vocabulary, as directed, in class

All steps covered in Level 4, danced in complex combinations and the following – but not exclusively:

Time steps – single, double and triple pick-up time steps and break, free time steps, half breaks (facing front and turning), with tacit, starting on 8 and 1

Consecutive pull backs on the flat foot or on the balls of the feet, depending on ability

Wings from foot to foot

Close work, e.g. 3- and 4-beat paddles (paradiddles), paddle breaks, and close work combinations which can be danced at speed

5- and 6-beat cramp rolls

6- and 7-beat riffs

Consecutive shuffle pick-up changes travelling backwards

Maxie Ford

Suzie Q

Buffalos

Work on rhythm must be evidenced in assessment:

This may be done by giving an unseen rhythm to the class so they can replicate it by either clapping, marking, or choreographing it. Students may also be asked to count the steps they are working on both in class and assessment

Combinations of the above are to be included in all assessments:

It is not sufficient to simply perform the above steps in isolation. Class assessment work should consist of a balanced class, e.g. demonstration of the more challenging technical steps and combinations using the steps above as dance sequences. Sequences may be choreographed using tacit and cross-phrasing

LO2 Interpret feedback, as directed in lessons, to enhance technical skills

Learn how feedback applies to you and how you process it by exploring your learning style and identifying what you do with feedback in order to make it work for you

Practise applying feedback to all steps, both when given and when you remember what you have learned in order to apply it yourself without direction

Explore how you identify when you are doing something wrong and how you help yourself correct it, using mirrors, recordings, and recording your learning in your reflective journal to steer your exploration

Critically analyse immediate feedback so you can apply it to technical skills already achieved in order to progress

LO3 Perform the required vocabulary in set and unseen combinations with rhythm, control, tone, musicality, style and performance

Technique:

Repetition of movement in order to create movement pathways connecting the brain to the muscles

Interpret direction and instruction in order to appropriate the correct movement or sequence

Use visual skills to replicate shapes and movements

Use aural skills to interpret light, shade and tone

Undertake mental practice for success imaging and enhancement of danced skills

Combine all the above skills to create secure a technical base

Musicality:

Consider the phrasing of all work given, both in choreography and music

Interpret different types of music to enhance performance

Count rhythm, considering dynamics, off beats and syncopation in order to bring light and shade to the choreography

Artistry:

Interpret performance – either given by the choreographer/teacher or via own ideas

Explore and apply appropriate style, either via the request of the choreographer or personal choice

Create engaging and dynamic energy within performance by approaching the work with the correct dynamics, phrasing, musicality, technique and artistic flair

LO4 Analyse how different learners learn to tap dance and how this may impact classes and rehearsals

Observation of peers in class

Questioning peers and teachers

Reflecting on how you learn

Researching learning styles

Investigate how different learners react to and implement feedback using the following to inform your learning:

Observation of peers in class

Questioning peers and teachers

Reflecting on how you learn

Investigate how you could apply your learning to how you might approach teaching or choreographing:

Analyse how your understanding of how learners learn can assist you when working with dancers with different learning styles

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
LO1 Demonstrate the required vocabulary, as directed, in class			D1 Demonstrate vocabulary, technique and effective dynamics in class, as directed, with security, musicality and confidence as a soloist and as part of an ensemble
P1 Demonstrate all required vocabulary, as directed, within the class as a solo performer		M1 Demonstrate all required vocabulary with the class with assurance, secure technique and dynamics as a solo performer and as part of an ensemble	
P2 Demonstrate all required vocabulary, as directed, within the class as part of an ensemble			
LO2 Interpret feedback, as directed in lessons, to enhance technical skills			D2 Demonstrate all required technical skills with evidence of retention of feedback and self-reflection and correction
P3 Demonstrate the application of feedback, as directed in class		M2 Demonstrate the retention of feedback in class, after direction, through technical skills	
P4 Demonstrate the application of all required technical skills, as directed in class			
LO3 Perform the required vocabulary in set and unseen combinations with rhythm, control, tone, musicality, style and performance			D3 Perform vocabulary with musicality and artistry, underpinned by secure and consistent technique throughout
P5 Perform vocabulary, as directed, rhythmically, dynamically and with musicality		M3 Demonstrate a relationship with the music which complements the rhythm and dynamics of the required vocabulary appropriate to style	
P6 Demonstrate secure technique when performing combinations with stylistic awareness			
LO4 Analyse how different learners learn to tap dance and how this may impact classes and rehearsals			D4 Critically analyse the importance of communication and musicality in a class and rehearsal and the potential impact on final performance
P7 Analyse different learning styles and approaches in context of a class and rehearsal		M4 Analyse the impact of poor communication skills and musicality in a tap performance	
P8 Analyse the importance of teamwork and musicality in a tap class, rehearsal and performance			

Recommended Resources

Textbooks

BATES, B. (2015) *Learning Theories Simplified...and how to apply them to teaching*. London: Sage Publications Ltd.

CASTLE, N. (2010) *How to Tap Dance by Nick Castle, Hollywood's Foremost Dance Director and Teacher of the Stars*. Montana: Kessinger Publishing.

CASTLE, R. (2016) *Roy Castle on Tap*. Exeter: David & Charles.

HONEY, P. and MUMFORD, A. (1989) *Capitalizing on Your Learning Style*. Amherst, MA: Human Resource Development.

HONEY, P. and MUMFORD, A. (1992) *The Manual of Learning Styles*. London: Peter Honey Publications.

REES, H. (2003) *Tap Dancing: Rhythm in Their Feet*. Marlborough: The Crowood Press Ltd.

VALIS HILL, C. (2015) *Tap Dancing America: A Cultural History*. New York: Oxford University Press.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 7: Tap 1

Unit 8: American Tap

Unit 33: Working in the Performing Arts Industry.

Unit 39: Dance for Musical Theatre

Unit code	R/616/1949
Unit level	5
Credit value	15

Introduction

Performing in a musical requires a combination of acting, singing and dance skills. However, there are many dance genres which can be incorporated into a musical and, as such, this unit has been developed to allow for the study and exploration of the wide range of dance genres that can be used in musical theatre.

This unit has been designed to follow on from the Level 4 unit, *Unit 3: Jazz Dance 1*. It will allow students to explore various musical theatre styles and the associated techniques in class before developing those techniques and applying them in a performance.

Students will explore a wide and diverse range of musical theatre styles used in both film and theatre, key innovators and choreographers from musical theatre history. Students will also explore their techniques and skills in successfully communicating the style intentions.

On successful completion of this unit, students will be able to pick up and perform unseen routines in a variety of musical theatre styles. The required research will enhance knowledge of different musicals and the dance styles used.

Learning Outcomes

By the end of this unit students will be able to:

1. Explore a wide range of musical theatre dance styles in class, as directed
2. Demonstrate the relevant technique for a wide range of musical theatre dance styles, in class, as directed
3. Perform a range of musical theatre dance styles, as directed, with secure technique
4. Evaluate a wide and diverse range of musical theatre dance styles.

Essential Content

LO1 Explore a wide range of musical theatre dance styles in class, as directed

Practical, class-based exploration of musical theatre dance technique, relevant to style and genre

Practical, class-based exploration of a wide variety of influencers and innovators

Practical, class-based exploration of a wide and diverse range of film and stage musical theatre choreographers

LO2 Demonstrate the relevant technique for a wide range of musical theatre dance styles, in class, as directed

Application and retention of relevant techniques as explored above, in class, to prepare for performance, e.g.:

Visual skills to replicate shapes and movements

Interpretation of performance style given by the choreographer

Creating engaging and dynamic energy within a performance:

Approaching the work with the correct dynamics, phrasing, musicality, technique and artistic flair

Communication:

Choreographic intentions and stylistic intentions – in class

LO3 Perform a range of musical theatre dance styles, as directed, with secure technique

Application of relevant techniques, as explored in class, in a performance:

Repetition of movement in order to create movement pathways connecting the brain to the muscles

Interpreting direction and instruction in order to appropriate the correct movement or sequence

Using visual skills to replicate shapes and movements

Communication: choreographic intentions and stylistic intentions in performance

LO4 Evaluate a wide and diverse range of musical theatre dance styles

Wide and diverse range of musicals: jukebox musicals, rock opera, breakthrough musicals, Broadway 'compilation' musicals, current musicals

Wide range of musical film

Wide and diverse range of musical theatre choreographers

Wide and diverse range of musical theatre composers/lyricists

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Explore a wide range of musical theatre dance styles in class, as directed		LO1 and LO2 D1 Demonstrate, in class, a diverse range of musical theatre dance styles, with consistent confidence, relevant technique and effective communication of intentions
P1 Explore the techniques required for a wide range of musical theatre dance styles, in class P2 Explore the techniques required to effectively communicate stylistic intentions, in a range of styles, in class	M1 Apply the findings of an evaluation of the technical and stylistic requirements of a range of musical theatre dance styles, in class	
LO2 Demonstrate the relevant technique for a wide range of musical theatre dance styles, in class, as directed		
P3 Demonstrate the application of the relevant technique to the choreographic styles, as directed, in class P4 Demonstrate the choreography, as directed, with assurance and effective communication of stylistic intentions	M2 Apply the relevant technique, as directed in class, securely, with confidence and clear stylistic nuances	
LO3 Perform a range of musical theatre dance styles, as directed, with secure technique		D2 Perform a diverse range of musical theatre dance styles, with consistent confidence, relevant technique, effective communication of intentions and assurance
P5 Demonstrate the application of the relevant technique to the choreographic styles, as directed, in a performance P6 Perform a range of musical theatre styles with secure technique	M3 Demonstrate application of the required technique to all given choreography with secure and relevant technique at all times and effective communication of intentions through performance	

Pass	Merit	Distinction
L04 Evaluate a wide and diverse range of musical theatre dance styles		D3 Critically analyse a diverse range of key innovative musical theatre choreographers that have influenced the genre as it stands today
P7 Evaluate a wide and diverse range of musical theatre dance styles P8 Explore a wide range of influential musical theatre choreographers	M4 Analyse a diverse range of musical theatre choreographers who have influenced the genre, including their body of work as well as their style	

Recommended Resources

Textbooks

BERKSON, R. (1990) *Musical Theatre Choreography: A Practical Method for Preparing and Staging Dance in a Musical Show*. Watford: Back Stage Books.

CRAMER, L. (2013) *Creating Musical Theatre: Conversations with Broadway Directors and Choreographers*. London: Methuen Drama.

JOWITT, D. (2005) *Jerome Robbins: His Life, His Theater, His Dance*. London: Simon & Schuster.

LONG, R.E. (2001) *Broadway, the Golden Years: Jerome Robbins and the Great Choreographer-Directors, 1940 to the Present*. London: Continnum-3PL.

MACAULAY, A. and BOURNE, M. (2011) *Matthew Bourne and His Adventures in Dance: Conversations with Alastair Macaulay*. London: Faber & Faber.

RAUM, E. (2010) *Song and Dance: A Journey Through Musical Theatre (Culture in Action)*. Oxford: Raintree.

WASSON, S. (2014) *Fosse*. New York: Mariner Books.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 3: Jazz Dance 1

Unit 4: Ballet 1

Unit 5: Contemporary Dance 1

Unit 6: Commercial Dance 1

Unit 7: Tap 1

Unit 8: American Tap

Unit 9: Choreography 1

Unit 11: Dance for Camera.

Unit 40: Partner Work

Unit code	F/616/1834
Unit type	Core
Unit level	5

Introduction

Partner work is an advanced, dynamic form of technique and choreography, used in all genres of dance. From traditional, classical, pas de deux to leading-edge contemporary movement, from fresh hip-hop collaborations to physical theatre contortions, from high-flying circus combinations to fast-footed, old-school tap numbers, to work with a partner can bring life, emotion, joy, ecstasy, danger, virtuosity and so much more to a dance piece.

The aim of this unit is to provide students with a robust understanding of partner work in all its settings, being able to properly utilise partner work when choreographing as well as participating at an advanced level. Students will be able to discover and establish their own bodies as a tool with which to collaborate with others, creating original dance passages, unique stylistic ideas, and imaginative, physical dance rooted in skills and technique.

On successful completion of this unit, students will be able to use the learned skills to develop and maintain a career in the world of professional dance. They will be able to talk about partner work with a strong degree of authority and be able to utilise this knowledge in their own practice, whether as a choreographer and/or a dancer. Students will also develop other skills such as collaboration, communication, interpretation, adaptation, thoughtfulness, mindfulness, which are all crucial for employment, building on transferable skills and the development of their own professional practice.

Learning Outcomes

By the end of this unit students will be able to:

1. Develop the required partnering technique for the genre, as directed
2. Demonstrate required technique and apply it to partner work, as directed in lessons
3. Create an original piece based on the required partnering technique for the genre
4. Evaluate the current position of partner work within their chosen genre's professional field.

Essential Content

LO1 **Develop the required partnering technique for the genre, as directed**

Identify partner work language for chosen genre, e.g.:

Research and establish the correct technique and vocabulary for the chosen genre

Implementation of traditional and evolving styles, e.g.:

Look into the history of the roots of partnering and how it has developed over the years

Overview of the historic arc of partner work

Consider individualism within the use of partner work

LO2 **Demonstrate required technique and apply it to partner work, as directed in lessons**

The role of technique and how it relates to partner work, e.g.:

Classical ballet pas de deux, presage

Contemporary-based throws and falls

Contact-based collisions

Release-based intuition

Overview of various approaches to technique, e.g.:

Classical ballet pas de deux

Contemporary dance trust exercises

Jazz dance/show dance partner combinations

Physical theatre gesture-based partnering

Implementation of technique as applied to partner work

LO3 Create original piece based on the required partnering technique for the genre

Research and plan an original partner-based dance work: e.g.:

Create ideas board/journal in planning work, citing sources of inspiration behind the piece

Be able to provide research notes and inspiration board

Acknowledge importance of feedback when developing ideas

LO4 Evaluate the current position of partner work within their chosen genre's professional field

Identify elements of partner work in today's dance scene, e.g.:

Which choreographers employ partnering as a motif of their style

Which choreographers tend not to stage partner work

Which choreographers present something truly contemporary

Which continue to rely on traditional approaches

Determining use of partner work in own practice

Consideration of applied technique in the field of partner work

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Develop the required partnering technique for the genre, as directed			D1 Develop the required partnering language and technique for the genre, with individual flair, a maturity of approach, and consistent technique maintained throughout
P1 Develop the required partnering technique for the selected genre, in class, as directed		M1 Develop required partnering language and technique for the genre, in class, as directed, with individual assurance	
P2 Explore the required partnering language, relevant to genre, in class			
L02 Demonstrate required technique and apply it to partner work, as directed in lessons			D2 Demonstrate required technique and language and apply it to partner work, as retained in lessons, with confidence, assurance and musicality
P3 Apply required technique to partner work, as directed in lessons with assurance		M2 Demonstrate required technique and language, as directed and apply it to partner work, with confidence and assurance	
P4 Demonstrate relevant dance language, appropriate to genre, in class			
L03 Create an original piece based on the required partnering technique for the genre			D3 Create original piece based on the required partnering technique for the genre with innate stylistic choices, consistent technique, and originality
P5 Create an original piece of partner work, based on the required partnering technique for the genre, evidencing style and musicality		M3 Create original piece based on the required partnering technique for the genre with unique style and creativity	
P6 Apply the relevant dance language to communicate intentions of an original piece based on the required partnering technique for the genre			
L04 Evaluate the current position of partner work within their chosen genre's professional field			D4 Critically analyse a diverse range of approaches to partner work in professional choreography and how it influences own work
P7 Evaluate the current position of partner work within their chosen genre's professional field		M4 Analyse current and historic trends within partner work and how these trends may impact on own work	

Recommended Resources

Textbooks

HENSONE, P. (2015) *Dance Dramaturgy: Modes of Agency, Awareness and Engagement (New World Choreographies)*. 1st edn. Basingstoke: Palgrave Macmillan.

LEPECKI, L. (2016) *Singularities: Dance in the Age of Performance*. 1st edn. Abingdon: Routledge.

PROFETA, P. (2015) *Dramaturgy in Motion: At Work on Dance and Movement Performance (Studies in Dance History)*. Wisconsin: University of Wisconsin Press.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry.

Unit 41: Contact Improvisation

Unit code	L/616/1951
Unit level	5
Credit value	15

Introduction

The roots of Contact Improvisation are attributed to dancer and choreographer Steve Paxton. The class structure is simultaneously a form of meditation, practised standing, where attention is paid to small postural adjustments and micro-weight transfers. This is then followed, during rehearsal time, by rolls, collisions, and jumps in the air. Steve Paxton utilised his training in modern dance with the Cunningham company and José Limón as well as his background in Aikido and gymnastics.

The aim of this unit is to give students a more intense exploration of contemporary dance technique, focusing specifically on Contact Improvisation. The unit will support students in how to achieve command of their creativity, establishing a multidimensional identification as a unique artist and providing ownership and freedom over quality of movement. They will practise working their bodies through alternative approaches, creating their own dance language and contemporary dance technique, and will develop an even stronger relationship to musicality and originality.

On successful completion of this unit, students will be able to use the required dance language to develop and maintain a robust artistic foundation to use in the professional world of dance. Students will develop other skills such as communication, research, reasoning and interpretation, recall and adaptation, all of which are all critical for gaining employment.

Learning Outcomes

By the end of this unit students will be able to:

1. Develop understanding of the required dance language for the genre
2. Demonstrate required technical skills and feedback, as directed in lessons
3. Perform the required dance language with originality, musicality and creativity
4. Evaluate understanding of the current evolution of Contact Improvisation/
New Dance.

Essential Content

LO1 Develop understanding of the required dance language for the genre

The role of contact improvisation technique, e.g.:

Beginning class with meditation

Micro-transfers of weight

Finding centre

Introduction of metaphysical ideas relating to this approach

Postural adjustments, leading to rolls, collisions, moving across the floor

Air-based work

Rehearsal-based work at the end of class

Overview of various approaches and schools of thought, e.g.:

How Steve Paxton used his background in the Cunningham company and gymnastics to create this ground-breaking approach

Who led on from his inception and how

Implementation of contact improvisation technique

LO2 Demonstrate required technical skills and feedback, as directed in lessons

Identify contact improvisation as a dance language, e.g.:

Multi-dimensional approach, what it draws from other disciplines

What is it about this approach that makes it 'Contact Improvisation' or 'New Dance'?

Implementation of contact improvisation combinations

Overview of contact improvisation dance-making

Acknowledge role of feedback and critical evaluation within a rehearsal setting

LO3 Perform the required dance language with originality, musicality and creativity

The role of performance in contact improvisation

Implementation of originality, musicality and creativity

Consider the multi-dimensional unique artist voice

Consider unique approaches within the use of contact improvisation performance

LO4 Evaluate understanding of the current evolution of Contact Improvisation/New Dance

Identify elements of the current contact improvisation/new dance scene:

Determining requirements of current trends within the industry

Consideration of technique and artistry within the current contact improvisation/new dance scene

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Develop understanding of the required dance language for the genre			D1 Develop the required language for the genre, with individual flair, a maturity of approach, an embodied knowledge of the required dance language and consistent technique maintained throughout
P1 Explore the required technical language for the genre		M1 Develop the required language for the genre, with individual flair, assurance and a mature approach	
P2 Develop the required dance language for the genre with quality of movement and consistent technique			
L02 Demonstrate required technical skills and feedback, as directed in lessons			D2 Demonstrate required technique, as retained in lessons, with strong evidence of ownership, musicality and confidence
P3 Demonstrate required technique and apply it to work, as directed in lessons		M2 Demonstrate required technique, as retained in lessons, and apply it to work, with musicality and assurance in class	
P4 Apply the required dance language for the genre with quality of movement and consistent technique			
L03 Perform the required dance language with originality, musicality and creativity			D3 Perform required technique, as retained in lessons, with strong evidence of ownership, musicality, clear stylistic choices and an unmistakable identity
P5 Perform the required techniques with musicality, creativity and correct application of dance language		M3 Perform required technique, as retained in lessons, and apply it to work, with musicality and assurance	
L04 Evaluate the current evolution of Contact Improvisation/New Dance			D4 Critically analyse a diverse range of approaches to Contact Improvisation and New Dance culture and technique and how findings will be utilised in own practice
P6 Evaluate the current evolution of Contact Improvisation/New Dance		M4 Analyse a range of trends in contact improvisation and the impact on new dance technique and culture	

Recommended Resources

Textbooks

KALTENBRUMMER, T. (2003) *Contact Improvisation: Moving – Dancing – Interaction*. Aachen: Meyer & Meyer Sport.

NOVACK, C.J. (1990) *Sharing the Dance: Contact Improvisation and American Culture*. Wisconsin: University of Wisconsin Press.

PALLANT, C. (2006) *Contact Improvisation: An Introduction to a Vitalising Dance Form*. Jefferson: McFarland.

Websites

contactquarterly.com	Contact Quarterly Contact Improvisation General reference
Youtube.com	Youtube Contact Improvisation: An intuitive, non-verbal and intimate dialogue: Itay Yatuv at TEDxBGU Video
Youtube.com	Youtube Core connection/sharing balance in Contact Improvisation Video
Youtube.com	Youtube Steve Paxton: Material for the spine Video
Youtube.com	Youtube Steve Paxton talking dance Video

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 36: Contemporary Dance 2

Unit 42: Physical Theatre

Unit 47: Choreography 2.

Unit 42: Physical Theatre

Unit code	M/616/1960
Unit level	5
Credit value	15

Introduction

Physical theatre is, at least in many ways, an evolutionary strand of contemporary dance, mime, traditional acting and performance art. Lloyd Newson and his truly groundbreaking DV8 company is generally considered to have coined the term; and alongside Pina Bausch, Rosas, Les Ballets C de la B, Theatre Complicite, Frantic and Philippe Decouffle, is seen as one of the main protagonists of the genre as we know it today.

The aim of this unit is to give students a focused overview of the genre known as physical theatre: setting up an understanding of what it means, where it's headed, its triumphs and landmarks. The unit will strengthen each student's relationship with originality in movement-making, storytelling and conceptualising, crafting leading-edge work in the theatre, dance and beyond.

On successful completion of this unit, students will be able to use the required physical theatre movement-making language to develop and maintain a strong narrative foundation to use in the professional physical theatre. They will be able to apply both movement-making skills, as directed in class, as well as combine elements of dance technique and acting skills to create a piece of original work. They will also be able to present an authoritative project about their work.

Students will develop other skills such as strength of character, confidence, self-starting, communication, research, creativity, thinking outside the box, which are all critical for gaining employment.

Learning Outcomes

By the end of this unit students will be able to:

1. Demonstrate the required improvisational element, storytelling element and movement language for the genre, in class
2. Develop the required physical theatre/movement-making skills with spontaneity and originality
3. Construct own physical theatre piece using required physical theatre/movement-making skills, storytelling and movement language for the genre
4. Evaluate the current evolution in physical theatre and how this is reflected in own work.

Essential Content

LO1 **Demonstrate the required improvisational element, storytelling element and movement language for the genre, in class**

The role of movement-making in physical theatre

Overview of various approaches and schools of thought

Implementation of contemporary movement-making technique

LO2 **Develop the required physical theatre/movement-making skills with spontaneity and originality**

Identify differing approaches to improvisation

Implement unique storytelling narratives

Overview of the various creating tactics for use in physical theatre

LO3 **Construct own physical theatre piece using required physical theatre/movement-making skills, storytelling element and movement language for the genre**

The role of contemporary dance, acting and mime in physical theatre

Implementation of originality, intuition, spontaneity and creativity

Overview of the unique artist voice

Consider unexplored influences within the use of the contemporary skill set

LO4 **Evaluate the current evolution in physical theatre and how this is reflected in own work**

Research and plan a physical theatre piece

Be able to provide a creation map and research notes

Create an original and unique piece of work

Identify elements of the current physical theatre scene

Determine requirements of current trends within the industry

Consideration of maverick thinking within the current physical theatre scene

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
LO1 Demonstrate the required improvisational element, storytelling element and movement language for the genre, in class			D1 Demonstrate the required improvisational element, storytelling element and movement language for the genre with clear narratives and ownership of movement language, with confidence and flair
P1 Explore the improvisational and storytelling element appropriate for the genre		M1 Demonstrate the required improvisational element, storytelling element and movement language for the genre with clear narratives and ownership of movement language	
P2 Demonstrate the required improvisational element, storytelling element and movement language for the genre			
LO2 Develop the required physical theatre/ movement-making skills with spontaneity and originality			D2 Develop the required physical theatre/ movement-making skills with a deeply intuitive creativity
P3 Develop the required physical theatre/ movement-making skills with spontaneity and originality		M2 Develop the required physical theatre/ movement-making skills with creativity, intuition, spontaneity and originality	
LO3 Construct own physical theatre piece using required physical theatre/ movement-making skills, storytelling element and movement language for the genre			D3 Construct own deeply mature physical theatre piece in a professionally commensurate way, expressing standards of professional-level theatre throughout
P4 Construct own physical theatre piece using required physical theatre/ movement-making skills, storytelling element		M3 Construct own physical theatre piece using required physical theatre/ movement-making skills, storytelling element and dance language for the genre, as directed in lessons, in an intuitive way	
P5 Demonstrate the appropriate dance language for the genre through communication skills			

Pass	Merit	Distinction
LO4 Evaluate the current evolution in physical theatre and how this is reflected in own work		D4 Critically analyse a wide range of approaches to the performance and creation of movement within the physical theatre culture and how you will utilise findings in own practice
P6 Evaluate the current evolution in physical theatre and how this is reflected in own work	M4 Evaluate a range of trends in the current physical theatre scene and culture, with reference to relevance to own professional development	

Recommended Resources

Textbooks

BRIMFIELD, M., FENTON, M., O'REILLY, S. and WOOD, J. (2011) *This is Performance Art*. London: Black Dog Publishing.

CALLERY, D. (2001) *Through the Body*. London: Nick Hern Books.

GRAHAM, S. and HOGGETT, S. (2014) *The Frantic Assembly Book of Devising Theatre*. Abingdon: Routledge.

KEEFE, J. (2007) *Physical Theatres: A Critical Reader*. Abingdon: Routledge.

MERLIN, B. (2014) *The Complete Stanislavsky Toolkit*. London: Nick Hern Books.

MURRAY, S. and KEEFE, J. (2007) *Physical Theatres: A Critical Introduction*. Abingdon: Routledge.

ORTI, P. (2013) *Your Handy Companion to Devising and Physical Theatre*. Paperplay.

RUDLIN, J. (1994) *Commedia Dell'Arte: An Actor's Handbook*. Abingdon: Routledge.

UNWIN, S. (2014) *The Complete Brecht Toolkit*. London: Nick Hern Books.

Websites

Dv8.co.uk	DV8 DV8 On Hold General reference
Youtube.com	Youtube Dead Dreams of Monochrome Men – DV8 Physical Theatre Video
Youtube.com	Youtube Pina Bausch Cafe Müller Video
Youtube.com	Youtube Rosas/Rosas danst Rosas Video
Youtube.com	Youtube Simon McBurney on his theatre group, Complicite Video

Links

This unit links to the following related units:

Unit 32: Creative Research Project

Unit 36: Contemporary Dance 2

Unit 47: Choreography 2

Unit 40: Partner Work

Unit 41: Contact Improvisation.

Unit 43: Singing 2

Unit code	A/616/1962
Unit level	5
Credit value	15

Introduction

This unit is designed to build on the work done in the Level 4 unit, *Unit 13: Singing*, which laid the foundations for the production of a safe, controlled, and consistent sound. In *Singing 2*, students will continue to work on developing and maintaining good technique, considering breath control, support and anchoring, tonal quality, precise intonation and rhythmic accuracy.

In this unit, students will be required to add layers of characterisation and acting choices to their singing in order to produce a fully-rounded performance. They will explore how to interpret text through the vehicle of song and will learn how to apply a variety of vocal qualities to their performance to aid the storytelling process. The technique developed during the *Singing* unit 16 at Level 4 will give students the opportunity to allow the narrative to drive the vocal choices they make, and not be limited by their vocal technique.

At Level 4, students will have developed an understanding of the capabilities of their own voice. This knowledge will enable them to explore a variety of material at Level 5 and to source and rehearse musical numbers which suit their voice type and characteristics. By exploring a range of musical theatre songs, students will learn to further develop their technique and enhance their understanding of their own voice so that they are able to apply what they have learned in a wide range of practical situations.

Learning Outcomes

By the end of this unit students will be able to:

1. Consolidate a secure, controlled, and healthy technique, including breath control, support and anchoring, tonal quality, precise intonation and rhythmic accuracy
2. Communicate text, character, and human and dramatic predicament through song
3. Demonstrate command of the vocal qualities required in order to perform pieces from a range of genres in musical theatre, as directed
4. Perform repertoire which suits own vocal range and characteristics.

Essential Content

LO1 **Consolidate a secure, controlled, and healthy technique, including breath control, support and anchoring, tonal quality, precise intonation and rhythmic accuracy**

Continue to develop technical competence and increase consistency, e.g.:

Score reading

More complex melody lines

Increased speed of study

Convey an understanding of the relationship between speech patterns and rhythms and song

Sing and sustain a technically secure melodic line while dancing/moving

LO2 **Communicate text, character, and human and dramatic predicament through song**

Explore the text of a song and potential approaches to text in the integration of singing and acting

Discover the character and the journey of the narrative so there is a true understanding of storytelling and character input within a song

Explore ways to express a clear and honest approach to a character's circumstances, intention and action

Learn how to work freely in given circumstances, sustaining a coherent line of action with spontaneity

LO3 Demonstrate command of the vocal qualities required in order to effectively perform pieces from a range of genres in musical theatre, as directed.

Develop the ability to recognise and recreate the primary vocal qualities used in musical theatre (speech quality, cry/sob, twang, opera, falsetto, and belt)

Identify the use of each of the vocal qualities and resonances in recorded musical theatre:

Understand their uses

Evaluate their effectiveness in navigating gear changes and, most importantly, in communicating character and emotion

Develop confidence in using a variety of vocal qualities and resonances

LO4 Perform repertoire which suits student's own vocal range and characteristics

Explore the classification of songs, connecting to voice and character types

Select, rehearse and perform at least four contrasting pieces from the musical theatre canon

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
L01 Consolidate a secure, controlled, and healthy technique, including breath control, support and anchoring, tonal quality, precise intonation and rhythmic accuracy		D1 Sustain a technically secure melodic line while dancing/moving
P1 Produce consistently a clear, steady and fully supported sound P2 Perform material, as directed, with rhythmic and melodic accuracy throughout	M1 Demonstrate the ability to access all available registers smoothly, without detracting from the tonal quality	
L02 Communicate text, character, and human and dramatic predicament through song		D2 Work freely in directed circumstances, sustaining a coherent line of action with spontaneity
P3 Explore the text of a song and develop approaches to the integration of acting and singing P4 Apply vocal technique to express a character's circumstances, intentions and actions	M2 Evaluate the journey of the song and how it fits into the wider context of the musical theatre work, communicating this effectively through song	
L03 Demonstrate command of the vocal qualities required in order to effectively perform pieces from a range of genres in musical theatre, as directed		D3 Demonstrate assurance and confidence in moving between a range of vocal qualities and resonances through the performance of a wide and diverse range of pieces
P5 Identify the primary vocal qualities and resonances used in musical theatre P6 Recreate the primary vocal qualities and resonances used in musical theatre	M3 Demonstrate the ability to apply technique to negotiate difficult passages	

Pass	Merit	Distinction
L04 Perform repertoire which suits student's own vocal range and characteristics		D4 Demonstrate vocal skills, character intentions and an emotional connection through the performance of a diverse range of musical theatre songs appropriate for own skills and technical ability
<p>P7 Justify material which is appropriate for student's own vocal and character type from a range of musical theatre genres</p> <p>P8 Perform material which is appropriate for student's own vocal and character type from a range of musical theatre genres with effective vocal technique and communication of intentions</p>	M4 Demonstrate vocal range and vocal type through the performance of a range of musical theatre genres, using relevant vocal techniques and characterisation	

Recommended Resources

Textbooks

DE MALLET BURGESS, T. (1999) *The Singing and Acting Handbook: Games and Exercises for the Performer*. Abingdon: Routledge.

MELTON, J. (2007) *Singing in Musical Theatre: The Training of Singers and Actors*. New York: Allworth Press.

MOORE, T. and BERGMAN, A. (2016) *Acting the Song: Performance Skills for the Musical Theatre*. New York: Allworth Press.

Websites

www.britishvoiceassociation.org.uk The British Voice Association
Voice care
Research

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 12: Singing 1

Unit 15: Ensemble Singing

Unit 16: Vocal Repertoire

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 46: Auditioning

Unit 52: Performance Project.

Unit 44: Acting 2

Unit code	Y/616/1970
Unit level	5
Credit value	15

Introduction

Contemporary performance is dominated by the realistic tradition, whether it be through cinema, television, online or theatre. Central to this tradition is the dominance of Stanislavsky-based systems as the essential component of actor training. While it should be acknowledged that Stanislavsky was not intent on his system being solely applicable to realistic theatre, it has essentially become shackled to this genre.

The aim of this unit is to either deepen the students' understanding of Stanislavsky or Stanislavsky-based systems or develop acting skills beyond the traditional hegemony of Stanislavsky in the Western theatre tradition. Actors will be expected to embrace a range of performance styles as professionals which will require a flexible instrument which either utilises Stanislavsky or alternative practice to realise the demands of the text. The idea is to explore and experiment with techniques which challenge and expand to improve the imaginative and creative realm of the actor.

Topics in this units are necessarily general in order not to curtail choice of technique. The intention is that a technique or techniques should be explored which are appropriate to the expertise of the teacher(s) delivering the unit.

On successful completion of this unit, students will have explored a range of techniques and, in so doing, broadened their understanding of acting processes, developed their skill set and appreciated a more diverse range of theatrical practice.

Learning Outcomes

By the end of this unit students will be able to:

1. Explore technique relevant to chosen acting style
2. Apply appropriate techniques in rehearsal to realise chosen style
3. Develop characterisation appropriate to acting style in rehearsal and performance
4. Demonstrate the application of chosen acting style in performance to present rehearsed material.

Essential Content

LO1 Explore technique relevant to chosen acting style

Explore a range of theatrical contexts to ground acting methodologies in their social, political and historical context

Identify how the practitioners' work evolved out of and was influenced by the context of their work

Define the key features and practice of the work and technique under investigation

Compare and contrast differences in acting techniques

Investigate through practice key features of acting style

LO2 Apply appropriate techniques in rehearsal to realise chosen style

Genre and practitioner, e.g.:

Adler

Artaud

Barba

Brecht

Boal

Bogart/Viewpoints

Copeau

Gaullier Grotowski

Kogan

Lecoq

Lepage

Mcburney

Meisner

Mnouchkine

Work in a particular genre, e.g. Greek, Elizabethan/Jacobean, Restoration, Absurd, Postmodern

Technique:

Compare and contrast techniques of practitioners

Select appropriate techniques for style

Develop processes and techniques to realise theatrical genre/practitioner's methodology

Development:

Sense of play

Experimenting with choices and styles

Improvising within the parameters of the script

Études

Making and editing choices

Interpret and realise text within the parameters of the chosen genre

Personal management

Health and Safety

Physically and mentally

Time-keeping

Sustaining focus and concentration

Discipline

Trust and co-operation

LO3 Develop characterisation appropriate to acting style in rehearsal and performance

Preparation:

Preparation of text

Physical and vocal warm-up

Identification and employment of appropriate characterisation techniques to develop role commensurate with style

Experimentation and development:

Try out character choices and review and refine

Take risks in developing material

Conscious application of technique

Research:

Function of role

Exploration of psychology of role

Stylistic considerations in performing role

Linear or non-linear through-line of role

Technique:

Development of inner and outer characteristics

Movement and vocal qualities

Embedding key features of role, e.g. Verfremdungseffekt

Character physicality

Use of proxemics

Use of exercises and techniques to build character

Interpretation:

Define interpretation of role

Work with director to develop characterisation

Presentation:

Coherent stylistic and interpretive performance of character and text

Sustain role in performance contributing to overall meaning of performance

LO4 Demonstrate the application of chosen acting style in performance to present rehearsed material

Genre:

Present a unified and consistent performance of the chosen style

Use of vocal and physical technique to communicate text and role:

Gesture

Posture

Proxemics

Tension states

Effort actions

Vocal dynamics and range

Inflection

Projection

Embodiment:

Emotional engagement with role

Emotional range

Communication of text

Commitment to presenting role

Being in the moment

Meaning:

Theme and subject matter of material

Author's intentions

Communication of style

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Explore technique relevant to chosen acting style			D1 Critically evaluate the context and key techniques of the genre/practitioner selected
P1 Explore the context and key techniques of the genre/practitioner selected	M1 Analyse the context and key techniques of the genre/practitioner selected		
L02 Apply appropriate techniques in rehearsal to realise chosen style			D2 Apply key techniques perceptively in rehearsal, demonstrating comprehensive skill to realise the chosen style
P2 Apply key techniques in rehearsal proficiently to realise the style	M2 Apply key techniques in rehearsal with assurance and insight to realise the chosen style		
L03 Develop characterisation appropriate to acting style in rehearsal and performance			D3 Create a full characterisation in rehearsal to interpret the role, communicating its intentions with creativity, fluency and imagination
P3 Develop characterisation securely in rehearsal in preparation for an interpretation of the role in performance	M3 Develop characterisation effectively in preparation for an interpretation of the role in performance, communicating its intentions clearly and with assurance		
L04 Demonstrate the application of chosen acting style in performance to present rehearsed material			D4 Demonstrate comprehensive and perceptive application of technique to present a performance that communicates the text in a mature manner
P4 Demonstrate effective application of technique and style in performance	M4 Demonstrate focused and assured application of technique to present a performance that communicates the text clearly and securely		

Recommended Resources

Textbooks

HODGE, A. (2010) *Twentieth Century Actor Training*. 2nd edn. Abingdon: Routledge.

ROACH, J. (1993) *The Player's Passion: Studies in the Science of Acting*. University of Michigan Press.

ZARRILLI, P., DABOO, J. and LOUKES, R. (2013) *Acting: Psychophysical Phenomenon and Process*. Basingstoke: Palgrave Macmillan.

ZARRILLI, P. (2009) *Psychophysical Acting: An Intercultural Approach After Stanislavski*. Abingdon: Routledge.

ZARRILLI, P. (ed.) (2002) *Acting (Re)Considered*. 2nd edn. Abingdon: Routledge.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 13: Acting 1

Unit 17: Acting for Camera

Unit 19: Voice and Speech

Unit 19: Movement for Actors

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 45: Immersive Theatre

Unit 48: Classical Acting

Unit 51: Dance for Actors

Unit 52: Performance Project.

Unit 45: Immersive Theatre

Unit code	D/616/1971
Unit level	5
Credit value	15

Introduction

Immersive theatre is a significant growth area in the performing arts industry and has become increasingly important as a way of truly engaging an audience in a production.

Although immersive theatre productions have been growing over the past few years, the concept of immersive theatre is not a new one. However, the ways of immersing an audience have developed significantly. Defining immersive theatre can be complicated and, through this unit, students will explore all necessary elements, looking at how the audience is at the forefront of the production and exploring how to engage them. For example, stimulating their senses: through sight, sound, touch, taste and even smell, can be a vital component of enabling the audience to have a uniquely personal experience.

Immersive theatre is a wholly collaborative process where all areas of the creative team have an essential role to play. The venue, and how it is utilised to immerse the audience in the production, opens the door to a diverse range of ways for professionals to work as a team and explore and develop ideas whatever their specialist area or discipline.

By the end of this unit, students will have explored the history of immersive theatre and its place in today's creative industries. Students will be clear on the importance of a story, and will have developed ideas and collaboratively worked on a piece of immersive theatre in line with today's industry standards.

Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the historical development of immersive theatre
2. Explore the key components essential to creating immersive theatre
3. Develop a piece of work for immersive theatre
4. Carry out a role in a piece of immersive theatre.

Essential Content

LO1 Discuss the historical development of immersive theatre

The 'fourth wall':

Breaking down barriers

The audience as a participant

Physical integration and breaking down formality

The history of call and response in theatre

Immersive theatre companies, e.g.:

Punchdrunk

Shunt

Blast Theory

Crew

Differencengine

Third Rail

Dreamthinkspeak

Fruit for the Apocalypse

Wilderness

Speakeasy Dollhouse

The development of interactive technology in the theatre

Social and artistic significance of past and existing productions

LO2 Explore the key components essential to creating immersive theatre

Stimulation:

The five senses: sight, sound, touch, taste and smell and how this can be represented

The role of the audience:

Participation, engagement and being immersed

Storytelling:

The role of the story – social significance and potential impact

Location/setting:

Installation

Fitness for purpose

Use of interactive technology

Audience location and placement

Flexibility

Accessibility

Collaborative working:

Definition of individual and group role

Allocation of roles

Time management

Communication tools

Collective decision-making

Creative engagement in practice

Common themes and vision

Setting aims and objectives

LO3 Develop a piece of work for immersive theatre

Collaborative working in development:

Definition of individual and group role

Allocation of roles

Time management

Communication tools

Collective decision-making

Creative engagement in practice

Common themes and vision

Setting aims and objectives

Performance space:

Fit for purpose

Health and Safety considerations

Accessibility

Flexibility

Audience placement

The role of the space in storytelling

Workshop ideas:

Utilising and developing existing techniques for the purpose of immersing the audience, e.g. improvisation and devised theatre techniques

Storytelling and working with a narrative in immersive theatre practice

Developing ideas for engaging and stimulating the audience through the use of the five senses, performance space

LO4 Carry out a role in a piece of immersive theatre

Collaborative working in application:

Individual and group role

Time management

Communication tools

Collective decision-making

Creative engagement in practice

Common themes and vision

Meeting aims and objectives

Realisation of ideas:

Engaging and stimulating the audience in practice

Communication:

Communicating the narrative/story

Communicating with the audience and creative team during the production

Technical skills:

Relevant to defined role within the production and aims and objectives

Aims and objectives:

Artistic intentions

Creative aims and objectives

Social significance (if appropriate)

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Discuss the historical development of immersive theatre		D1 Critically analyse the development of immersive theatre and its importance in the current creative industry
P1 Discuss the development of immersive theatre and the importance of the audience P2 Explore the influence interactive technology has had on the development of immersive theatre productions	M1 Analyse the connection between a range of theatre styles and immersive theatre	
LO2 Explore the key components essential to creating immersive theatre		D2 Critically evaluate a wide and diverse range of techniques and processes that could be developed into creating a piece of immersive theatre
P3 Explore a range of methods to immerse the audience using some of the five senses P4 Explore a range of performance spaces that could be developed for immersive theatre	M2 Evaluate how a wide range of techniques and processes could be developed into immersing an audience in a production	
LO3 Develop a piece of work for immersive theatre		LO3 and LO4 D3 Demonstrate a wide and diverse range of skills through an immersive theatre production that effectively engage the audience through participation and immersion
P5 Develop a piece of work, as a collaborative project, that could stimulate the audience, using at least one of the five senses P6 Justify how the selected performance space will immerse the audience throughout the production	M3 Critically analyse how the developed piece will affect 'the fourth wall' during the performance	

Pass	Merit	Distinction
LO4 Carry out a role in a piece of immersive theatre		
P7 Carry out a defined role in a piece of immersive theatre	M4 Demonstrate effective communication through a range of technical skills in an immersive theatre production, relevant to artistic aims and objectives	
P8 Demonstrate technical skills, relevant to role, through an immersive theatre piece		
P9 Demonstrate the application of skills that interact with the audience during a production		

Recommended Resources

Textbooks

- BAY CHENG, S., LEVENDER, A., KATTENBELT, C. and NELSON, R. (2014) *Mapping Intermediality in Performance (Mediamatters)*. 1st edition. Amsterdam University Press.
- BIGGIN, R. (2017) *Immersive Theatre and Audience Experience: Space, Game and Story in the Work of Punchdrunk*. 1st edn. Basingstoke: Palgrave Macmillan.
- BURGESS, K. (2013) *Examining the use of theatrical technologies in creating an immersive Micro-Scene: Technical Theatre and Production Design: In Immersive Theatre*. CreateSpace Independent Publishing Platform.
- FRIEZE, J. (2017) *Reframing Immersive Theatre: The Politics and Pragmatics of Participatory Performance*. 1st edn. Basingstoke: Palgrave Macmillan.
- MACHON, J. (2013) *Immersive Theatres: Intimacy and Immediacy in Contemporary Performance*. Basingstoke: Palgrave Macmillan.

Websites

coneyhq.org	Coney HQ Home page General reference
differencengine.co.uk	Differencengine Home page General reference
www.dreamthinkspeak.com	Dream Think Speak Home page General reference
www.fruit-for-the-apocalypse.eu	Fruit for the Apocalypse Home page General reference
pearldamour.com	Pearldamour Home page General reference

www.punchdrunk.com	Punch Drunk Home page General reference
speakeasydollhouse.com	Speak Easy Dollhouse Home page General reference
thirdrailprojects.com	Third Rail Projects Home page General reference
thisisthewilderness.com	This is the Wilderness Home page General reference
www.weplayers.org	Weplayers Home page General reference

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 20: Devising Theatre and Performance

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 52: Performance Project.

Unit 46: Auditioning

Unit code	K/616/1973
Unit level	5
Credit value	15

Introduction

The passport to earning a living as a performer in the creative arts industry is to be successful at auditions. By their very nature, auditions are high-pressure situations which need excellent preparation and technique to guarantee success. The preparation includes understanding the requirements of the audition, making the correct choice of repertoire and knowing how to rehearse speeches and perform under pressure in the audition. All of this takes considerable time and effort to hone the necessary skills.

This unit explores and prepares students for auditioning, whether it be professionally or for a higher-level course. Essential to the process is a considered and informed choice of material which is honed and polished to present the performer in the best possible light. To make sound choices, students must understand their playing range, capabilities and what type of role they would be suitable for. To develop material sufficiently to be able to perform effectively at an audition, a range of techniques will need to be applied.

This unit also addresses performance technique in audition situations to ensure that students stand the best chance of performing to the best of their ability. Finally, students will develop an understanding of the appropriate etiquette and conduct for the audition situation so that they know how to present themselves.

In light of the #metoo movement there have been many discussions about casting and the audition process relating to professional standards and what is required. While exploring audition skills through this unit, students will also discuss current policies and guidance on casting and audition requirements.

On successful completion of this unit, students will be able to select a range of highly appropriate audition material for a variety of audition contexts, prepare their material vocally, physically and psychologically and present speeches demonstrating relevant performance and employability skills.

Learning Outcomes

By the end of this unit students will be able to:

1. Explore the process of accessing own chosen progression route and materials needed
2. Justify the suitability of material for an audition portfolio
3. Develop an audition portfolio, employing relevant techniques through the development process
4. Present audition material using appropriate technique that promotes the acquisition of work and/or progression.

Essential Content

LO1 Explore the process of accessing own chosen progression route and materials needed

Accessing Higher Education: entry requirements, standards and expectations, finances and costs.

Accessing the Industry: Agents, Casting notices and access, organisations (eg. The Stage, Spotlight), showcases, networking, social media, standards and expectations, finances and costs

Materials: CVs, digital and physical portfolios, photography, showreels, social media profiles, appearance (suitable clothing etc.)

Health and wellbeing: Confidence, mental stability and stamina, coping with rejection, determination and will power, reflective practice.

Marketing and Promotion: Physical and digital networking, communications skills, social media, organisations (eg. Casting Call Pro, Spotlight, LinkedIn), websites.

Types of auditions: Workshops, screen tests, recalls, commercial castings, one to one, corporate casting, radio.

Policies, procedures and guidelines: Requirements and expectations, professional standards, audition locations, casting guidance and policies (2018 onwards)

LO2 Justify the suitability of material for an audition portfolio

Material types: types of text (eg. monologue) music, choreography etc.

Audition requirements: style, genre, theme, subject matter, context, audition briefs

Current trends: Appropriate material, standing ahead of the game, originality, industry awareness

Promotion of strengths: versatility, flexibility, range, artistry, confidence, communication skills, team skills and independence, professionalism, reflective practice

LO3 Develop an audition portfolio, employing relevant techniques through the development process

Self Assessment: awareness of skills and boundaries, range and technique assessment

Technique development (relative to specialist area) could include: text analysis, sight reading, improvisation, flexibility, mental stamina, characterisation

Presentation Skills: Confidence, communication, physicality, anxiety and nerves control

LO4 Present audition material using appropriate technique that promotes the acquisition of work and/or progression

Policies, procedures and guidelines: Requirements and expectations, professional standards, audition locations, casting guidance and policies (2018 onwards)

Self taping: types of camera, locations, lighting, framing, filming, editing

Show reels: range of material and type of content, settings, originality,

Technical Skills (relative to specialist area) could include: Improvisation, sight-reading, response to direction, physical technique, vocal technique

Audition/Presentation Skills: Communication, confidence, professional etiquette, presentation of self, audition prep (appropriate warm ups etc.) anxiety and nerve control

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Explore the process of accessing own chosen progression route and materials needed		LO1 and LO2 D1 Critically analyse how selected audition material demonstrates the needs of the progression route in a diverse range of audition contexts
P1 Explore the accessibility of own chosen progression route P2 Review own existing materials and the suitability for accessing chosen progression route	M1 Analyse the impact of evolving trends in the performing arts industry, and how they may affect the accessibility of chosen progression route	
LO2 Justify the suitability of material for an audition portfolio		
P3 Explore the suitability of a wide range of materials for audition scenarios for a variety of progression routes P4 Justify a range of audition materials for own selected progression route	M2 Critically analyse how selected material demonstrates the needs of the progression route in a range of audition contexts	
LO3 Develop an audition portfolio, employing relevant techniques through the development process		D2 Demonstrate a perceptive and considered approach to the development of audition material and interview technique, resulting in a high-quality portfolio of audition material and confident interview technique
P5 Develop a portfolio of audition material relevant to specialist area, applying techniques relevant to discipline P6 Develop interview and audition techniques, employing relevant vocal, physical and psychological technique	M3 Develop audition material and interview technique, demonstrating assured command of relevant technique and process	

Pass	Merit	Distinction
LO4 Present audition material using appropriate technique that promotes the acquisition of work and/or progression		D3 Demonstrate audition skills with creativity, skill and insight to fully meet the needs of the context and the requirements of the audition
P7 Perform audition material using secure technique P8 Presentation of material meets appropriate standards for audition context	M4 Perform audition material, demonstrating assured and confident use of appropriate technique and understanding of the audition context and its requirements	

Recommended Resources

Textbooks

- ELKIN, S. (2013) *So You Want to Work In Theatre*. London: Nick Hern Books.
- EVANS, R. (2009) *Auditions: A Practical Guide*. Abingdon: Routledge.
- FREEMAN, H. (2010) *So You Want To Go To Drama School?* London: Nick Hern Books.
- JOHNSON, A. (2013) *The Excellent Audition Guide*. London: Nick Hern Books.
- SHURTLEFF, M. (1978) *Audition*. Bantam Books.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry.

Unit 47: Choreography 2

Unit code	R/616/1983
Unit level	5
Credit value	15

Introduction

This unit further develops students Choreography skills as the backbone of dance, explored in the Level 4, *Unit 10: Choreography*. Students will already have explored the technique, pairing it with a human body and used it to create a vital pathway of non-verbal communication.

The aim of this unit is to develop students use of their choreography in more complex routines, clearly demonstrating their understanding of the development and complexity of dance-making, and the history of movement-making as an art form. Successful communication of their intentions will be developed with an exploration of what is defined as artistry in the world of dance and how this translates into movement.

On successful completion of this unit, students will be able to use complex contemporary dance language to develop routines, appropriate for the professional world of dance. They will be able to pick up and retain complex combinations of the required technique and communicate their own artistic intentions to fellow dancers and the audience. Students will understand and develop their own unique choreographic style and apply this where appropriate.

Learning Outcomes

By the end of this unit students will be able to:

1. Develop required choreographic skills, as directed in lessons
2. Develop application of the required vocabulary for the genre
3. Create the required choreographic skills with technique, artistry, musicality and creativity
4. Construct own dance piece using required choreographic skills and dance language for the genre.

Essential content

LO1 Develop required choreographic skills, as directed in lessons

Communication: Dance language relevant to genre, delivery methods, working with an ensemble and individuals, professional behaviours and standards.

Ideas development: creation, originality, stylistic awareness through creation and relevant dance vocabulary, working with briefs, intent, stimulus – cultural, political and historical and social awareness.

Practitioners relevant to genre – influences, techniques, artistry, originality and communication methods and techniques.

Safe working practices – Health, safety and wellbeing. Sensitive and appropriate approaches in the direction of others.

LO2 Develop application of the required vocabulary for the genre

Development of the use of dance vocabulary in context: Range of choreographed work/combinations, genre, briefs, compositional devices (eg. motifs, repetition, manipulation)

Ideas development to application: creation, originality, stylistic awareness through creation and relevant dance vocabulary, working with briefs, intent, stimulus – cultural, political and historical, social awareness and civic engagement.

Reflective practice: Adapting to use of vocabulary

Safe working practices through creation – Health, safety and wellbeing. Sensitive and appropriate approaches in the direction of others.

LO3 Create the required choreographic skills with technique, artistry, musicality and creativity

Consideration of technical needs: Performance space/venue and staging, sound requirements, costume requirements, lighting, stage design

Implementation: technique, musicality, style, performance, artistry

Ideas development to creation: creation, originality, stylistic awareness through creation and relevant dance vocabulary, working with briefs, intent, stimulus – cultural, political and historical, social awareness and civic engagement.

Originality: Creativity, unique expression, the artists voice in practice,

LO4 **Construct own dance piece using required choreographic skills and dance language for the genre**

Technical support: Performance space/venue and staging, sound requirements, costume requirements, lighting, stage design

Copyright: Overview of the complexities of copyrighting choreography eg. Jerome Robbins/West Side Story

Development to construction: rehearsal process, time management,

Implementation of: Safe working practices – Health, safety and wellbeing. Sensitive and appropriate direction of others. Relevant technique, musicality, style, originality, creativity, unique expression, dance language and the artists voice in practice.

Ideas development to construction: creation, originality, stylistic awareness through creation and relevant dance vocabulary, working with briefs, intent, stimulus – cultural, political and historical, social awareness and civic engagement.

Communication: Audience engagement, working with a group, managing vision, professional practice and standards.

Reflective Practice: Critical evaluation and response to feedback and critiques.

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
L01 Develop required choreographic skills, as directed in lessons		D1 Develop required technical and communication skills and retention of feedback relevant to choreographic requirements
P1 Develop required technical skills and feedback, as directed in lessons P2 Explore communication skills relevant to genre and techniques	M1 Develop required technical and communication skills as retained in lessons	
L02 Develop application of the required vocabulary for the genre		D2 Develop confident application of the required dance language and an embodied knowledge of the required dance language
P3 Develop application of the required dance language for the genre in class P4 Develop communication of required vocabulary in class	M2 Develop communication tools for required dance language for the genre with quality of movement	
L03 Create the required choreographic skills with technique, artistry, musicality and creativity		D3 Perform with innate musicality and creativity, underpinned by secure and consistent technique throughout
P5 Perform the required dance language with technique and musicality P6 Apply the required technique to all combinations, as directed	M3 Perform the required dance language with technique, musicality and creativity M4 Demonstrate a deeper relationship with the music which complements the performance	

Pass	Merit	Distinction
L04 Construct own dance piece using required choreographic skills and understanding of dance language for the genre		D4 Choreograph own piece using required technique to a professional standard, using clear communication of dance language for the genre in an intuitive way and an experimental, self-created approach
P7 Choreograph own piece using relevant technique and dance language for the genre and with clear communication of intentions	M5 Choreograph own piece using required range of techniques and relevant dance language for the genre, as retained from lessons in an intuitive way	

Recommended Resources

Textbooks

BLOM, L. (2010) *The Intimate Act of Choreography*. Dance Books Ltd.

BURROWS, J. (2010) *A Choreographer's Handbook*. 1st edn. Abingdon: Routledge.

BUTTERWORTH, J. (2009) *Contemporary Choreography: A Critical Reader*.
1st edn. Abingdon: Routledge.

COOPER ALBRIGHT, A. (1997) *Choreographing Difference: Body and Identity in Contemporary Dance*. Middletown: Wesleyan University Press.

PRESTON-DUNLOP, V. (2014) *Looking at Dances: A Choreological Perspective on Choreography*. The Noverre Press.

Links

This unit links to the following related units:

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 40: Partner Work

Unit 42: Physical Theatre

Unit 45: Immersive Theatre.

Unit 48: Classical Acting

Unit code	Y/616/1984
Unit level	5
Credit value	15

Introduction

For many actors, the challenge of classical texts and, in particular, Shakespeare, is seen as the pinnacle of their creative endeavours and one by which they test themselves against their contemporaries and forerunners. Irrespective of the reality of this contention, the classical canon poses a technical challenge which broadens an actor's creative range and technical acumen and, in so doing, feeds their artistic development.

This unit is designed to explore approaches to the realisation of classical texts and introduce the actor to the process of bringing alive heightened text. Topics included in this unit are combining understanding of context with practice to realise text, developing the actor's instrument imaginatively, vocally and physically to meet the dramatic challenge inherent in complex texts.

On successful completion of this unit, students will have gained an insight into heightened dramatic worlds, explored these worlds to create imaginative possibilities, matched physical and vocal development to the depth and rigour of the dramatic material of classical texts, and broadened their imaginative horizons.

Learning Outcomes

By the end of this unit students will be able to:

1. Discuss relevant classical theatre performance skills in the realisation of texts
2. Explore performance styles of classical texts to develop skill set
3. Apply a range of performance techniques relevant to the rehearsal of classical texts
4. Apply relevant techniques to the performance of classical texts.

Essential Content

LO1 **Discuss relevant classical theatre performance skills in the realisation of texts**

Research background of text:

Origins, influences, political, social and historical context, sense of life

Demands, e.g. space, textual structure, language, form, costume, issues

Performance demands, e.g. movement and gesture, physicality, mask, voice, verbal facility, psychology of role, energy

Employ knowledge from investigations into performance context to elucidate the texts and facilitate identification and comprehension of a range of playing choices and techniques

Appreciate and develop an understanding for the stylistic qualities and technical challenges of the text

Range:

Greek tragedy and comedy

Medieval

Shakespeare/Renaissance/Jacobean

Restoration

Commedia dell'arte

Analysis:

Form and structure

Playwright's intentions

Subject

Theme

Social conventions

Social etiquette

View of life

LO2 **Explore performance styles of classical texts to develop skill set**

Research:

Exploring different classical texts

Investigating language

Interpreting meaning

Identifying form and structure

Thematic concerns

Gender, race, sexuality

Performance conventions

Comparison:

Defining similarities and differences between genres

Identifying appropriate technique to realise technical

Emotional and psychological challenges of text

Skills e.g.:

Verse speaking

Characterisation

Movement skills

Embodiment of role

Technical challenges of incorporating style in playing role

Improvisation

Lazzi

Embodiment of mask

LO3 **Apply a range of performance techniques relevant to the rehearsal of classical texts**

Rehearsal:

Health and Safety

Psychological and physical preparation

Trust and co-operation

Meeting the stylistic, emotional and dramatic challenges of texts, risk taking and challenge, interpreting text and making choices

Develop vocal and physical capabilities to create an instrument to meet the challenge of the text

Voice:

Tone

Breath support

Projection

Diction

Character:

Analysis of text and embodiment of role understanding the approach to characterisation relevant to the context of performance (cf. Humours)

Embodiment of archetype

Text:

Language and imagery metre and rhythm words and images literary devices

Devices:

Alliteration

Antithesis

Assonance

Consonance

Dissonance

Enjambment

Hyperbole

Irony

Metaphor

Onomatopoeia

Oxymoron

Personification

Repetition

Rhyme

Rhythm

Simile

Symbolism

Physical:

Movement appropriate to genre

E.g. Choral movement in Greek tragedy

Character movement appropriate to genre

Social manners and formalities movement conventions use of costume and/or props

Imagination:

Improvising scenarios

Off-text work

Collaboration:

Working with others

Sharing good practice

Developing ideas/concepts/scenes

Working to present a unified interpretation

LO4 Apply relevant techniques to the performance of classical texts

Presentation of meaning:

Themes

Ruling idea

Playwright's intentions and vision

Given circumstances communicated

Coherent realisation of the text

Realising the director's concept/vision

Stylistic features of the text fulfilled

Physical performance:

Use of gestures and physicality

Tempo-rhythm

Use of costume and props

Stylistic conventions of text

Vocal expression:

Vocal characterisation of role

Clarity of delivery and interpretation

Projection

Diction

Meeting the stylistic demands of the text

Characterisation:

Role embodied

Psychology of role as appropriate

Physical characterisation

Archetype

Sustaining the mask

Character traits projected

Ensemble:

Working with company

Character interaction

Working off

Communication with audience

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
L01 Discuss relevant classical theatre performance skills in the realisation of texts		D1 Critically analyse original context of performance and relationship to classical text
P1 Describe original context of performance and relationship to classical text	M1 Analyse original context of performance and relationship to classical text	
L02 Explore performance styles of classical texts and genres to develop skill set		D2 Demonstrate effective use of relevant techniques in realising stylistic features of classical texts
P2 Explore classical texts/genres, identifying key features P3 Identify performance requirements of genres/texts explored	M2 Demonstrate effective use of relevant techniques in realising stylistic features of classical texts	
L03 Apply a range of performance techniques relevant to the rehearsal of classical texts		D3 Apply rehearsal skills to realising key features of dramatic text with effective communication skills and informed judgement to fully achieve the dramatic potential of the text
P4 Identify appropriate rehearsal skills P5 Apply rehearsal skills to realising key features of dramatic text	M3 Apply rehearsal skills in realising key features of dramatic text with skill and judgement	
L04 Apply relevant techniques to the performance of classical texts		D4 Perform classical text with effective application of relevant skills to embody role, meaning and intention throughout the performance
P6 Perform classical text, applying skills that effectively realise the text P7 Demonstrate the application of relevant skills in communicating performance intentions	M4 Perform classical text with skilled application of relevant techniques, intention and assurance	

Recommended Resources

Textbooks

- ADAMSON, S. et al. (2001) *Reading Shakespeare's Dramatic Language*. Arden Shakespeare.
- CALLOW, S. (1991) *Acting in Restoration Comedy*. London: Applause Theatre Book Publishers.
- FISK, D. (Ed.) (2000) *The Cambridge Companion to English Restoration Theatre*. Cambridge University Press.
- GOLDHILL, S. (2007) *How to Stage Greek Tragedy*. University of Chicago Press.
- GRANTHAM, B. (2000) *Playing Commedia: A Training Guide to Commedia Techniques*. London: Nick Hern Books.
- HALL, P. (2003) *Shakespeare's Advice to the Players*. London: Oberon Books.
- HINDS, A. (2015) *Acting Shakespeare's Language*. London: Oberon Books.
- RAMCZYK, S. (2002) *Delicious Dissembling*. London: Heinemann.
- RUDLIN, J. (1994) *Commedia dell'Arte: An Actor's Handbook*. Abingdon: Routledge.
- WELLS, S. (Ed.) (2002) *The Cambridge Companion to Shakespeare on Stage*. Cambridge University Press.
- DE GRAZIA, M. and WELLS, S. (Eds.) (2010) *The New Cambridge Companion to Shakespeare*. Cambridge University Press.

Links

This unit links to the following related units:

- Unit 1: The Performing Arts Industry*
- Unit 2: Professional Development*
- Unit 13: Acting 1*
- Unit 17: Acting for Camera*
- Unit 18: Voice and Speech for Actors*
- Unit 19: Movement for Actors*
- Unit 32: Creative Research Project*
- Unit 33: Working in the Performing Arts Industry*
- Unit 44: Acting 2*
- Unit 46: Auditioning*
- Unit 52: Performance Project.*

Unit 49: Producing Theatre

Unit code	D/616/1985
Unit level	5
Credit value	15

Introduction

The unit will equip the students with a basic understanding of funding and fundraising, introducing them to the difference between commercial and non-profit theatre and the business models associated with mounting theatre productions. Students will learn about securing performance rights and choosing suitable venues, casting and the audition process from a producer's perspective. As the performance arts industry is dependent on good audience attendance, students will also explore appropriate and innovative advertising and marketing methods and analyse current market trends.

Students will be given research tasks related to producing small productions in a fringe theatre or festival situation. They will be required to investigate the advantages and disadvantages of locations, seek permission for performance from rights-holders, explore possible funding options, consider advertising (both for casting and for ticket sales) and create a sales pitch for potential investors. Students will be required to critically assess their own work and the work of their peers.

Learning Outcomes

By the end of this unit students will be able to:

1. Explain the processes and business models suitable for producing small theatre pieces
2. Evaluate a selection of business proposals, ranking them in terms of quality and viability
3. Create a viable business proposal for a small-scale production of a theatre work, considering fundraising opportunities, (realistic) revenue projections, and all associated costs in order to balance the books
4. Investigate relevant information needed to present reasoned and persuasive arguments to a panel.

Essential Content

LO1 Explain the processes and business models suitable for producing small theatre pieces

Explore the role of the producer in theatre productions and how producers contribute to the process of mounting a piece of musical theatre

Investigate current small-scale productions and theatre companies, e.g. those operating in fringe venues, small regional theatres and at festivals

Explore a range of business models, e.g. non-profit, profit share, and commercial theatre

LO2 Evaluate a selection of business proposals, ranking them in terms of quality and viability

Discuss the factors which contribute to make a sound business proposal

Set tasks which requiring the critical analysis of the work of others, e.g. peers, and encourage constructive feedback

LO3 Create a viable business proposal for a small-scale production of a theatre work, considering fundraising opportunities, (realistic) revenue projections, and all associated costs in order to balance the books

Research appropriate projects

Identify potential funding streams

Identify the target audience for the project

Explore relevant marketing strategies designed to reach the target audience (for casting purposes as well as for an audience for the production)

Explore how to create and manage a budget, e.g. operating a contingency fund

Look at ways to create a rehearsal and performance schedule to ensure the effective allocation of resources

Investigate options for audition, rehearsal and performance space

Discover how to secure performance rights

LO4 Investigate relevant information to present reasoned and persuasive arguments to a panel

Learn how to organise material in a coherent way with an appropriate sense of audience

Present written work clearly, neatly, and cogently

Present work (orally) in a clear, informative and engaging manner

Use research findings from the exploration of existing business proposals to underpin student proposals

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
LO1 Explain the processes and alternative business models suitable for producing small theatre pieces			D1 Critically evaluate each business model and support with actual examples
P1 Explain roles and processes involved in producing small-scale theatre pieces	P2 Explain the potential business models that can be used when producing small-scale theatre pieces	M1 Illustrate roles and processes using examples from actual productions M2 Critically analyse the strengths and weaknesses of a given business model	
LO2 Evaluate a selection of business proposals, ranking them in terms of quality and viability			D2 Critically evaluate how the developed business proposals could be improved
P3 Analyse the structure and essential content of a business proposal	P4 Evaluate a selection of business proposals, as directed	M3 Investigate key features of a business plan, including target audience, funding streams, and marketing techniques M4 Critically analyse the key strengths and weaknesses of a range of business proposals	
LO3 Create a viable business proposal for a small-scale production of a theatre work, considering fundraising opportunities, (realistic) revenue projections, and all associated costs in order to balance the books			D3 Critically evaluate own proposal and those of others
P5 Create a business proposal, identifying target audience and proposing a performance/rehearsal schedule	P6 Produce forecasts of costs and revenue	M5 Analyse reasons for using chosen model by referring to actual examples M6 Construct a viable budget, showing a cash flow	

Pass	Merit	Distinction
L04 Investigate relevant information needed to present reasoned and persuasive arguments to a panel		D4 Show how presentations (written and oral) can be made engaging, convincing and tailored to a specific audience
P7 Justify reasoned and persuasive arguments through a presentation to a panel P8 Present information with confidence and assurance	M7 Justify conclusions using developed evidence	

Recommended Resources

Textbooks

FARBER, D. (2005) *Producing Theatre: A Comprehensive Legal and Business Guide*. Wisconsin: Hal Leonard Corporation.

GAFFNEY, P. (2017) *The Business of Broadway: An Insider's Guide to Working, Producing, and Investing in the World's Greatest Theatre Community*. New York: Allworth Press.

GARDYNE, J. (2004) *Producing Musicals: A Practical Guide*. Marlborough: The Crowood Press Ltd.

GREEN, J. (2012) *How to Produce a West End Show*. London: Oberon Books Ltd.

VOGEL, F. and HODGES, B. (2007) *The Commercial Theatre Institute Guide to Producing Plays and Musicals*. London: Applause Theatre Book Publishers.

Journals

Musical Stages

Theatre Journal

The Stage

Websites

www.mercurymusicals.com	Mercury Musical Development What we do Research
www.musicaltheatrenetwork.com	Musical Theatre Network Resources Research
www.solt.co.uk	Society of London Theatres About London theatre Research

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry.

Unit 50: Voice Skills for Actors 2

Unit code	H/616/1986
Unit level	5
Credit value	15

Introduction

The culmination of the rehearsal process is the presentation of a performance before an audience. One of the most significant challenges an actor faces is communicating the choices made in rehearsal through a well-developed and honed vocal instrument.

This unit is about the progression of vocal skills into a performance context. The foundation skills from the Level 4 *Voice and Speech Skills* unit 20, will be developed further and applied to performance.

Topics included in this unit are how to analyse text to identify performance choices, application of vocal process to realise text, how to develop vocal performance in the rehearsal room and transfer this to a performance in a space before an audience. Finally, students will evaluate the strengths and weakness of their vocal delivery and identify ways to develop vocal skills in order to sustain long-term development.

On successful completion of this unit, students will be able to effectively apply vocal technique to the performance of complex texts in a public arena.

Learning Outcomes

By the end of this unit students will be able to:

1. Develop relevant technique to realise text in performance
2. Analyse text to identify performance choices
3. Apply relevant vocal processes to rehearsing and performing complex dramatic text
4. Analyse own vocal effectiveness in performance.

Essential Content

LO1 Develop relevant technique to realise text in performance

Practitioners:

Exploring methods of key practitioners to realise text, e.g. Berry, Estill, Lessac, Linklater, Rodenburg, Skinner

Comparing voice methodologies/processes/techniques of practitioners:

Exercises

Processes

Solutions

Evaluate current level of technical acumen:

Technical proficiency

Strengths

Areas for improvement

Vocal health

Technique e.g.:

Development of range

Resonance

Support

Articulation

Pronunciation

Pitch

Volume

Tone

Qualities

Tempo/rhythm

Isolation of tension

Centring

Alignment

Resonance

Identify:

Warm-up processes

Text exploration ideas

Exercises to improve strengths and weaknesses

Expanding and developing voice:

Tempo/rhythm, articulation, pitch, volume, quality, range, breath

Vocal workouts/warm ups

Applying technique – giving meaning to words/phrases/text

LO2 Analyse text to identify performance choices

Breaking down text for comprehension:

Breaking up text for understanding, e.g. units/bits/events

Problems/tasks/objectives

Verbal action, analysing text for character, theme, subject matter, supertask

Structure of language:

Verbs

Adverbs

Adjectives

Nouns

Pronouns

Experiencing text/language:

Feel of words

Resonance of words

Impulse from text

Connecting with vowels and consonants

Connecting to images

Performance choices:

Exploration of script through text exercises
Investigating structure of text
Through length
Use of devices to create effect and meaning
Discovering imagery
Analysing wordplay
Finding the metre and rhythm
Verse/prose
Verse speaking
Analysing choice of verbal action
Clues to vocal characterisation
Accent and dialect

LO3 Apply relevant vocal processes to rehearsing and performing complex dramatic text

Text

Monologues suitable for audition purposes, e.g. political speeches, scenes from classical and contemporary canon

Research:

Background to speeches and scenes – context, playwright/speaker's intentions and message, stylistic features

Rehearsal:

Application of techniques for realising speeches
Analysis of form and content of text
Exploring meaning
Interpretation and presentation of meaning
Expressive qualities
Characterisation

Voice into language:

Preparation for voice work

Using the breath to support the text

Matching breath to thought

Embodying and finding connection to visceral nature of words

Developing vocal range and text

Adding resonance

Text exploration exercises to explore use of language

Variety and volume in using voice

Experiment with stresses

Length of thought

Vocal energy

Owning the character's words

Rehearsal and vocal process:

Read-through

Vocal preparation for rehearsals

Marrying vocal process with directorial process/working with directors

Rehearsal into performance/theatre

First run

Preparing for the theatre space

Awareness of set

Props and costume on vocal performance

Lighting/sound systems and vocal delivery

Tech and dress rehearsals

Marking and saving the voice

Performance:

Working in the space, e.g. assessing how the text matches the performance space, how to work the space to communicate with the audience, how the set will work in the space, finding the acoustic of the space, awareness of sight lines, adapting to the feel of the space

Breath, support, energy and articulation to meet the size of the space

Adapting to the configuration of the theatre, e.g. proscenium arch, thrust, in the round, studio, etc.

Working a dead space, e.g. support, on voice, articulation

Working in different mediums, e.g. film, tv, radio

Audience:

Preparation for performing for an audience

Warm ups

Dealing with first public performance

Adapting vocal performance to the audience

Dealing with fear/stage fright

Dealing with the challenges of the run

LO4 Analyse own vocal effectiveness in performance

Vocal effectiveness:

Evaluate vocal delivery in performance to identify areas for improvement and ways of maximising strengths

Identify vocal exercises and action plan for development

Performance:

Communication of message

Intent and interpretation of the text accuracy and effectiveness of vocal delivery in presenting meaning vocal dynamics and range flexibility of vocal instrument

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Develop relevant technique to realise text in performance		M1 Develop relevant techniques appropriate to the realisation of the text effectively in performance	D1 Develop relevant techniques appropriate to realising text in performance in a perceptive manner with assurance
P1 Identify techniques for realising text in performance	P2 Develop identified and directed techniques to realising text		
L02 Analyse text to identify performance choices		M2 Explore text, making assured interpretive choices appropriate for performance	D2 Critically analyse text, making perceptive, creative and interpretive choices suitable for performance
P3 Analyse text, applying appropriate choices about performance possibilities			
L03 Apply relevant vocal processes to rehearsing and performing complex dramatic text		M3 Apply effective vocal processes to rehearsing and performing complex dramatic text that clearly communicate intentions	D3 Apply effective vocal processes to rehearsing and performing complex dramatic text and communicate the realisation of the text with assurance and perception
P4 Apply vocal processes to rehearsing and performing dramatic text with assurance			
L04 Analyse own vocal effectiveness in performance		M4 Analyse own vocal effectiveness in performance, making accurate and considered judgements about areas for improvement	D4 Critically evaluate own vocal effectiveness in performance, making thorough and nuanced judgements about areas for improvement
P5 Analyse own vocal effectiveness in performance, making relevant conclusions about areas for improvement			

Recommended Resources

Textbooks

BARTON, R. and DAL VERA, R. (2011) *Voice: onstage and off*. 2nd edn. Abingdon: Routledge.

BERRY, C. (2008) *From Word to Play*. London: Oberon Books.

BERRY, C. (2001) *Text in Action: A Definitive Guide to Exploring Text in Rehearsal for Actors and Directors*. Virgin Publishing Ltd.

CLIFFORD TURNER, J. (2007) *Voice and Speech in the Theatre*. 6th edn. London: A & C Black Publishers Ltd.

GUTEKUNST, C. and GILLETT, J. (2014) *Voice into Acting: integrating voice and the Stanislavski approach*. London: Bloomsbury Methuen Drama.

HOUSEMAN, B. (2002) *Finding Your Voice*. London: Nick Hern Books.

HOUSEMAN, B. (2008) *Tackling Text [and Subtext]*. London: Nick Hern Books.

LINKLATER, K. (2006) *Freeing the Natural Voice: imagery and art in the practice of voice and language*. 2nd edition. Nick Hern.

RODENBURG, P. (2002) *Speaking Shakespeare*. Methuen.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 13: Acting 1

Unit 17: Acting for Camera

Unit 18: Voice and Speech for Actors

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 44: Acting 2

Unit 46: Auditioning

Unit 48: Classical Acting.

Unit 51: Dance for Actors.

Unit 51: Dance for Actors

Unit code	K/616/1987
Unit level	5
Credit value	15

Introduction

Versatility as a performer is an essential employment skill. It is more than likely that, during any career as an actor, a degree of movement, staging or dance will be required so this is increasingly seen as a specific employability skill for actors.

To this end, this unit has been designed in order to give acting students an opportunity to develop their dance skills and their knowledge of staging and movement, both of which would enhance an acting career.

This is a physical unit, which incorporates some research and explores a wide variety of dance styles and contexts. Students will explore their own dance and movement skills and analyse their own areas for further development to enable them to add dance/movement to their skills portfolio. Students will also analyse why movement skills are important for future employment in the performing arts industry, exploring the accessibility of roles that require movement skills.

On successful completion of this unit, students will have a basic dance vocabulary and technique and will be able to differentiate between dance, movement and staging.

Learning Outcomes

By the end of this unit students will be able to:

1. Evaluate a wide and diverse range of dance styles and associated techniques, as directed
2. Develop a range of dance techniques, in class, as directed
3. Demonstrate style, musicality and rhythm through performance
4. Evaluate how movement skills can influence employment accessibility.

Essential Content

LO1 **Evaluate a wide and diverse range of dance styles and associated techniques, as directed**

Explore a wide variety of contexts where actors are required to dance e.g.:

Weddings

Court scenes

Ballroom scenes

Romantic

Dream sequences

Improvisation

Film

TV

Stage

Explore own dance skill set and areas for development

Technical skills required for a range of dance styles:

Technique

Vocabulary

Fitness

Confidence and assurance

Partner work

Musicality

Explore a variety of film and theatre where actors have been required to dance.

Examples could include:

Scent of a Woman

Footloose

Pride and Prejudice

La La Land

Amadeus

Pulp Fiction
Dangerous Liaisons
Romeo And Juliet
Othello

Styles and genres:

Ballet
Jazz
Tap
American Tap
Court dances
Commercial dance
Folk dances

LO2 Develop a range of dance techniques, in class, as directed

Class-based assessment activity:

Renaissance dances
Romantic era dances
Court dances
Jazz
Tap
Contemporary
Commercial dance
Traditional dances
Historical dances

Technical skill development:

Use of body
Musicality
Poise and posture
Use of dynamics

Techniques:

Relevant to styles as directed

Communication skills:

Communication with audience

Communication with a partner

Stylistic intentions

Characterisation

Use of body and movement for characterisation

LO3 Demonstrate style, musicality and rhythm through performance

Application of skills developed in class through performance:

Techniques: relevant to style rehearsed

Skills in application: use of body, musicality, poise and posture, use of dynamics

Communication skills in performance:

Communication with audience, communication with a partner, stylistic intentions, characterisation, use of body and movement for characterisation

LO4 Evaluate how movement skills can influence employment accessibility

Employability skills and accessibility of employment as an actor in the performing arts industry:

Versatility

Communication

Cross-discipline skills

Working within a creative team

Confidence

Stamina

Transferable skills

Competition

'The triple threat'

CV-building

Cross-platform employment, e.g. film, theatre, games, museums, art galleries etc.

Exploration of case studies of the careers of actors in the industry, e.g.:

Hugh Jackman

Jennifer Lopez

Neil Patrick Harris

Catherine Zeta Jones

Jamie Foxx

Christopher Walken

Beyoncé

Kevin Bacon

Richard Gere

Daniel Day Lewis

Amy Adams

Natalie Portman

Audrey Hepburn

Mads Mikkelsen

Zoe Saldana

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Evaluate a wide and diverse range of dance styles and associated techniques, as directed			D1 Critically analyse the diversity and context of a wide range of dance styles and the visual impact in performance
P1 Evaluate a wide range of dance styles and contexts where actors may be required to dance P2 Evaluate the techniques required to perform the dances explored	M1 Analyse a diverse range of dances and their context in a variety of film and stage productions		
L02 Develop a range of dance techniques, in class, as directed			L02 and L03 D2 Perform a diverse range of dances, evidencing appropriate technique, retention of feedback, and reflective practice
P3 Explore the use of the body to communicate artistic and stylistic intentions through a range of dance styles P4 Compare own movement skill set and areas for development P5 Develop a range of dance techniques required for a range of styles, in class, as directed	M2 Develop technical skills for a range of dance styles, as directed, over an agreed timeframe that enhance the use of the body as a communication tool		
L03 Demonstrate style, musicality and rhythm through performance			
P6 Demonstrate work, through performance, as directed, with stylistic awareness and effective communication skills P7 Demonstrate musicality through performance	M3 Demonstrate the connection between musicality and movement, appropriate to style		

Pass	Merit	Distinction
L04 Evaluate how movement skills can influence employment accessibility		D3 Critically analyse the impact a diverse range of skills can have on employability as an actor
P8 Evaluate a range of acting job roles that require movement skills P9 Analyse the accessibility of the roles and how you would evidence movement skills to potential employers	M4 Analyse any potential barriers in gaining employment as an 'actor who can move'	

Recommended Resources

Textbooks

- EWAN, V. and GREEN, D. (2015) *Actor Movement: Expression of the Physical Being*. London: Methuen Drama.
- LABAN, R. (2011) *The Mastery of Movement*. Dance Books Ltd.
- LECOQ, J. (2009) *The Moving Body*. London: Methuen Drama.
- LOUI, A. (2009) *The Physical Actor*. Abingdon: Routledge.
- MALNIG, J. (2008) *Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader*. University of Illinois Press.
- PISK, L. (2006) *The Actor and His Body*. London: Methuen Drama.
- SMITH-AUTARD, J. (2010) *Dance Composition*. London: Methuen Drama.
- SNOW, J. (2012) *Movement Training for Actors*. London: Methuen Drama.
- WOOD, M. (2000) *Historical Dances*. Dance Books Ltd.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 13: Acting 1

Unit 20: Devising Theatre and Performance

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 44: Acting 2

Unit 48: Classical Acting.

Unit 52: Performance Project

Unit code	M/616/1988
Unit level	5
Credit value	15

Introduction

The purpose of training is to have the necessary abilities to be able to perform for an audience. This unit culminates in a public performance.

This unit is designed to provide an opportunity to test the skills developed during training before an audience in either a live or recorded medium. Students will gain knowledge of rehearsal processes as well as performance techniques. The intention should be that the rehearsal and performance aspects of the unit reflect professional working practices and give students an authentic experience of the workplace.

On successful completion of this unit, students will have gained the satisfaction of producing a performance for an audience and appreciating the skills they have developed.

Learning Outcomes

By the end of this unit students will be able to:

1. Undertake relevant tasks associated with developing a performance project, as directed
2. Develop material in rehearsal through application of relevant skills, as directed
3. Demonstrate ability to work with others as part of an ensemble
4. Perform a role(s) in a performance for an audience, as directed.

Essential Content

LO1 Undertake relevant tasks associated with developing a performance project, as directed

Tasks:

Attend rehearsals

Take and implement direction learn lines/choreography/songs/blocking to deadline

Rehearse with professionalism

Advance work

Both independently and as part of an ensemble

Exploration:

Accept and develop ideas

Put forward constructive suggestions

Engage creatively with material and identify choices in concert with creative team

Research:

Investigate social

Historical and political context of text

Interpret and analyse findings to develop ideas for performance

LO2 Develop material in rehearsal through application of relevant skills, as directed

Preparation:

Background research

Learning material

Analysing material for understanding and creative choices

Developing work based on needs of the rehearsal/creative team notes

Vocal and physical practice regime

Self-management:

Timekeeping

Deadlines

Warming up

Attending meetings, e.g. costume fittings, press, Health and Safety

Rehearsal:

Exploration of relevant rehearsal process for project

Understanding and application of techniques and process to evolve material

Selecting and refining ideas in rehearsal to develop performance

Reviewing and improving work

Meeting deadlines

Organising and prioritising tasks

Employing appropriate technique to develop material

Problem-solving

Working with others

Professional conduct

Skills:

Employment of appropriate vocal

Physical

Psychological technique

Expressive capability:

Use of voice and physicality to communicate meaning and interpretation of material

Embodiment of role:

Emotional range

Communication and interaction with fellow performers and audience

Communication of stylistic features

Types of rehearsal:

Blocking

Cleaning

Technical

Dress

Camera

Song

Sitzprobe

LO3 Demonstrate ability to work with others as part of an ensemble, as directed

Collaboration:

Work as part of a team

Giving and receiving feedback

Working with creative team

Listening and responding to instructions

Behaving professionally

Responsibility to co-workers

Ensemble

Creating a unified effect by working on behalf of the play/musical/dance rather than individually

LO4 Perform a role(s) in a performance before an audience, as directed

Communication of role:

Vocal skills:

Tone

Articulation

Inflection

Accent

Projection

Physical skills:

Spatial awareness

Proxemics

Characterisation

Gesture

Facial expression

Tempo-rhythm

Musical:

Pitch

Tone

Rhythm

Intonation

Musicality

Interpretation:

Communicate subject and theme of text, characterisation – vocal, physical and psychological

Directorial concept

Stylistic features of text

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Undertake relevant tasks associated with developing a performance project, as directed			D1 Undertake required tasks, as directed, developing a performance project with attention to detail, confidence and assurance
P1 Identify relevant tasks required to contribute to developing performance project		M1 Apply required tasks effectively and with assurance to developing a performance project, as directed	
P2 Apply required tasks to developing performance project, as directed			
L02 Develop material in rehearsal through application of relevant skills, as directed			D2 Develop material in rehearsal through application of relevant skills, as directed, demonstrating confidence, assurance and effective communication skills
P3 Develop material in rehearsal through sound application of relevant skills, as directed		M2 Develop material in rehearsal through effective and skilful application of relevant skills, as directed	
L03 Demonstrate ability to work with others as part of an ensemble, as directed			D3 Demonstrate sustained and committed ability to work with others as part of an ensemble
P4 Demonstrate effective communication skills through working as part of an ensemble		M3 Demonstrate secure, assured and effective skills through working as part of an ensemble	
L04 Perform a role(s) in a performance before an audience, as directed			D4 Perform a role, demonstrating accomplished technical and interpretive skills in fully realising that role in a creative and original manner, as directed
P5 Perform a role(s), demonstrating relevant technical and interpretative skills in realising that role, as directed		M4 Perform a role, demonstrating assured and skilful technical and interpretative skills in realising that role, as directed	

Recommended Resources

Textbooks

ALFREDS, M. (2013) *Then What Happens? Storytelling and Adapting for the Theatre*. London: Nick Hern Books.

MACHON, J. (2013) *Immersive Theatres: Intimacy and Immediacy in Contemporary Performance*. Basingstoke: Palgrave Macmillan.

MITCHELL, K. (2009) *The Director's Craft: A Handbook for the Theatre*. 1st edn. Abingdon: Routledge.

TAYLOR, D. (2016) *Performance*. Duke University Press Books.

Links

This unit links to the following related units:

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 45: Immersive Theatre

Unit 49: Producing Theatre

Unit 55: Management Role.

Unit 53: Mask Acting

Unit code	T/616/1989
Unit level	5
Credit value	15

Introduction

The mask is one of the oldest recorded items in human history, dating as far back as 50,000 years ago. The effect of wearing a mask can be powerful and transformative and, therefore, a possible reason for its longevity and global influence. What constitutes a mask is open to debate but, for the purpose of this unit, the mask is something that covers the face and transforms the performer.

This unit is designed to explore the process of acting with masks in order to fully appreciate how valuable mask work is as an expressive tool. Masks are influential in creating and developing performance and powerful as a means to improving acting skills more generally.

Topics included in this unit are the origins of masks and how masks have been used in performance throughout the history of theatre. Students will also explore the essential aspects of mask work, including shoeing a mask, embodiment of mask, internal monologue, status, playing to an audience, creating and developing material using a mask and performing in a mask while demonstrating the ability to interact with fellow performers and the audience.

On successful completion of this unit, students will be able to identify the origins of mask performance and appreciate its role in performance by researching theatre history. They will understand how to employ mask technique in developing skills and using those skills to rehearse and perform material in a mask.

Learning Outcomes

By the end of this unit students will be able to:

1. Investigate the origins of mask performance and its place in theatre history
2. Develop key techniques and skills for embodying the mask
3. Create material for performance by applying technique in rehearsals
4. Apply skills and techniques in performing in a mask.

Essential Content

LO1 Investigate the origins of mask performance and its place in theatre history

Earliest examples of wearing masks

Exploration of why there is a need to wear masks

Origins and purpose of masks through theatre history e.g.:

Ceremonial

Ritual

Shamanism

Disguise

Clowning

Uses of masks in different cultures:

Greek

Noh

Balinese

Kabuki

Commedia dell'arte

Functions of masks:

The transformative/possessive

As mirror

As exposé of truth

As mediator

Use of mask in performance and training by a variety of practitioners:

Copeau

Lecoq

Gaulier

Trestle

Vamos Theatre

StrangeFace Horse and Bamboo

Different types of mask:

Full face

Half mask

Full head

Animal

Character

LO2 Develop key techniques and skills for embodying the mask

Audience complicity in viewing the mask, suspending disbelief and joining in the game

Exploring the character of the mask:

Physicality, rhythm, status, placing of weight, body language, sound

Body reaction to what the mask sees

Inner monologue

Continuous underpinning thinking to keep the mask alive

Developing skill with inner monologue

Being the mask rather than acting the mask

Audience interaction:

'Clocking' the audience, communicating realisations/thoughts to audience

Length and weight of gesture in non-verbal mask theatre

Realisation, decision, action

Speed and rhythm of movement to communicate thought

Not doing, stillness or less is more

Initial preparatory exercises:

Putting the mask on/crossing the room and making contact with the audience, accept and build exercises, character centres, status

Tension states or tempo/rhythm, exploration of tension states in improvisations

Playing against the mask/countermask

Focus work

Exploring different types of mask:

Commedia

Neutral

Trestle

Larval

Personal management:

Focus and concentration

Responding to instruction

Working with others

Accepting ideas

Contributing to development of material

LO3 Create material for performance by applying technique in rehearsals

Working from stimuli

Exploration and development of material:

Improvising from scenarios

Developing the character of the mask

Developing routines

Experimenting with form

Experimenting with text and silence

Introducing choreography physical theatre digital media

Expanding moments through exploiting the flexibility of the imaginative theatrical space

Working with soundtrack/music props costume

Altering the scale of performance

Structuring material

Narrative structures:

Linear

Non-linear

Episodic

Equilibrium/inciting incident/rising action/crisis/climax/falling action

Working with others:

Accepting and rejecting ideas

Contributing to developing material co-operation

Responding to feedback

LO4 Apply skills and techniques in performing in a mask

Use of body

Projection of mask/character

Physical embodiment

Clarity of inner monologue

Connection and communication with audience

'Clocking' the audience

Interacting with other masks/actors

Expressivity of performance

Timing

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Investigate the origins of mask performance and its place in theatre history		D1 Critically analyse the development of mask performance in theatre history
P1 Explore the development of mask performance in theatre history P2 Discuss the influence of mask performance history in today's performing arts industry	M1 Analyse the development of mask performance in theatre history	
LO2 Develop key techniques and skills for embodying the mask		D2 Apply a range of techniques and skills for realising the mask with autonomy, creativity and full embodiment
P3 Identify key techniques and skills for developing an ability to embody the mask P4 Explore techniques and skills suitable for developing an ability to embody the mask	M2 Develop techniques and skills for embodying the mask in a responsive, flexible and coherent manner	
LO3 Create material for performance by applying technique in rehearsals		D3 Demonstrate creative use of a full range of skills and techniques to create material for performance which exploits and harnesses the creativity of the mask
P5 Develop material in a rehearsal context, utilising a range of mask performance techniques P6 Demonstrate considered use of technique to develop material for performance	M3 Demonstrate considered and effective use and range of mask techniques to develop suitable material for performance	
LO4 Apply skills and techniques in performing in a mask		D4 Apply skills and techniques in performing in a mask, demonstrating creativity and communication intentions through performance
P7 Identify appropriate techniques for performing in a mask P8 Perform material in a mask, demonstrating assured application of techniques	M4 Apply a range of mask techniques to perform with skill and dexterity	

Recommended Resources

Textbooks

GRANTHAM, B. (2000) *Playing Commedia: A Training Guide to Commedia Techniques*. London: Nick Hern Books.

LECOQ, J. (2000) *The Moving Body*. London: Methuen Drama.

RUDLIN, J. (1994) *Commedia dell'Arte: An Actor's Handbook*. Abingdon: Routledge.

WILSHER, T. (2007) *The Mask Handbook: A Practical Guide*. Abingdon: Routledge.

WRIGHT, J. (2006) *Why Is That So Funny?* London: Nick Hern Books.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 13: Acting 1

Unit 17: Acting for Camera

Unit 18: Voice and Speech for Actors

Unit 19: Movement for Actors

Unit 20: Devising Theatre and Performance

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 44: Acting 2

Unit 48: Classical Acting

Unit 50: Voice Skills for Actors 2

Unit 51: Dance for Actors

Unit 54: Production Design

Unit code	K/616/1990
Unit level	5
Credit value	15

Introduction

Many productions will now employ a production designer who is in charge of the complete and unified look of the whole production. The production designer will work with the director and producer to agree a set of designs for the set, props, costumes, and sometimes lighting and sound design as well, ensuring a coherent look to the production. The production designer will then employ set constructors, costume and prop makers who will work to these designs, often on a freelance basis.

This unit will allow students to produce, realise and analyse a set of production designs for a live production. This will entail in-depth exploration of the production designer role, including working with the text and the director's brief to ensure a complete set of designs for the production, adhering to set budgets and observing deadlines. They will also consider types of venue, especially for shows touring to differing locations.

At the end of this unit, students will be able to understand the process of producing relevant production designs for live productions.

Learning Outcomes

By the end of this unit students will be able to:

1. Produce a set of initial response designs to a specified text and director's brief for a live production
2. Develop designs to take forward to the construction phase
3. Produce a budgeted plan for the realised production designs, adhering to set deadlines
4. Analyse the designs realised for the production.

Essential Content

LO1 **Produce a set of initial response designs to a specified text and director's brief for a live production**

Text analysis

Analysis of brief

Research

Exploration of ideas

Contextual references

Stage requirements

LO2 **Develop designs to take forward to the construction phase**

Design generation

Design development

Plans, scales, CAD

Constraints

Production team considerations

Meeting minutes

LO3 **Produce a budgeted plan for the realised production designs, adhering to set deadlines**

Construction methods

Deadlines

Budgets

Materials

Staffing

Risk assessments

Health and Safety

LO4 **Analyse the designs realised for the production**

Performance space

Performers

Backstage

Visuals

Mechanics

Technology

Audience

Feedback

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
LO1 Produce a set of initial response designs to a specified text and director's brief for a live production		M1 Produce a set of initial designs with research notes which respond effectively to the director's brief and specified text for the production	D1 Produce a well-researched set of initial designs which respond creatively and with insight to the director's brief and specified text for the production
P1 Produce a set of initial designs which respond appropriately to the director's brief for the production	P2 Produce a set of initial designs which respond appropriately to the specified text for the production		
LO2 Develop designs to take forward to the construction phase		M2 Analyse designs to take forward to the construction phase showing a considered response to production and venue requirements	D2 Critically evaluate designs to take forward to the construction phase giving a full and comprehensive analysis of production and venue requirements
P3 Justify designs appropriately to take forward to the construction phase	P4 Refine designs as necessary to respond to production and venue requirements		
LO3 Produce a budgeted plan for the realised production designs adhering to set deadlines		M3 Produce a detailed and budgeted plan for the realisation of the designs showing full consideration of adherence to deadlines	D3 Produce a cohesive and comprehensive plan for the realisation of the designs showing effective consideration of deadlines
P5 Produce an appropriate budgeted plan for the designs to be realised	P6 Produce a considered timeline for the designs to be realised adhering to set deadlines		
LO4 Analyse the designs realised for the production		M4 Critically evaluate the designs realised for the production discussing considered developments	D4 Critically analyse the designs realised for the production making justified recommendations for further developments and making reference to production and venue requirements
P7 Analyse the designs realised for the production	P8 Evaluate possible developments to the realised designs		

Recommended Resources

Textbooks

BLUMENTHAL, E. and TAYMOR, J. (2007) *Julie Taymor: Playing with Fire*. New York: Abrams Books.

BLURTON, J. (2001) *Scenery Draughting and Construction*. London: A & C Black Publishers Ltd.

BURNETT, K. and RUTHVEN HALL, P. (2002) *Make Space! Design for Theatre and Alternative Spaces*. 2nd edn. Cardiff: Society of British Theatre Designers.

BURNETT, K. and RUTHVEN HALL, P. (2002) *2D > 3D Design for Theatre and Performance*. Cardiff: Society of British Theatre Designers.

BURNETT, K. (editor) (2007) *Collaborators: UK Design for Performance 2003-2007*. Cardiff: Society of British Theatre Designers.

CARNABY, A.J. (1997) *A Guidebook for Creating Three-dimensional Theatre Arts*. Connecticut: Greenwood Press.

HOGGETT, C. (2000) *Stagecrafts*. 2nd edn. London: A & C Black Publishers Ltd.

NEAT, D. (2008) *Model-making: Materials and Methods*. Marlborough: The Crowood Press.

THORNE, G. (2000) *Stage Design: A Practical Guide*. Marlborough: The Crowood Press Ltd.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 21: Production Communication

Unit 22: Stagecraft

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 59: Stage Management.

Unit 55: Management Role

Unit code	M/616/1991
Unit level	5
Credit value	15

Introduction

A management role in a production means being fully responsible for the success of the production pertaining to the production department that you are heading. To ensure success, excellent communication with the director, the wider production team, the performers and your own set of staff is essential. Each manager must understand the full responsibilities of their own section and department in relation to the specific performance. Constraints such as deadlines, budget and staffing must be taken into consideration, and the planning of the teamwork of the department during the performance should be approached with meticulous detail. The manager must ensure that the team work well together in their own section while also understanding backstage etiquette and working with the wider production team backstage.

Health, Safety and wellbeing is a large part of the role as the manager has a duty of care for their staff and also any crew or performers who are affected by any issues arising from their department. The manager must have a full understanding of any Health and Safety issues at the venue or for the production, and be able to provide coherent risk assessment relating to current legislation. The manager is also in charge of the budget for their department, and must ensure at all times that correct budgets and deadline are planned for and adhered to.

This unit is designed to impart the skills required to undertake a management role for the production of a live performance. Students will fully understand the responsibilities of the role to be undertaken and the management of staff.

By the end of this unit, student will be able to undertake a management role with competence and knowledge of responsibilities.

Learning Outcomes

By the end of this unit students will be able to:

1. Undertake a management role in a live production
2. Explain what will be needed by the selected department for the live production
3. Risk assess a live production in terms of departmental requirements and staffing
4. Evaluate the success of the management role for the live production.

Essential Content

LO1 Undertake a management role in a live production

Issues pertaining to the specific department and the production:

Budget

Venue

Pre-production

Performance

Post-performance

Staffing

Department requirements

Equipment required

Construction/making/buying requirements

Backstage requirements: security, storage, facilities, transport if required, office furniture

Communication, e.g. phones, radios, headsets, computers

Risk assessment

LO2 Explain what will be needed by the selected department for the live production

Team requirements

Hierarchy

Team roles

Bonding

Teamwork

Communication

Resolving staff issues

Duty of care

LO3 Risk assess a live production in terms of departmental requirements and staffing

Health and Safety

Risk assessment paperwork

Budgets

Contingencies

Staffing issues

Adhering to deadlines

Adhering to professional etiquette

LO4 Evaluate the success of the management role for the live production

Pre-production

Post-production

Performance issues

Staffing issues

Staffing

Budget

Deadlines

Backstage

Facilities

Health, safety and wellbeing

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Undertake a management role in a live production			D1 Critically analyse the issues that pertain to the selected department for the production and provide an in-depth planning of how these might be addressed
P1 Explain the issues that pertain to selected department for the production and how these might be addressed		M1 Analyse the issues that pertain to the selected department for the production and provide a clear planning of how these might be addressed	
L02 Explain what will be needed by the selected department for the live production			D2 Produce a comprehensive plan with full consideration of the hierarchy, details of responsibilities of the team, communication methods and strategies for motivating the team and creating a supportive working environment
P2 Explain how your department will be staffed and produce a plan showing the hierarchy and responsibilities of each member of your team		M2 Produce a plan illustrating the hierarchy and responsibilities of each member of the team, communication methods and details of team-building strategies	
P3 Explain how you will create a sense of teamwork within your staff			
L03 Risk assess a live production in terms of departmental requirements and staffing			D3 Provide an in-depth risk assessment and planning dossier for your entire team, documenting responsibilities for each member of staff at each stage of the pre-production and performance process
P4 Provide a risk assessment and plan for the requirements of the pre-production for your staff		M3 Provide a comprehensive risk assessment and planning document for each of your staff for the whole production period	
P5 Provide a risk assessment and plan for the requirements of the performance for your staff			

Pass	Merit	Distinction
L04 Evaluate the success of the management role for the live production		D4 Critically analyse the success of the management role for all stages of the production process, giving in-depth considerations, secure reasoning and future areas for improvements
P6 Evaluate the success of the management role in the pre-production process and the impact on the live performance P8 Evaluate the success of the management role in the performance and post-performance process	M4 Critically evaluate the success of the management role at all stages of the production process, giving considered and logical reasoning	

Recommended Resources

Textbooks

BOND, D. (1998) *Stage Management: A Gentle Art*. 2nd edn. Abingdon: Routledge.

BRINDLE, M. (2011) *The Arts Management Handbook: New Directions for Students and Practitioners*. 1st edn. Abingdon: Routledge.

CARTER, P. (1994) *The Backstage Handbook: An Illustrated Almanac of Technical Information*. 3rd edn. Louisville: Broadway Press.

KINCMAN, L. (2016) *The Stage Manager's Toolkit: Templates and Communication Techniques to Guide Your Theatre Production from First Meeting to Final Performance*. 2nd edn. Massachusetts: Focal Press.

LONG, R. (2007) *Producing and the Theatre Business: Working in the Theatre*. New York: Continuum.

STEIN, T. (2008) *Performing Arts Management: A Handbook of Professional Practices*. New York: Allworth Press.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 21: Production Communication

Unit 22: Stagecraft

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 59: Stage Management.

Unit 56: Sound Design

Unit code	T/616/1992
Unit level	5
Credit value	15

Introduction

Sound has always been a key component in the performing arts, capable of lifting performances to new levels. Today's technology provides an ever-growing medium for dramatic communication, and sound design has become a fundamental element of creative production. Working alongside the creative production team, a sound designer helps to create aesthetic experiences, aids communication and narrative, and develops mood and ambiance, taking audiences on new journeys of the imagination.

The aim of this unit is to introduce students to the fundamental aspects of sound design through hands-on technical experience and training. The skills and knowledge covered will provide a basis and point of reference for practical sound design in a range of performance scenarios.

On successful completion of this unit, students will be able to record, produce and arrange sonic elements for the performing arts, aided by development in critical listening and analytical skills, and enhanced contextual, theoretical and aesthetic awareness. They will be competent using industry-standard DAW platforms, and have a good command of core and common functionality. In addition, reflective practice and critical thinking are used to analyse and evaluate progress throughout, all of which are highly useful employability skills.

Learning Outcomes

By the end of this unit students will be able to:

1. Analyse the sound design of a current professional production
2. Produce a sound design plan for a live performance
3. Undertake the sound design for a live performance
4. Evaluate the sound design produced, identifying strengths and areas for development.

Essential Content

LO1 Analyse the sound design of a current professional production

The role of sound design in the performing arts:

Drama

Theatre

Ballet

Dance

Music

Musicals

Opera

Approaches to sound design:

Realistic/non-realistic/stylistic

Diegetic sound/non-diegetic sound

Onstage/off stage

Scene setting, e.g. period, location, time, mood, environment

Character, scene and aesthetic development:

Atmosphere, expectation, information

Creating and changing mood, transitions, continuity, dramatic effect, audience expectation, and supporting narrative and understanding

LO2 Produce a sound design plan for a live performance

Sound design planning, e.g.:

Venue acoustics and technical specification

Script analysis and aesthetic development

Working with other stakeholders, e.g. director, producer, performers, sound operator

Budgets and cost considerations

External factors, e.g. lighting, costume, set design

Copyright, production

Preparing technical layout and cue sheets

LO3 Undertake the sound design for a live performance

Introduction to a DAW:

Arrange, mix, and edit windows

Transport and timeline

Audio, MIDI preferences and configuration

Basic functionality and workflow

Recording and programming, e.g. real-time and step-time

MIDI/audio editing, e.g. MIDI/Audio regions (trim, edit, arrange), MIDI/audio data (quantise, groove, velocity)

DAW workflow, markers and screen sets

Working with synchronisation – SMPTE and SMPTE lock

Tempo mapping and time signature changes

Recording and sound design:

Microphone operations, e.g. type, use, specifications, placement

Field recording techniques

Recording and editing voice

Foley and sound effects

Working with sound libraries

Sampling and synthesis

Audio manipulation (fade/normalise/loop/pitching)

Mixing and post-production:

Introductory mixing skills, e.g. balance and stereo position, width and space

Signal routing, e.g. channel, auxiliary, group and master buss signals

Insert and send effects

Introduction to different FX categories, e.g. time-based, dynamic, harmonic, modulation and spatial

Use of automation to control channel parameters (volume and pan), instrument parameters, mixer and global parameters

LO4 Evaluate the sound design produced for LO3, identifying strengths and areas for development

The process of reflective practice:

Description of techniques implemented

Rationale behind their implementation

Evaluation of success and areas for development

Development of further strategies based on reflective practice

Analysis of relevant pre-existing works:

Production values

Engineering techniques

Compositional processes

Key technologies used

Use of feedback and self-evaluation as a device for further learning and development

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
L01 Analyse the sound design of a current professional production		D1 Critically evaluate the role of sound design within the production, focusing on synchronisation with other dramatic elements, including supporting characterisation, fading transitions and scene changes, and creating dramatic effects
P1 Analyse the sound design of a current professional production P2 Explore key technical and aesthetic elements and the sound design role in the overall production	M1 Assess aesthetic considerations within the sound design and their importance in the creation of mood/ambience	
L02 Produce a sound design plan for a live performance		LO2 and LO3 D2 Demonstrate effective sound design skills through clear communication of intentions and technical application throughout the production process
P3 Produce a sound design plan for a live performance P4 Produce a cue sheet highlighting sound design considerations in relation to script/dramatic performance	M2 Discuss the role of sound design in supporting narrative communication throughout the production	
L03 Undertake the sound design for a live performance		
P5 Undertake the sound design for a live performance (minimum duration of 10 minutes) P6 Demonstrate the use of Foley, field recordings and sound synthesis P7 Apply a range of effects covering time-based, dynamic, spatial and EQ	M3 Communicate a range of contrasting moods or emotions within the live performance M4 Demonstrate the use of synchronised sound elements in relation to dramatic events M5 Apply live mixing or pre-recorded automation (pan/ducking) to achieve a dynamic or spatial movement	

Pass	Merit	Distinction
L04 Evaluate the sound design produced, identifying strengths and areas for development		D3 Critically evaluate the sound design produced, including own role in the design and application of the sound design for the production, justified by feedback from the audience and other professionals
P8 Evaluate the sound design produced, identifying strengths and areas for development	M6 Critically evaluate the sound design produced, using feedback from the audience and other professionals to illustrate the evaluation	

Recommended Resources

Textbooks

AMENT, L. (2009) *The Foley Grail – The Art of Performing for Film, Games and Animation*. Massachusetts: Focal Press.

CHION, M. (2009) *Film: A Sound Art*. New York: Columbia University Press.

MARKS, A. (2008) *The Complete Guide to Game Audio: For Composers, Sound Designers, Game Developers*. Massachusetts: Focal Press.

RUSS, M. (2013) *Sound Synthesis and Sampling*. 1st edn. Massachusetts: Focal Press.

SONNENSCHN, D. (2001) *Sound Design*. 1st edn. Studio City: Michael Wiese Productions.

VIERS, R. (2008) *The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects*. Michael Weise Productions.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 21: Production Communication

Unit 22: Stagecraft

Unit 24: Sound Operation

Unit 29: Crewing

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 54: Production Design.

Unit 57: Lighting Design

Unit code	A/616/1993
Unit level	5
Credit value	15

Introduction

Lighting has become a vital tool in the performing arts, not only to see the performers and to draw the audience's attention, but to move us in time and place and to enhance the mood. During the performance itself – be that theatre, music or even commercial events – the lighting designer uses their knowledge of equipment and techniques to plan and implement the lighting, taking into consideration all of the requirements of the event.

This unit aims to introduce students to the understanding, skills, and techniques used in lighting design so that they may learn to formulate and communicate lighting for live events. They will explore the different approaches to lighting design and practise methods of planning and communication before applying this to a live event.

Topics in the unit will look at different approaches and techniques for lighting design, different methods of planning and communication, carrying out the role of the lighting designer when responding to the brief and to the needs of the event.

On successful completion of this unit, students will be able to perform the role of a lighting designer for a live event.

Learning Outcomes

By the end of this unit students will be able to:

1. Investigate the skills, equipment and techniques involved in the role of the lighting operator
2. Develop the skills and techniques required to carry out the role of a lighting operator using industry standard practice
3. Demonstrate the ability to carry out the role of the lighting operator in preparation for performance.
4. Evaluate the lighting design and own performance as a lighting designer.

Essential Content

LO1 Investigate the skills, equipment and techniques involved in the role of the lighting operator

Design process:

Initial ideas

Marking up scripts/scores

Selection and rejection of ideas

Responding to brief

Selection of equipment

Design documentation

Realisation

Communication:

Written verbal

Hand-drawn plans

CAD 2D and 3D modelling software

Attending meetings and responding to other members of the creative process

Rigging and focusing:

Monitoring the rigging

Directing the focus

Plotting:

Programming the lighting desk with cues, sub-masters and palettes

Tech and dress run:

Creating a cue sheet, ensuring that the lighting follows the plan

Health and Safety:

Use of Electricity at Work Regulations 1989, visual effects, e.g. strobe, Work at Height Regulations 2005, etc.

Evaluation of the design

Investigate the approaches and techniques used in lighting design

Types of event:

Plays

Musicals

Contemporary performance

Dance

Cabaret

Gigs

Classical music

Installation art

Approaches:

Wash/cover

Specials

Side lighting

Backlighting

Up-lighting

Use of colour and diffusion

Use of angles and shadow

Use of fades and chase

Cyclorama

Colour temperature

Fade timing

Purpose:

To see/not see

To enhance mood or atmosphere to set time

Place or weather

Artistic effect

Architectural

Relation to other elements:

Space

Scenery

Costume

Sound

AV

Lighting instruments:

Generic lanterns

Intelligent lighting

Follow spots

Associated equipment e.g.:

Colour scrollers

Smoke and haze machines

Mirror balls

Power and communication:

Dimmers

DMX

Art-Net

Lighting consoles:

Simple theatre memory desk

Large multi-cue desks with intelligent lighting functionality

LO2 Develop the skills and techniques required to carry out the role of a lighting designer using industry standard practice

Develop skills in relation to lighting design:

Read and create design ideas in response to a brief, e.g. creation of mood board and research ideas

Respond to the requirements of the performance, justifying designs considering artistic, practical, economic, style, time constraints

Create documentation to communicate ideas using industry standard techniques, e.g. technical drawing, 2D CAD, 3D CAD, visualisers, rig plans, focus plans and cue sheets

Communicate ideas to the creative team visually and verbally

Communicate ideas to the technical team visually and verbally

LO3 Demonstrate the ability to carry out the role of the lighting designer in preparation for performance

Design process:

Analysing the brief

Reading the script

Carrying out research

Liaising with the creative team

Initial ideas:

Identifying cues, creating mood boards and sketches, storyboards, refining ideas using industry standard techniques, e.g. technical drawings, drawings, 2D and 3D CAD, visualisers

Communicating ideas and responding to feedback

Documentation:

Rig and focus plans

Equipment list

Budget sheet

Lighting sections

Power supply calculations

DMX map

Preliminary cue list

Storyboard

Colour call

Circuit list

State list

Cue sheet

The fit-up

Communication with technical staff

Riggers

Focus team

Lighting operator

Follow-spot operator

Stage management

Be able to direct the focus to the plan making any necessary corrections and adjustments

Direct the plotting phase in line with the plan:

Liaise with the lighting operator and director/choreographer/stage manager, make any corrections or adjustments

Technical and dress run:

Ensure that the lighting works to the design

LO4 Evaluate the lighting design and own performance as a lighting designer

Evaluate the lighting design and own practice:

Meeting the requirements of the brief – artistic, interpretation, effective use of lighting, integration with other technical and performance elements, appropriateness of equipment and techniques

Professionalism – quality of communication materials, effectiveness of communication, working relationships, meeting deadlines, Health and Safety

Potential for future development of skills

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
L01 Investigate the skills, equipment and techniques involved in the role of the lighting operator		D1 Critically evaluate the lighting design of a professional live events relating it to standard lighting practices, analysing the role of the lighting designer in the production
P1 Describe the role of the lighting designer, detailing their responsibilities at each stage and the skills required to carry them out P2 Explore the purpose and approach of lighting design for different types of event	M1 Analyse the role of the lighting designer, explaining their responsibilities at each stage and the skills required to carry them out M2 Analyse standard lighting design purpose and approach for different types of live event, referring to considered examples	
L02 Develop the skills and techniques required to carry out the role of a lighting designer using industry standard practice		D2 Critically evaluate development of own skills and techniques required for lighting design using standard industry practices and identifying areas for improvement through an ongoing review of progress
P3 Explore skills required to design lighting for live events P4 Explore skills in creating and communicating lighting designs using standard industry practices	M3 Evaluate own lighting design skills in line with standard industry practices	

Pass		Merit	Distinction
L03 Demonstrate the ability to carry out the role of the lighting designer in preparation for performance			D3 Carry out the role of the lighting designer in preparation for a performance, creating well-thought-out designs to a professional standard and communicating effectively with creative and production staff
P5 Carry out the role of the lighting designer for a live event in the planning and rehearsal period, producing clear designs and communicating with other members of the creative team		M4 Carry out the role of the lighting designer during the planning and rehearsal period, producing considered designs using industry conventions and communicating well with other members of the creative team	
P6 Carry out the role of the lighting designer during the technical set-up for a live event		M5 Carry out the role of the lighting designer during the fit-up, accurately and independently communicating effectively with the lighting team	
L04 Evaluate the lighting design and own performance as a lighting designer			D4 Critically evaluate the lighting design with reference to the brief and own performance, identifying areas of strength and areas for development in the context of industry practice
P7 Review the lighting design, including own performance and identifying areas of strength and areas for development		M6 Evaluate the lighting design and own performance in detail, identifying areas of strength and areas for development	

Recommended Resources

Textbooks

COLEMAN, P. (2003) *Basics: A Beginner's Guide to Stage Lighting*. Cambridge: Entertainment Technology Press.

FRASER, N. (2007) *The Handbook of Stage Lighting*. Marlborough: The Crowood Press.

MORT, S. (2011) *Stage Lighting – the Technicians Guide: An On-the-job Reference Tool*. London: Methuen Drama.

REID, F. (2001) *Lighting the Stage: A Lighting Designer's Reflections*. Cambridge: Entertainment Technology Press.

REID, F. (2002) *The Stage Lighting Handbook*. London: A & C Black Publishers Ltd.

SHELLEY, S.L. (2013) *A Practical Guide to Stage Lighting*. 3rd edn. Massachusetts: Focal Press.

WALTERS, G. (2001) *Stage Lighting: Step-by-Step: The Complete Guide on Setting the Stage with Light to get Dramatic Results*. New York: Betterway Books.

Websites

www.avolites.com	Avolites Home page General reference
www.etcconnect.com	Etc Connect Home page General reference
www.malighting.com	MA Lighting Home page General reference
www.strandlighting.com	Strand Lighting Home page General reference
Youtube.com	YouTube Lighting Operations Manager, National Theatre Video
Youtube.com	YouTube On the magic of theatrical lighting Video

Youtube.com

YouTube

The Art of Theatre Lighting – War
Horse for The National Theatre
Video

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 21: Production Communication

Unit 22: Stagecraft

Unit 23: Lighting Operation

Unit 24: Sound Operation

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 54: Production Design

Unit 55: Management Role

Unit 56: Sound Design.

Unit 58: Set Design

Unit code	F/616/1994
Unit level	5
Credit value	15

Introduction

The role of a set designer, in providing a setting for a production, is to create an illusion which will help to suspend the belief of the audience and then send them to a new world outside of the theatre walls for a set amount of time. This is achieved by providing relevantly designed spaces for performers to work in which allow an audience to become engrossed in a specific time and event.

In order to do this, the set designer must work with the director and the wider production team to produce designs which are viable for the space concerned, and take into account constraints such as budget, health and safety considerations, the context of the production and the work of the performers.

The designer must be competent in research and be able to produce designs which match the design brief for the production. The designer must also be able to produce scale plans and/or models which communicate exactly to a scenic constructor how the designer's ideas are to be made.

This unit will give students the opportunity to produce a set of instructions for a live production, to be used by a set constructor to create a viable set for that specific production.

At the end of this unit, students will be able to understand the process of how to produce designs and plans for a production which adhere to the needs of a live production and allow delegation of the safe building of that set to a set constructor.

Learning Outcomes

By the end of this unit students will be able to:

1. Interpret the text to produce a set of initial responses to a director's brief
2. Explain the constraints of the design in relation to the specific issues of the production
3. Analyse the response to the design development process, including risk assessment and materials
4. Produce a set of plans/models to allow a set constructor produce the set designed.

Essential Content

LO1 Interpret the text to produce a set of initial responses to a directors brief

The text:

Context and content

The director's brief:

Artistic context and considerations

Research of text and brief considerations:

Primary

Secondary

Notes

The initial responses to the text and brief:

Thumbnails

Sketches

Ideas

LO2 Explain the constraints of the design in relation to the specific issues of the production

Practical issues:

Budget – martial

Venue

Space

Health and Safety

Type of performance, e.g. dance, acting, musical

Making the set, e.g. workshop areas

Other production areas, e.g. lighting, sound, choreography, costume

LO3 Analyse the response to the design development process, including risk assessment and materials

Select the design to progress:

Analyse why, e.g. notes and journal

Pick materials

Risk assess

LO4 Produce a set of plans/models to allow a set constructor produce the set designed

Technical drawings

Plans/models

CAD

Notes to go with plans, e.g. construction notes

Budget

Materials

Communications to constructor

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
L01 Interpret the text to produce a set of initial responses to a director's brief		D1 Produce a mature interpretation of the text and brief, providing insightful responses with perceptive research
P1 Interpret the text and director's brief P2 Produce a set of initial responses for appropriate research	M1 Produce a considered interpretation of the text and brief, providing reasoned initial responses with sound research	
L02 Explain the constraints of the design in relation to the specific issues of the production		D2 Analyse the constraints of the venue, the budget and all other factors in relation to the designs, providing comprehensive solutions to identified problems
P3 Explain the constraints of the venue in relation to the designs P4 Explain the constraints of the budget and other factors in relation to the designs	M2 Analyse the constraints of the venue and the budget, alongside any other factors in relation to the designs, providing reasoned answers	
L03 Analyse the response to the design development process, including risk assessment and materials		D3 Critically evaluate a design to develop for the production, giving justified reasons for decisions and a full set of comprehensive risk assessments for the construction of the set
P5 Analyse a design to develop for the production, giving coherent reasoning P6 Provide risk assessments for the construction of the set from the design selected	M3 Evaluate a design to develop for the production, giving detailed reasoning and accurate risk assessments for the construction from the design	
L04 Produce a set of plans/models to allow a set constructor produce the set designed		D4 Produce a set of accurate and comprehensive working plans/models for the set with clear and in-depth notes for the construction team
P7 Produce working plans/models for the set with instructions for the construction team	M4 Produce a set of secure working plans/models for the set with effective notes for the construction team	

Recommended Resources

Textbooks

CURTIS, S. (2014) *Staging Ideas: Set & Costume Design for Theatre*. Sydney: Currency Press Pty Ltd.

EBRAHIMIAN, A. (2006) *Theatre Design: Behind the Scenes with the Top Set, Lighting, and Costume Designer*. Hove: Rotovision.

HAYS, D. (2017) *Setting the Stage: Attention to What We Do, How We Do It, and Why*. Middletown: Wesleyan University Press.

MESSEL, O. (2011) *In the Theatre of Design*. 1st edn. New York: Rizzoli International Publications.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 21: Production Communication

Unit 22: Stagecraft

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 55: Management Role.

Unit 59: Stage Management

Unit code	J/616/1995
Unit level	5
Credit value	15

Introduction

The stage management department sits at the heart of each production, managing the rehearsal process and providing a hub which gives answers and solutions for production staff and performers. This essential department ensures that all of the crew and performers clearly understand their individual responsibilities for the production. They provide rehearsal schedules, risk assessments, and have responsibility for the prompt book which holds all of the necessary instructions for set changes, blocking and how the entire production will work. The stage management team work hard and are essential in ensuring that the production runs smoothly and according to the director's wishes.

In this unit, students will explore what is required to be successful in stage management. They will focus on the development of a wide range of skills, for example organisational skills, people skills, management skills, excellent communication skills and how to hone the ability to keep calm and think rationally while under intense and urgent pressure. This unit will allow students to use communication and organisational skills and apply them to the role of stage manager during the preparation, planning and realisation of a live production.

In a small production, the stage manager will undertake all responsibilities. However, in a larger production, the stage manager will be able to delegate some work to a deputy and an assistant stage manager.

At the end of this unit, students will be able to apply appropriate stage management skills to a live production.

Learning Outcomes

By the end of this unit students will be able to:

1. Explain the responsibilities of a stage manager for a specific live production
2. Produce the appropriate stage management paperwork for the live production
3. Undertake a role as stage manager for the live production
4. Analyse the success of the stage management role.

Essential Content

LO1 Explain the responsibilities of a stage manager for a specific live production

Primary responsibilities of a stage managers:

Supervising the setting-up and running of rehearsals

Using designer's plans for mark-out of set

Listing and arranging the supply and return of all action props

Props budgeting

Supervision of props and scenery setting/striking

Physical resources:

Arranging the supply of stage equipment, materials and tools

Production planning:

Taking into account creative factors

Production concepts

Requirements

Objectives

Style

Available

Resources

Human

Physical

Budget

Constraints

Sequencing of processes

Availability of people

Health and Safety

Costs

Processes:

Tools, materials and equipment:

Access equipment

Hand and power tools

Electrical equipment, e.g. Smoke machines, correct handling and storage of props (especially food and drinks, cigarettes, swords, guns)

Location and use of fire extinguishers on stage, safety curtain

Overall responsibility for safe working:

Clear communication of protocols to crew and technicians both in-house and visiting

Allocation of adequate resources

Risk analysis documentation

Method statements

LO2 Produce the appropriate stage management paperwork for the live production

Documentation relating directly to a production:

Script breakdown

Props requirements lists

Prop-setting lists

Backstage cue sheets

Production and rehearsal schedules and plans

Production meeting records

Rehearsal and show reports

Administrative documentation:

Props and petty cash budget

Records and accounts

Stage management and crew rosters and time sheets

Contact lists

Stock lists

Safe procedures:

Handling and lifting heavy/awkward items
Communicating and co-ordinating with others
Working at heights
Use of toxic materials, e.g. Glues, paints,
Recognising potential hazards
Electrical isolation
Securing cables/flooring
Keeping fire exits and gangways clear

Legislation and regulation:

Control of Substances Hazardous to Health (COSHH)
Lifting Operations and Lifting Equipment Regulation (LOLER)
Provision and use of Work Equipment Regulation (PUWER)
PAT (Portable Appliance Testing)
Disability Discrimination Act (DDA) and others
Roles e.g. Agents
Producer
Director
Sound design
Lighting design
Costume design
Hair and make-up design
Set design
Composer
Author/writer
Choreographer
Performers
Musicians
Musical director
Stage management

Technicians (sound lighting etc.)

Wardrobe

Crew

Ushers

Marketing

Finance and merchandise

LO3 Undertake a role as stage manager for the live production

Pre-performance preparation

Production planning

Post-production planning

Human resources:

Motivating

Organising and supervising the work of the stage management team

Co-ordinating the work of the stage crew during performances

Maintaining backstage discipline

Liaising and co-ordinating with other departments

Health and Safety, ensuring smooth running of performances

Physical resources:

Organising and maintaining all backstage and storage areas maintenance of stage equipment, materials and tools

LO4 Analyse the success of the stage management role

Reflection on preparation

Reflection on production

Reflection on post-production

Director feedback

Team feedback

Crew feedback

Development of role

Health, safety and wellbeing

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
L01 Explain the responsibilities of a stage manager for a specific live production		D1 Critically analyse the responsibilities of the stage manager for a specified live production, giving comprehensive discussion of each part of the role, including the application of sustained and authoritative communication throughout the process
P1 Explain the responsibilities of the stage manager for a specified live production P2 Explain how the stage manager will communicate coherently with the production team and the performers for pre-preparation and for the live production	M1 Explain the responsibilities of the stage manager for a specified live production, giving detailed discussion of each part of the role, including the application of effective communication throughout the process	
L02 Produce the appropriate stage management paperwork for the live production		D2 Produce a fully analytical range of stage management paperwork required for the live production, including risk assessment, showing a comprehensive approach
P3 Produce appropriate stage management paperwork for the planning and realisation of the live production P4 Produce appropriate risk assessment paperwork for the stage management role undertaken	M2 Produce a comprehensive range of stage management paperwork required for the live production, including risk assessment, showing a confident and cohesive approach	
L03 Undertake a role as stage manager for the live production		D3 Undertake, skilfully and with minimal support and direction, the role of stage manager for both pre-production and the live production, demonstrating a mature and professional outlook
P5 Undertake a role as stage manager in the pre-production for a live production with competence P6 Undertake the role as the stage manager during the live production with competence	M3 Undertake the role of stage manager confidently and effectively for both pre-production and the live production	

Pass	Merit	Distinction
LO4 Analyse the success of the stage management role		D4 Critically analyse the success of the stage management role undertaken in the live production, making justified recommendations for improvements and supported by feedback from audience and other professionals
P7 Analyse the success of the stage management role undertaken in the live production with reference to the main stages of production	M4 Analyse the success of the stage management role undertaken in the live production with reference to feedback from audience and other professionals	

Recommended Resources

Textbooks

BOND, D. (1997) *Stage Management: A Gentle Art*. 2nd edn. London: A & C Publishers Ltd.

FREDMAN, R. and READE, I. (1996) *Essential Guide to Making Theatre*. London: Hodder & Stoughton.

PALLIN, G. (1999) *Stage Management: The Essential Handbook*. London: Nick Hern Books.

PALMER, S. (2000) *Essential Guide to Stage Management, Lighting and Sound* London: Hodder & Stoughton.

REID, F. (2001) *The Staging Handbook*. London: A & C Black Publishers Ltd.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 21: Production Communication

Unit 22: Stagecraft

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 55: Management Role.

Unit 60: Costume Design

Unit code	L/616/1996
Unit level	5
Credit value	15

Introduction

Costume designers play an extremely important role within the creative industries. The generation of believable characters, and the visual adaptation of those roles, is key for any successful production. The ability to provide an audience with characters related to any period, concept or cultural consideration, from film to TV to theatre, is essential to the costume designer role.

In this unit, students will develop their understanding of the role of a costume designer by exploring how the plot of a performance is made authentic with the use of texture, colour and accessories. Costume design can include revamped clothing, adapted to fit with the character, or it can be made from scratch. It is the creative response to the character designs that allows or supports the actor/performer to project and perform.

Students will familiarise themselves with the narrative and individual characters of a performance and investigate methods of costume design in relation to it, presenting their initial ideas to a director and adapting them where necessary.

By the end of this unit, students will have developed drawing skills to support their vision of production outcomes, produced costumes to change a character, distinguished between main and supporting characters and reinforced the dimensions of the script. This growing industry requires innovative costume designers with an eclectic knowledge of costume cultural context and history.

Learning Outcomes

By the end of this unit students will be able to:

1. Analyse the key information required for a given character for the purpose of costume design
2. Explore design ideas and methods for characters script analysis
3. Create design ideas for selected character(s) for suitable for a performance
4. Present designs intention to a panel and production team.

Essential Content

LO1 **Analyse the key information required for a given character for the purpose of costume design**

Text:

Interpreting script

Context

Character types

Genre

Historical context

Working with the Creative Team:

Director's brief

Roles and responsibilities

Historical and contemporary designers relevant to text

LO2 **Explore design ideas and methods for characters script analysis**

Cultural and historical context and how this can be communicated through costume

Exploration:

Colour

Shapes

Textures

Embellishments

Visual ideas

Material ideas

Process exploration

Experimenting with techniques

Collaborative working:

Working with the director's brief

The creative team

The production team

Working within a budget

Time restraints

Communication:

Communication tools

Mood boards

Collaborative working

Workshops

Discussions

Video

Live streams

LO3 Create design ideas for selected character(s) for suitable for a performance

Consideration of design concepts:

Character

Measurements

Budget

Style

Health and Safety

Constraints

Wearability and movement restrictions

Director's brief

Context:

Research

Fit for purpose

End product

Social and cultural context

Exploration of end product:

Colour

Shapes

Textures

Embellishments

Visual ideas

Material ideas

Process exploration

Experimenting with techniques

LO4 Present designs intention to a panel and production team

Presentation skills and tools:

Mood boards

Powerpoint

Discussions

Communication

Evaluation

Peer observations

Use of technology

Sketch books and work books

Samples

Newspaper and magazine cuttings

Templates

Tracings

Drawing and mix media skills

Colour work

Photographs

Portfolio (online and offline)

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Analyse the key information required for a given character for the purpose of costume design		D1 Critically analyse the initial exploratory stage of costume design and the impact on the final product
P1 Justify the essential information needed to realise costume designs P2 Analyse the required information for a given character to initiate the costume design process	M1 Analyse how the key information will influence individual design based on the characters and the director's brief	
LO2 Explore design ideas and methods for characters script analysis		D2 Critically evaluate the effectiveness of the costume design ideas in communicating the director's vision to a potential audience
P3 Explore a wide range of methods for interpreting a script to influence costume design ideas P4 Explore a range of design ideas to fit character for costume design concept	M2 Analyse the influence of the selected methods and ideas on communicating the characterisation through costume design	
LO3 Create design ideas for selected character(s) for suitable for a performance		L03 and L04 D3 Produce a portfolio of costume designs which show a comprehensive, articulated and insightful response to the characters' costumes and the director's brief
P5 Create a portfolio of design ideas that communicate the director's vision P6 Justify characterisation through style, fabrics, accessories and drawing techniques	M3 Produce costume designs that evidence an insightful script and character analysis	
LO4 Present designs intention to a panel and production team		
P7 Present costume designs to a panel that effectively communicate intentions	M4 Justify how costume design ideas meet the director's brief and effectively communicate intentions to an audience	

Recommended Resources

Textbooks

ARELLENO, C., BOUTTE, P., CHEN, K., CHRISTIANSEN, K.A., CORDELLA, C. and FRANCISCO, A. (2014) *Costume Design and Illustration*. California: Design Studio Press.

BARBIERI, D. (2017) *Costume in Performance: Materiality, Culture and the Body*. London: Bloomsbury Academic.

BICAT, T. (2012) *Costume and Design for Devised and Physical Theatre*. Marlborough: The Crowood Press Ltd.

JAEN, R. (2017) *Digital Costume Design and Collaboration: Applications in Academia, Theatre, and Film*. 1st edn: Massachusetts: Focal Press.

POLLATSEK, S. (2016) *Unbuttoned: The Art and Artists of Theatrical Costume Design*. 1st edn. Massachusetts: Focal Press.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 21: Production Communication

Unit 22: Stagecraft

Unit 27: Costume Construction

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 55: Management Role.

Unit 61: Hair and Make-up Design

Unit code	R/616/1997
Unit level	5
Credit value	15

Introduction

The role of a hair and/or make-up designer is to produce considered designs for performers which fully meet the requirements of a specific production. The designer must be proficient with research techniques to ensure that the designs are meeting the requirements of the script, and also understand the constraints of working from a director's brief and with the wider production team, both which may impact on the production of the final designs.

This unit will allow students to produce make-up and/or hair designs for a live production, taking into consideration all aspects of any possible constraints and practical aspects. The make-up and hair designer is responsible for the look of the performers' characters in relation to their make-up and hair. This can range from a light touch for some modern contemporary performances to a full set of meticulously researched designs for a particular period in time.

All sets of designs will have their own sets of particular issues to address, and all types of designs must take into consideration the script, the director's brief, the performer, the type of performance and the consequences of the utilitarian aspects of that performance on the make-up and hair. Extra resilience, for instance, will be required for a fast and physical dance performance. The designer should also take into consideration if there is time and space backstage in between scenes for hair or make-up to be adjusted, remedied or changed for a new look or scene.

At the end of this unit, students will be able to produce considered designs for a production which a hair and make-up artist would then be able to take and use for that production.

*Please note, students may choose to evidence hair and/or makeup skills for this unit

Learning Outcomes

By the end of this unit students will be able to:

1. Produce a set of initial responses to a director's brief for a live production
2. Produce a set of working designs, working within the wider production team for a production
3. Provide risk assessment for the designs, abiding by appropriate Health and Safety legislature
4. Provide working instructions for the application and realisation of the hair and/or make-up design.

Essential Content

LO1 **Produce a set of initial responses to a director's brief for a live production**

Interpreting text:

Analysis of script
Character breakdown and analysis
Character in a working context
Number of characters
Time frame of text

Context:

Type of production
The creative team
Budget
Director's brief
Time management

Initial responses to the text and brief:

Design ideas
Initial design sketches
Design development
Material selection

LO2 **Produce a set of working designs, working within the wider production team for a production**

Working with the production team:

Communication tools
Collective vision and ideas
Working with a director's brief as a collective
Time management
Budgets

Production meetings
Collaborative working across teams
Organisation team-building skills

Development of initial ideas:

Evolving process
Producing working drawings
Problem solving
Practical outcomes
Communication of design ideas
Consideration for practical application
Experimental practices and exploration material selection

LO3 Provide risk assessment for the designs, abiding by appropriate Health and Safety legislature

Safe working practices:

Potential issues, e.g. allergies, hygiene, tools, electricity, types of make-up available, spraying inside, toxic substances, application of prosthetics, cleansing
Risk assessments, Health and Safety legislature, roles and responsibilities in relation to Health and Safety

LO4 Provide working instructions for the application and realisation of the hair and/or make up design

Communication:

Methods
Creating plans
Accuracy
Techniques
Clarity

Tools for application and realisation:

Starting points

Material types

Bases

Make-up types

Cleansers

Colours

Shading

Digital/paper-based

Video

Layout

Accessibility

Techniques

Tools

Hygiene

Processes

Products

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Produce a set of initial responses to a director's brief for a live production		D1 Critically analyse the hair and/or make up requirements for the production that work within the context of the specified text
P1 Interpret a text to ascertain the requirements for creating hair and/or make-up designs for a production P2 Provide a set of initial response sketches for the production working to a brief	M1 Analyse the requirements for the live production for hair and/or make-up	
LO2 Produce a set of working designs, working within the wider production team for a production		D2 Critically analyse how the created designs meet the needs of the production and effectively interpret the text
P3 Discuss, with the wider production team, how the hair and/or make-up design intentions meet the needs of the production P4 Produce a set of working make-up and/or hair designs that meet the requirements of the planned production	M2 Analyse how the working designs communicate the production intentions	
LO3 Provide risk assessment for the designs, abiding by appropriate Health and Safety legislature		D3 Realise a set of comprehensive risk assessments which provide in-depth risk assessment for all aspects of the production in relation to the make-up and hair designs
P5 Provide a set of accurate risk assessments of the designs for the make-up artist and/or hairdresser P6 Provide a set of Health and Safety considerations for the performers in relation to make-up and/or hair	M3 Produce a set of effective risk assessments for the designs which provide considered Health and Safety aspects for the performer, the make-up artist and the hairdresser	

Pass	Merit	Distinction
L04 Provide working instructions for the application and realisation of the hair and/or make up design		D4 Produce a set of in-depth working instructions that communicate intentions and application methods to enable both make-up artists and hairdressers to produce accomplished and accurate work from the designs
P7 Create a set of working instructions to enable a make-up artist and/or hairdresser to accurately work from the designs	M4 Produce a set of comprehensive working instructions to enable both make-up artists and hairdressers to work successfully from the designs	

Recommended Resources

Textbooks

ACADEMY OF FREELANCE MAKE-UP (2013) *Make-up is Art: Professional Techniques for Creating Original Looks*. London: Carlton Books Ltd.

BAKER, P. (1993) *Wigs and Make-up for Theatre, TV and Film*. 1st edn. Abingdon: Routledge.

BAYGAN, L. (1994) *Make-up for Theatre, Film and Television: A Step-by-step Photographic Guide (Stage & Costume)*. London: A & C Black Publishers Ltd.

BROE, B. (1984) *Theatrical Makeup*. 1st edition. London: Pelham Books.

CORSON, R. (2005) *Fashions in Hair: The First Five Thousand Years*. 8th revised edn. London: Peter Owen Ltd.

LOWREY, A. (2013) *Historical Wig Styling: Ancient Egypt to the 1830s (The Focal Press Costume Topics Series)*. 1st edn. Massachusetts: Focal Press.

NGUYEN-GREALIS, L. (2015) *Art & Make-up*. 1st edn. London: Laurence King.

RUSKAI, M. (2015) *Wig Making and Styling: A Complete Guide for Theatre and Film*. 2nd edn. Massachusetts: Focal Press.

Websites

www.thoughtco.com	ThoughtCo
	Art of hair and make-up design
	General reference

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 21: Production Communication

Unit 22: Stagecraft

Unit 28: Hair and Make-up Application

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 55: Management Role.

Unit 62: Mask and Puppet Making

Unit code	Y/616/1998
Unit level	5
Credit value	15

Introduction

Masks and puppetry have been used within the performing industry for hundreds of years and still continue to inspire audiences. Their history and cultural context have influenced and contributed to the visual arts and embody all aspects and fundamental components of art practice. Masks and puppetry continue to be used as stimulating components within the theatre, TV and film industry. Both are also extensively used for narrative, ritual, religion and spiritual purposes and have been a powerful method of teaching within education.

These ancient arts form allow for communication to be used to portray ideas and current issues in a stimulating and creative way while, at the same time, an audience can indulge in an imaginative and reflective way. The approach differs from presenting a 'real' actor although, it has to be said, masks and puppets are only truly brought to life through the expertise of the actor. The introduction of theatre performances such as *The Lion King*, *War Horse*, *Avenue Q* and *King Kong* has certainly paved the way for creative artists to continue to develop the practice of puppet and mask making. Puppets can be made in a variety of ways and operated by one finger or through a team of puppeteers.

This unit will allow students to investigate the genre by using the wide range of materials, techniques and processes that underpin puppet-making and mask making skills. Researching both historical and contemporary puppet making will give students the opportunity to create their own puppet.

By the end of this unit, students will be able to engage with the characteristics and skills required in the making of a puppet and/or mask suitable for use in theatrical productions.

Learning Outcomes

By the end of this unit students will be able to:

1. Explore historical and contemporary puppet and/or mask types and construction
2. Explore techniques and processes for puppet and/or mask making
3. Create a character puppet and/or mask using a range of materials and methods
4. Evaluate the physical mechanisms of the constructed puppet and/or mask.

Essential Content

LO1 Explore historical and contemporary puppet and/or mask types and construction

Mask/Puppets types and purpose:

Historical and cultural, e.g. Punch and Judy, Burmese, Indian, Chinese, European, Native American

Contemporary mask and/or puppet companies and festivals, e.g.:

Festival Mondial des Théâtres de Marionnettes

Suspense Puppetry Festival

Henson International Festival of Puppet Theatre and the Blind Summit Theatre

Influential contemporary productions:

Lion King

War Horse

Avenue Q

King Kong

LO2 Explore techniques and processes for puppet and/or mask making

Techniques and processes for puppet and/or mask making:

Hand

Rod

String

Shadow

Humanettes

Animation

Mouth puppets

Marionettes

LO3 Create a character puppet and/or mask using a range of materials and methods

Experimentation, construction, forming and manipulation

Materials:

Glues and solvents

Wood

Clay

Fabrics

Papier mâché

Card

Polystyrene

Foam rubber

Plastic and cloth

Methods:

Carving and modelling

Mould preparation:

Plaster

Latex

Compound

Expandable foam

Fibreglass

Frames:

Mechanisms

Tools:

Health and Safety

Use of hand and power tools, glue gun, soldering equipment

LO4 **Evaluate the physical mechanisms of the constructed puppet and/or mask**

Present puppet and/or mask making and final construction:

Step-by-step accounts

Sketches

PowerPoint

CAD

Purpose

Potential use for performances

Durability

Size

Diagrams

Character analysis

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
LO1 Explore historical and contemporary puppet and/or mask types and construction			D1 Critically analyse the historical and contemporary contexts of puppet and/or mask making, design and performance
P1 Explore the historical development of puppets and/or mask	P2 Explore methods of puppet and/or mask construction	M1 Analyse the design process in the construction of puppet and/or mask making	
LO2 Explore techniques and processes for puppet and/or mask making			D2 Critically evaluate a wide range of puppet-making and/or mask techniques and processes and the importance of visual communication in the design process
P3 Explore a range of experimental puppet-making and/or mask techniques that focus on visual communication	P4 Explore design ideas based on character and research in response to design brief	M2 Analyse a range of puppet-making and/or mask methods that effectively use visual communication techniques	
LO3 Create a character puppet and/or mask using a range of materials and methods			LO3 and LO4 D3 Critically evaluate how puppet-making and/or mask skills are effective in communicating intentions in a performance
P5 Explore character requirements using a variety of materials	P6 Create a character puppet and/or mask using a wide variety of materials and techniques	M4 Explore in detail character requirements using a variety of materials M5 Evaluate the puppet's and/or mask suitability for performance and purpose	
LO4 Evaluate the physical mechanisms of the constructed puppet and/or mask			
P7 Evaluate the physical mechanisms of the puppet and/or mask created	P8 Evaluate the effectiveness of the puppet and/or mask as a visual communication tool	M6 Analyse the constraints in puppet-making and/or mask techniques and processes	

Recommended Resources

Textbooks

- BELL, J. (2001) *Puppets, Masks and Performing Objects*. Cambridge: MIT Press.
- BLUMENTHAL, E. (1990) *Puppetry: A World History (Hardcover)*. 1st edn. New York: Abrams Books.
- BICAT, T. (2007) *Puppets and Performing Objects: A Practical Guide*. Marlborough: The Crowood Press Ltd.
- HODGES, D. (2000) *Marionettes and String Puppets: Collector's Reference Guide*. Wisconsin: Krause Publications.
- PEATTI E, S. (2000) *The Puppeteers' Co-operative: 68 Ways To Make Really Big Puppets*. Vermont: Bread and Puppet Press.
- SIMON, R. and ESTRIN, M. (2004) *Rehearsing with Gods: Photographs and Essays on the Bread and Puppet Theatre*. Vermont: Chelsea Green.
- TRIBBLE, K. (2003) *Marionette Theatre of the Symbolist Era*. New York: Mellen Press.
- YOUNG, S. (1996) *Shakespeare Manipulated: Use of Dramatic Works of Shakespeare in Teatro Di Figura in Italy*. Madison: Fairleigh Dickinson University Press.

Websites

www.handspringpuppet.co.za	Hand Spring Puppet Home page General reference
www.maskandpuppet.co.uk	Mask and Puppet Home page General reference
www.up-front.com	Up front Home page General reference

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 22: Stagecraft

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 54: Production Design.

Unit 63: Working in Creative Education

Unit code	Y/616/2004
Unit level	5
Credit value	15

Introduction

The ability to unpack and demystify what is done in order to perform well can often be an art in itself. Whether teaching informal one-to-one lessons or delivering a workshop or masterclass to a group, a considered and structured approach to learning will improve the experience and results, and enhance student development.

For many professionals working in the creative industry, teaching has become a staple part of their portfolio careers. This unit is designed to introduce students to working within a creative arts educational environment and to explore and develop skills required in a variety of educational settings.

In this unit, students will explore ways to use their vocational experience and subject knowledge to deliver learning in a variety of scenarios and settings. They will gain insight into the range of ways in which students might learn new knowledge or skills and develop their understanding of how to support, enable and monitor progress. Students will also design Programmes of Study and explore creative assessment methods to motivate and engage learners.

By the end of the unit, students will be prepared to take their first confident steps as a creative arts educator.

Learning Outcomes

By the end of this unit students will be able to:

1. Assess pedagogic strategies for variety of creative arts educational contexts
2. Develop materials and plans for the delivery of effective learning in a variety of teaching contexts
3. Deliver a range of activities in a variety of teaching contexts
4. Evaluate the quality of teaching and learning across a series of taught sessions.

Essential Content

LO1 **Assess pedagogic strategies for variety of creative arts educational contexts**

Teaching methodologies:

Learning styles

Differentiation

Psychology of learning

Motivation and engagement

Feedback and feedforward

Peer-to-peer learning

LO2 **Develop materials and plans for the delivery of effective learning in a variety of teaching contexts**

Planning:

Creating session objectives

Formal and informal assessment activities

Formative and summative assessment

Use of learning resources

Flipping the classroom

Schemes of Work and session plans

The starter and the plenary

LO3 **Deliver a range of activities in a variety of educational contexts**

Contexts:

Large group or lecture

Masterclass

Workshop

Small group

1-2-1

Online/video lesson

Delivery:

Pace and style

Transitions and plenaries

Assessment and checking learning

Questioning strategies

Feedback

Alignment with learning objectives

Classroom management:

Management of resources

Engagement and inclusivity

LO4 Evaluate the quality of teaching and learning across a series of taught sessions

Reflecting:

Peer observation

Self-evaluation

Student satisfaction

Student achievement

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Assess pedagogic strategies for a variety of creative arts educational contexts		LO1 and LO2 D1 Verify the suitability of your planning for both the subject area and expected student needs
P1 Explain different learning styles, and techniques for catering for them P2 Discuss techniques to promote student engagement and motivation	M1 Relate pedagogic theories to teaching best practice in the context of own Performing Arts education area	
LO2 Develop materials and plans for the delivery of effective learning in a variety of educational contexts		
P3 Produce a Scheme of Work that outlines Learning Objectives and assessment strategy towards an overall aim P4 Design session plans to illustrate tasks and activities that will support students in achieving targeted learning outcomes	M2 Organise teaching resources to support learning across a series of planned sessions	
LO3 Deliver a range of activities in a variety of educational contexts		LO3 and LO4 D2 Critically evaluate teaching and learning of a range of sessions that have been delivered or observed
P5 Deliver a series of one-to-one sessions P6 Deliver a series of group or workshop sessions	M3 Employ an assessment strategy to check students' learning M4 Respond to student progress in real time and through the modification of teaching plans and materials	

Pass	Merit	Distinction
LO4 Evaluate the quality of teaching and learning across a series of taught sessions		
P7 Record student progress across the taught sessions P8 Evaluate the effectiveness of teaching techniques and delivery methods used	M5 Justify developments and modifications made to plans and materials in response to student progress	

Recommended Resources

Textbooks

COOKE et al. (2016) *Learning to Teach in the Secondary School: A Companion to School Experience*. 3rd edn. Abingdon: Routledge.

GINNIS, P. (2002) *The Teacher's Toolkit: Raise Classroom Achievement with Strategies for Every Learner*. Carmarthen: Crown House Publishing.

HARRIS, P. (2014) *The Practice Process*. London: Faber Music Limited.

HARRIS, P. (2012) *The Virtuoso Teacher*. London: Faber Music Limited.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry.

Unit 64: Directing

Unit code	J/616/8686
Unit level	5
Credit value	15

Introduction

The role of director in any production, whether a theatre production or a recorded media production, requires a wide range of diverse skills and the ability to not only apply these skills, but to do so with a very clear creative vision. Although originating in the theatre, the role of director has expanded to include many different types of production, including film, TV, radio, games and to this end, this unit has been created to allow the space to explore directing in any applicable context. Please note the term recorded media in this context, refers to film, radio, TV and games.

The ever evolving world of technology has become an increasingly vital consideration in not only the realisation of a creative vision, but also in its concept. The creative use of technology should be explored through this unit as a tool to realise directorial vision.

In this unit, students will explore the skills required to direct including exploring key directors and their techniques, interpreting and planning the realisation of creative content, working with a creative team to capture and inspire, the style and structure of a work and exploring the importance of having a strong understanding of the acting and writing process. Leadership and management skills and the skills required to create a healthy and creative working environment will also be explored. Students will demonstrate their skill development through directing their own production, allowing them to develop their own unique style and artistry in a practical and relevant context.

By the end of this unit, students will be able to carry out the role as a director and critically evaluate their own directing process and skills, in a production in either theatre or recorded media format.

Learning Outcomes

By the end of this unit students will be able to:

1. Analyse the practices of a range of directors in theatre and/or recorded media
2. Explore a wide range of directing skills needed theatre and/or recorded media
3. Carry out a role as a director in a production
4. Evaluate own directing processes and areas for future development.

Essential Content

LO1 **Analyse the practices of a range of directors in theatre and/or recorded media**

Analysis of a wide and diverse range of directors from theatre and/or recorded media

The historical development of practices used and the pioneers in the relevant field

The social, political, cultural and historical context

Methods and techniques used to explore innovative directing and achieve artistic vision

The impact of technology in influencing practices, ground breaking productions relevant to medium

Career development of directors:

routes to directing

training routes

barriers

diversity

LO2 **Develop materials and plans for the delivery of effective learning in a variety of teaching contexts**

Artistic vision:

Development process and realisation and achievement

Technical skills and creative Skills:

Methods and practices

Use of technology

Storytelling

Approaches to text

Leadership and Management Skills:

Meeting aims and objectives

Communication skills and methods

Time management skills

Working with performers and awareness of relevant techniques

Working with production team

Creating a working environment

Working with a production team:

Resource management

Scheduling

Time management

Problem solving

Transparency

LO3 Carry out a role as a director in a production

Realisation of artistic vision in practice

Creative and technical Skills in practice

Leadership and management skills in practice

LO4 Evaluate own directing processes and areas for future development

Evaluation of:

Artistic vision:

Development process and realisation and achievement

Technical and creative skills in practice:

Methods and practices

Use of technology

Storytelling

Approaches to text

Leadership and management skills:

Meeting aims and objectives

Communication skills and methods

Time management skills

Working with performers

Working with production team

Creating a working environment

Health, safety and wellbeing

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
LO1 Analyse the practices of a range of directors in theatre and/or recorded media			LO1 and LO2 D1 Critically analyse a wide and diverse range of innovative directing practices
P1 Analyse the practices of a range of directors in either theatre or recorded media P2 Analyse the impact technology has had on the development of directing practices	M1 Analyse a diverse range of innovative directors in theatre or recorded media, justifying how their practices have led them to innovation		
LO2 Explore a wide range of directing skills needed for theatre and/or recorded media			
P3 Explore the relationship between the writers, the actors and the directors interpretation P4 Explore the fundamental creative and technical skills that develop a director's craft and stylistic vision	M2 Demonstrate an analysis of the skills needed from a director to communicate stylistic vision		
LO3 Carry out a role as a director in a production			D2 Demonstrate innovative creative, technical and artistic skills through highly effective leadership and management skills in the direction of a production that clearly defines own artistic vision
P5 Create a working environment that supports clear communication between production team and self and supports the artistic vision for a production P6 Carry out the role of director in a production, demonstrating clear artistic vision P7 Demonstrate leadership and management skills throughout the production process	M3 Demonstrate effective technical and creative skills through directing a production that supports own creative vision within a highly effective working environment		

Pass	Merit	Distinction
L04 Evaluate own directing processes and areas for future development		D3 Critically evaluate own directing process, exploring use of technical and creative skills in achieving own artistic vision and areas for further development
P7 Evaluate the success of own directing process in realising creative vision P8 Evaluate communication skills in relation to managing and leading a working environment for own production	M4 Evaluate own leadership and management skills used as a director and areas for further development	

Recommended Resources

Textbooks

BARTESAGHI, S. (2016) *The Director's Six Senses: An Innovative Approach to Developing Your Filmmaking Skills*. Studio City: Michael Wiese Productions.

CONVERSE, T. (1995) *Directing for the Stage: A Workshop Guide of Creative Exercises and Projects*. Englewood: Meriwether Pub.

CROOK, P. (2016) *The Art and Practice of Directing for Theatre*. New York: Routledge.

HYTNER, N. (2017) *Balancing Acts: Behind the Scenes at London's National Theatre*. London: Jonathan Cape.

MARSHALL, P. (2017) *Making the Magic Happen: The Art and Craft of Film Directing*. Studio City: Michael Wiese Productions.

REA, P. AND IRVING, D. (2015) *Producing and Directing the Short Film and Video*. Burlington: Focal Press.

Websites

actorsandperformers.com	Actors & Performers Directing (Articles)
theatrelinks.com	Theatre Links Directing (Article)

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry (Pearson-Set)

Unit 2: Professional Development

Unit 10: Investigation of Specialism

Unit 20: Devising Theatre and Performance

Unit 32: Creative Research Project (Pearson-Set)

Unit 33: Working in the Performing Arts Industry

Unit 45: Immersive Theatre

Unit 52: Performance Project

Unit 55: Management Role

Unit 65: The Freelance Hair and Makeup Artist

Unit code	L/617/1783
Unit level	5
Credit value	15

Introduction

The roles and responsibilities of a freelance hair and/or makeup artist in today's world is diverse, varied and can cross over into many industries. Makeup and hair artist may work in the creative industries which includes film, tv, games, theatre, fashion but also may work in the beauty and wedding industry. Working as a freelance artist, also requires acute business and self-management skills, managing budgets and the ability to work both independently and within a team. Social media also, now has an increasingly important role to play in this industry and is an essential marketing tool.

This unit has been designed to explore the skills required to be a freelance makeup and/or hair artist in any appropriate setting, as defined by a brief. Briefs could include working as a film/tv makeup/hair artist, a beauty youtuber, theatre makeup/hair artist, wedding beauty specialist or salon artist.

Through this unit, students will explore a wide range of skills appropriate for working as a freelance hair and/or makeup artist include the business roles and responsibilities, including working to a budget, time management, health and safety, teamwork, communication and working under pressure. Students will also explore the depth of research required to meet employer needs to ensure briefs are followed, fulfilled and developed where appropriate.

Learning Outcomes

By the end of this unit students will be able to:

1. Explore the role and responsibilities of a freelance hair and/or makeup artist
2. Produce designs based on an industry standard brief
3. Apply advanced makeup and/or hair techniques to meet the requirements of an industry standard brief
4. Analyse the success of meeting the requirements of the brief and areas for future development.

Essential content

LO1 **Explore the role and responsibilities of a freelance hair and/or makeup artist**

Role types:

Film/TV

Theatre

Wedding

Beauty salon

Youtuber

Fashion

Fashion editorial.

Marketing:

Social Media

Portfolio types

Networking

Branding

Sponsorship.

Administration relevant to setting:

Budgets

Scripts

Call sheets

Continuity sheets

Briefs

Planning documentation

Schedules

Time scales

Invoicing

Health and safety.

LO2 **Produce designs based on an industry standard brief**

Brief types:

Film/TV

Theatre

Wedding

Beauty salon

Youtuber

Fashion

Fashion editorial.

Brief analysis:

Customer/employer need

Budget

Event type

Location

Timescale

Tools and equipment

Script analysis (if appropriate)

Design development:

Location

Lighting

Event type

Durability

Research methods

Documentation.

LO3 Apply advanced makeup and/or hair techniques to meet the requirements of an industry standard brief

Preparation:

Working to a brief

Creating designs

Planning process

Drawings

References

Charts

Working in a team

Timescales

Originality

Exploring ideas.

Health and safety:

Regulations

Policies and procedures that must be adhered to

Relevant to workplace environment and resources used.

Hair:

Industry standard tools

Equipment and products

Hair preparation

Dressing

Styling and finishing techniques

Preparation and application of hair pieces/wigs/facial hair.

Makeup:

Industry standard tools

Equipment and products

Skin preparation (body and face) skin aftercare

Techniques for a wide and diverse range of environments.

Resources:

Kit

Model selection

Preparation

Charts

Designs

Reference material.

Portfolio building:

Types of portfolio – digital or print

Drawings and sketches

Reference documentation

Photographic images

Research materials

Portfolio requirements for employers.

LO4 Analyse the success of meeting the requirements of the brief and areas for future development

Working to a brief:

Meeting outcomes and expectations

Meeting deadlines

Time management.

Planning process:

Effectiveness of planning

Research

Design process

Originality

Technical Skills:

Effectiveness and appropriateness of techniques, styles, tools and kit used.

Personal skills:

Communication skills

Team working skills

Time management

Confidence

Organisation

Independent skills.

Feedback:

Tutor

Peer

Audience

Employer/customer/industry specialists where possible.

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Explore the role and responsibilities of a freelance hair and/or makeup artist			D1 Critically analyse the roles and responsibilities of a freelance hair and/or makeup artist in a range of settings and the skills required to fulfill these roles.
P1 Explore the employment opportunities for freelance hair and/or makeup artists P2 Explore the administrative responsibilities and skills required to work as a freelance hair and/or makeup artists	M1 Analyse the impact social media has had on the makeup and hair industry and the importance of keeping up to date with current trends.		
L02 Produce designs based on an industry standard brief			D2 Produce a diverse portfolio of designs and finished products for a range of settings that meet industry requirements.
P3 Produce industry standard documentation based on a set brief. P4 Justify design concepts based on a set brief P5 Demonstrate design development from conception to finished product based on a set brief.	M2 Demonstrate innovative design concepts that show initiative, creativity and employer need awareness		
L03 Apply advanced makeup and/or hair techniques to meet the requirements of an industry standard brief			
P6 Explore a wide range of advanced makeup and/or hair styling and techniques as defined by an industry standard brief. P7 Create a portfolio to demonstrate the application of advanced makeup and/or hair styling/techniques as defined by a set brief.	M3 Demonstrate versatility, adaptability and effective technical skills throughout the defined project as a makeup artist and/or hair stylist		

Pass	Merit	Distinction
L04 Analyse the success of meeting the requirements of the brief and areas for future development		D4 Critically analyse the challenges faced by working as a freelance hair and/or makeup in the current market place and skill set required to be competitive
<p>P8 Analyse the success of the project in meeting the meeting the brief and the freelance skills set.</p> <p>P9 Create a personal development plan for future skills development to meet the requirements of working as a freelance hair and/or makeup artist</p>	M4 Assess the challenges faced by working as a freelance hair and/or makeup in the current market place	

Recommended resources

Textbooks

ACADEMY OF FREELANCE MAKEUP (2013) *Makeup is Art: Professional Techniques for Creating Original Looks*. London: Carlton Books Ltd

BELL, F. and KRISTENSEN, S. (2016) *Making It As A Makeup Artist: A Guide to Becoming a Working Freelance Makeup Artist*. United Kingdom: Independently published.

BIDDLE-PERRY, G. and CHEANG, S. (2008) *Hair: Styling Culture and Fashion*. Oxford: BERG.

CORSON, R. (2010) *Fashions in Makeup: From Ancient to Modern Times*. Revised edn. London: Peter Owen Ltd.

DELAMAR, P. (2015) *The Complete Make Up Artist: Working in Film, Fashion, Television and Theatre*. 3rd edn. Boston, Massachusetts: Cengage Learning EMEA.

FIELD, C. (2013) *Hairstyles: Ancient to Present*. London: Goodman Books.

HARTZEL, M. (2018) *Employability Skills for Make-up Artists: Find out how to gain work as a freelance make-up artist*. United Kingdom: Independently published.

WRIGHT, C. (2018) *Crystal Wright's The Hair Makeup & Fashion Styling Career Guide: The Insider's Guide to a Successful Career in Print, Video, Film & TV, Motivational Media Productions*. 7th edn. Washington: Motivational Media Productions LLC.

DAVIS, G (2017) *The Makeup Artist Handbook: Techniques for Film, Television, Photography, and Theatre*. 3rd edn. London: Routledge.

LOWE, S. (2016) *Hair (Object Lessons)*. London: Bloomsbury Academic.

PHILIPPON, L. (2013) *Hair: Fashion and Fantasy*. London: Thames and Hudson Ltd.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 10: Investigation of Specialism

Unit 25: Special FX

Unit 28: Hair and Makeup Application

Unit 30: Fashion and Fashion Editorial Hair and makeup

Unit 31: Period Hair and Makeup

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 55: Management Role

Unit 65: Hair and Makeup Design

Unit 66: Special EX 2

Unit 66: Special FX 2

Unit code	R/617/1784
Unit level	5
Credit value	15

Introduction

The world of Special FX has seen some vast changes and the technology has had a significant impact on the creative industries. The area is vast with mechanical effects, optical effects and visual effects all sit under the heading of Special FX. For the purpose of this unit, the focus is on the different types of special FX used in a range of productions and events – prosthetics, lighting and sound effects, animated props and animatronics, pyrotechnics, fake snow/fog etc. This unit has been designed to allow students to explore their specialist area under the Special FX heading e.g. Special FX Makeup Artist, Prosthetics Artist, Special FX technician.

Please note for students wishing to explore Visual Effects, there are units available in the Higher National Diploma in Creative Media available to MLN (Level 4: Unit 19: Visual Effects Practices and Level 5: Unit 43: Advanced Visual Effects Studies)

Students will explore a range of Special FX and then focus on their own special FX area. They will work on developing designs and ideas using the appropriate industry standard processes and procedures and produce a portfolio of their work relevant to their specialist special FX area.

Learning Outcomes

By the end of this unit students will be able to:

1. Analyse a range of special FXs, appropriate for a variety of mediums and the importance of keeping up to date with current trends.
2. Explore special FX design ideas using industry standard tools and techniques
3. Produce a portfolio of special FX designs, working to a defined brief
4. Analyse the strengths and areas of development of the Special FX portfolio.

Essential Content

LO1 **Analyse a range of special FXs, appropriate for a variety of mediums and the importance of keeping up to date with current trends**

Types of Special FX:

Mechanical

Optical

CGI

etc.

Health and safety:

Regulations

Policies and procedures that must be adhered to

Relevant to workplace environment and resources used.

Industry standard tools, equipment, products, and techniques for a wide and diverse range of environments

Current trends and influences:

Technology

Social

Cultural

Political

Economic factors

Diversity.

LO2 **Explore special FX design ideas using industry standard tools and techniques**

Preparation:

Working to a brief

Creating designs

Planning process

Drawings

References

Charts

Working in a team

Timescales

Originality

Exploring ideas.

Development of Health and safety:

Regulations

Policies and procedures that must be adhered to

Relevant to workplace environment and resources used.

Design development:

Location

Lighting

Event type

Durability

Research methods

Documentation.

Industry standard tools, equipment, products, and techniques for a wide and diverse range of environments.

Resources:

Kit

Model selection

Preparation

Charts

Designs

Reference material

Materials

Tools

Moulds.

Portfolio building:

Types of portfolio – digital or print

Drawings and sketches

Reference documentation

photographic images

Research materials

Portfolio requirements for employers.

LO3 Produce a portfolio of special FX designs, working to a defined brief

Portfolio building:

Types of portfolio – digital or print

Drawings and sketches

Reference documentation

photographic images

Research materials

Portfolio requirements for employers.

Health and safety in practice:

Regulations

Policies and procedures that must be adhered to

Relevant to workplace environment and resources used.

LO4 Analyse the strengths and areas of development of the Special FX portfolio

Working to a brief:

Meeting outcomes and expectations

Meeting deadlines

Time management.

Planning process:

Effectiveness of planning

Research

Design process

Originality.

Technical Skills:

Effectiveness and appropriateness of range of techniques

Styles

Tools and kit used.

Personal skills:

Communication skills

Team working skills

Time management

Confidence

Organisation

Independent skills.

Feedback:

Tutor

Peer

Audience

Industry specialists.

Portfolio:

Content

Presentation

Portfolio type

Industry standard

Use of technology.

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
LO1 Analyse a range of special FXs, appropriate for a variety of mediums and the importance of keeping up to date with current trends			D1 Critically analyse the influence technology has had on the special FX industry and the impact on employment within the industry
P1 Analyse the different types of special FX appropriate for a range of productions and events P2 Analyse current trends in special FXs and the importance of staying up to date to support employment opportunities	M1 Evaluate the technical and personal skills required to work within the special FX industry based on current trends analysis		
LO2 Explore special FX design ideas using industry standard tools and techniques			LO2 and LO3 D2 Produce a diverse portfolio that demonstrates a meticulous and assured approach to the creation of special FXs, from design to application and meets industry standard requirements
P3 Explore design ideas using tools and techniques appropriate to the specific special FX, as defined by an industry standard brief P4 Create design ideas using tools and techniques appropriate to the specific special FX, justifying the decision making process	M2 Develop special FX design ideas that demonstrate assured use of tools, techniques and industry processes whilst meeting the briefs requirements		
LO3 Produce a portfolio of special FX designs, working to a defined brief			
P5 Create special FXs using industry standard tools, techniques and processes to meet the requirements of an industry standard brief P6 Produce a portfolio of special FXs designs using industry standard tools, techniques and processes as defined by a brief P7 Demonstrate industry standard health and safety processes through creation of special FXs as defined by the brief	M3 Create a portfolio of special FXs that demonstrates the application of industry standard tools, techniques and processes and an analytical approach to the realisation of the brief		

Pass	Merit	Distinction
LO4 Analyse the strengths and areas of development of the Special FX portfolio		D3 Critically analyse the skills required to work as a Special FX artist, in own defined area, and how your portfolio demonstrates your employability skills
<p>P8 Analyse the strengths of your Special FX portfolio measuring against industry standards and the requirements of the set brief</p> <p>P9 Analyse own areas for skills development and how this is required for future employment in a Special FX field</p>	M4 Evaluate the success of your performance as a Special FX artist based on the industry brief requirements	

Recommended resources

Textbooks

DEBRECENI, T. (2013) *Special Makeup Effects for Stage and Screen: Making and Applying Prosthetics*. 2nd edn. London: Routledge.

SAVINI, T. (2015) *Grande Illusions Books I & II*. Soutwhick, MA: AuthorMike Ink.

DUNCAN, J. (2006) *The Winston Effect: The Art and History of Stan Winston Studio*. London: Titan Books Ltd.

RICKETT, R. (2000) *History and Technique of Special Effects*. London: Aurum Press Ltd.

Websites

<http://stage-directions.com> Stage Directions
(General reference)

<http://www.abtt.org.uk> The Association of British Theatre
Technicians
Codes, Form and Updates
(General reference)

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 10: Investigation of Specialism

Unit 21: Production Communication

Unit 22: Stagecraft

Unit 25: Special FX

Unit 28: Hair and Makeup Application

Unit 29: Crewing

Unit 30: Fashion and Fashion Editorial Hair and makeup

Unit 31: Period Hair and Makeup

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 55: Management Role

Unit 66: Hair and Makeup Design

Unit 67:

Make Up Aging Skills

Unit code	Y/650/1210
Unit type	Optional
Unit level	4
Credit value	15

Introduction

The hair and make-up department in a production work closely with the costume and set departments to determine the look of the characters for the chosen text.

In this unit students will develop skills in applying different types of make-up in order to create effects ageing to develop effective interpretation and characterisations whilst working to industry set briefs.

Students will be able to demonstrate knowledge and skills in order to create ageing make up designs for the production using a range of products and techniques including fine line work, stippling, blending use of shading and highlighting and latex application to achieve the desired effects for successful characterisation and in order to meet a set brief and working in accordance with industry standards.

They will need to understand human anatomy and how to change the shape of facial features to achieved the desired ageing make up effects. Students will need to have full knowledge of health and safety issues pertaining to hair and skin sensitivities and allergies and how to carry out risk assessments.

Students will need to develop their knowledge in how to plan specific looks and characterisation through the use of effective planning and design idea development whilst working to a set budget. Students will develop their skills of reflective practice in order to analyse the design process and the strengths of the project in meeting the requirements of the brief and suggesting areas for their own future personal and professional development

Learning Outcomes

By the end of this unit a student will be able to:

1. Explore a range of industry techniques in the application of ageing make up and postiche
2. Apply ageing make up techniques which demonstrates technical ability and provides maximum visual impact, whilst working to an industry set brief
3. Produce plans to realise ageing make up techniques for an industry event
4. Analyse the strengths of the project in meeting the requirements of the brief and areas for future development.

Essential Content

LO1 Explore a range of techniques ageing make up

Techniques:

Fine line work

Effects of intrinsic and extrinsic aging

Analysis of men and women of different age ranges

Lace front moustache application and styling

Colouring hair using make up

Stippling

Blending

Shading and highlight

Old age stipple

Latex application

Cream product application

Reference to colour theory

Products:

Spirit gun

Latex

Cotton wool

Hair mascara

Use of research strategies

LO2 Apply ageing make up techniques which demonstrates technical ability and provides maximum visual impact, whilst working to an industry set brief

Health and safety:

Regulations Policies and procedures that must be adhered to

Relevant to workplace environment and resources used.

Safe Working practice

Reference to ageing anatomy and physiology

Event type:

Theatrical

Film/television

Editorial

Resources:

Products

Kit

Model selection

Aging Make Up Skills:

Industry standard tools

Equipment and products

Skin preparation (body and face) skin aftercare

Product knowledge

Range of techniques and methods

Consideration of practical application of aging make up

Experimentation of practices and exploration material selection

LO3 Produce plans to realise ageing make up techniques for a live production

Preparation:

Types of production

Working to a brief

Creating designs

Planning process

Drawings

Initial design ideas

References

Charts

Working in a team

Timescales

Originality

Exploring ideas

Working to a budget

Produce final plans for a live production in film TV or theatre

LO4 Analyse the strengths of the project in meeting the requirements of the brief and areas for future development.

Working to a brief:

Meeting outcomes and expectations

Meeting deadlines

Time management.

Design Progression

Planning process:

Effectiveness of planning Research Design process

Originality.

Technical Skills:

Process reflections

Final reflection - Effectiveness and appropriateness of range of techniques, styles, tools and kit used.

Personal skills:

Communication skills

Team working skills

Time management

Confidence

Organisation

Independent skills.

Future Development:

Reflective Theories

Action planning

Health, safety and well being

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Explore a range of techniques aging make up		LO1 and LO2 D1 Communicate design intentions through a wide and diverse range of aging techniques in a range of industry standard contexts
P1 Explore a range of industry techniques in aging make up P2 Investigate the range of products available for use in aging make up and their suitability for creating a range of characterisations	M1 Compare a range of techniques and products in aging make up and their suitability for creating a range of characterisations	
LO2 Apply ageing make up techniques which demonstrate technical ability and provides maximum visual impact, whilst working to an industry set brief		
P3 Apply a range of industry aging make up application techniques to create a range of characterisations P4 Demonstrate a range of industry makeup aging techniques working to an industry standard brief	M2 Demonstrate how a wide and diverse range of aging techniques can be used to communicate artistic intention	

Pass		Merit	Distinction
L03 Produce plans to realise the aging make up application for a live production			L03 and L04 D2 Critically analyse the success of working plans and the aging make up application taking into account industry innovations for the live production with in-depth self-analysis and suggestion for future development
P5 Carry out research to inform the development of working plans from designs for an aging make up application for a live performance P6 Produce working plans from designs for the aging make up for a live production	M3 Realise plans and risk-assessed techniques to effectively undertake aging make up application on a live production		
L04 Analyse the strengths of the project in meeting the requirements of the brief and areas for future development.			
P7 Analyse areas for future skill development in aging make up application for the live production P8 Analyse the success of the aging make up application for the live production	M4 Evaluate the success of innovations in aging make up applications for a live production		

Recommended Resources

Textbooks

- Bagon, L. (1998) *Techniques of Three Dimensional Make-Up*, New York: Watson-guptill
- Bamford, T. (1955) *Practical Make-Up for the Stage*, London: Pitman
- Burton, T. and Salisbury, M. (2006) *Burton on Burton Revised Edition*, London: Faber and Faber
- Conway, J. (2004) *Make-Up Artistry*, Oxford: Hienmann Educational
- Corson, R., Glavan, J. and Norcross, B. (2009) *Stage Make-Up*, (10th Ed), Harlow: Pearson
- Davis, G. (2001) *Create Your Own Stage Make-Up*, London: A & C Black
- Debrececi, T. (2013) *Special Make-up Effects for Stage and Screen: Making and Applying Prosthetics*, (2nd Ed), London: Focal Press
- Delamar, P. (2002) *The Complete Make-Up Artists*, (2nd Ed), WWW
- Duncan, J. and Cameron, J. (2006) *The Winston Effect: The Art and History of Stan Winston Studio*, Titan Books
- Kehoe, J. R. (1985) *The Techniques of the Professional Make-Up Artist*, London: Focal Press
- Musgrove, J. (2003) *Make-Up, Hair and Costume for Film and Television* (Media Manuals, London: Focal Press
- Palma, D. (1986) *Make-Up Artist's Handbook for Stage, Screen and Video*, London: Harper-Collins
- Sartor, D. and Pivovarnick, J. (2001) *Theatrical FX Make-Up*, Oxford: Hienmann
- Swinfield, R. (2001) *Stage Make-Up Step by Step: The Complete Guide to Basic Make-Up, Planning and Designing Make-Up, Adding and Reducing Age, Ethnic Make-Up, Special Effects, Make-Up for Film and Television*, Betterway Books
- Thudium, L. (1999) *Stage Make-Up: The Actor's Complete Step by Step Guide to Today's Techniques and Materials*, New York: Back Stage Books
- Vinther, J. (2003) *Special Effects Make-Up: For Film and Theatre (Special Effects)*, London: Methuen Drama

Websites

Refer to the relevant Subject Page on HNGlobal for suitable web resources for this unit.

Journals

The Make-up Artist Magazine

Illustrator Magazine

Illusion Magazine

Links

This unit links to the following related units:

Unit 28: Hair and Makeup Application

Unit 30: Fashion and Fashion Editorial Hair and Makeup

Unit 31: Period Hair and Makeup

Unit 68: Body Art Application

Unit code	A/650/1211
Unit type	Optional
Unit level	4
Credit value	15

Introduction

As make-up artists it is important to be able to create the look of a character from head to foot. In this unit students will develop the skills required to create characterisations using a variety of body art and face painting techniques for film, theatre and television.

Body art application is not only an artistic skill, but it also requires expertise in a range of specialist technical skills and a full knowledge of health and safety issues pertaining to hair and skin sensitivities and allergies and how to carry out risk assessments. Students will need to develop their knowledge in how to plan specific looks and characterisation through the use of effective planning and design idea development whilst working to a set budget.

Students will develop a range of skills and techniques including stippling, blending colour transitioning, shading and highlight and addition of adornment and double dipping techniques using multiple gradients and use of a range of different products.

Students will have the opportunity to demonstrate through the exploration of different technical processes and resources their artistic ability whilst ensuring that they are working to the brief set by designers and directors that have employed them.

This unit will provide you with the skills required to create a range of body art looks for working within the performing arts industry.

Students will develop their skills of reflective practice in order to analyse the design process and the strengths of the project in meeting the requirements of the brief and suggesting areas for their own future personal and professional development

Learning Outcomes

By the end of this unit a student will be able to:

1. Explore a range of industry techniques in body art and face painting
2. Demonstrate current industry standards in the application of make-up techniques for a range of body art and face painting characterisations to an industry set brief
3. Produce plans to realise the body art application designs for an industry event
4. Analyse the strengths of the project in meeting the requirements of the brief and areas for future development.

Essential Content

LO1 Explore a range of techniques in body art and face painting

Techniques:

Fine line work

Suitability of water and oil-based products for a live production

Illusion work

2D designs onto a 3D surface

Stippling

Blending

Colour transitioning

Shading and highlight

Addition of adornment

Double dipping techniques

Use of multiple gradients

Reference to colour theory

Adding 3D effects using fullers earth and adornments

LO2 Demonstrate appropriate skills and knowledge in the application of make-up techniques for a range of body art and face painting characterisations to an industry set brief.

Health and safety:

Regulations Policies and procedures that must be adhered to

Relevant to workplace environment and resources used.

Safe Working practice

Event type:

Theatrical

Film/television

Editorial

Resources:

Products

Kit

Model selection

Body Art Application:

Industry standard tools

Equipment and products

Skin preparation (body and face) skin aftercare

Product knowledge

Range of techniques and methods of body art application

Consideration of practical application

Experimentation of practices and exploration material selection

LO3 Produce plans to realise the body art application designs for a live production

Preparation:

Types of production

Working to a brief

Creating designs

Planning process

Drawings

Initial design ideas

Production of Design Plans:

References

Charts

Working in a team

Timescales

Originality

Exploring ideas

Working to a budget

LO4 Analyse the strengths of the project in meeting the requirements of the brief and areas for future development

Working to a brief:

Meeting outcomes and expectations

Meeting deadlines

Time management.

Design Progression

Planning process:

Effectiveness of planning Research Design process

Originality.

Technical Skills:

Process reflections

Final reflection - Effectiveness and appropriateness of range of techniques, styles, tools and kit used.

Personal skills:

Communication skills

Team working skills

Time management

Confidence

Organisation

Independent skills.

Future Development:

Reflective Theories

Action planning

Health, safety and wellbeing

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Explore a range of techniques in body art and face painting			L01, L02 and L03 D1 Realise plans and risk assessed techniques to skilfully and confidently undertake body art application for a live production
P1 Explore the range of techniques in body art and face painting P2 Investigate the range of products available for use in in body art and face painting and their suitability for creating a range of characterisations	M1 Compare a range of techniques in body art and face painting and their suitability for creating a range of characterisations		
L02 Demonstrate appropriate skills and knowledge in the application of make-up techniques for a range of body art and face painting characterisations to an industry set brief			
P3 Explore a wide of body art application techniques to create a range of characterisations P4 Demonstrate a range of body art and face painting characterisations working to an industry standard brief	M2 Demonstrate how a wide and diverse range of body art and face painting techniques can be used to communicate artistic intention.		

Pass	Merit	Distinction
LO3 Produce plans to realise the body art application designs for a live production		
P5 Produce working plans from designs for body art application for a live performance P6 Carry out a risk assessment for a body art application for a live production	M3 Realise plans and risk-assessed techniques to effectively undertake body art and face painting application on a live production	
LO4 Analyse the strengths of the project in meeting the requirements of the brief and areas for future development.		
P7 Acquire feedback on the success of the body art application for the live production P8 Analyse the success of the body art application for the live production	M4 Evaluate feedback on the body art application for the live production from stakeholders in meeting the requirements of the brief	
		D3 Realise plans and risk assessed techniques to skilfully and confidently undertake body art application for a live production
		D4 Critically analyse the success of the body art application for the live production with in-depth self-analysis and suggestion for future development

Recommended Resources

Textbooks

- Aveline, E. and Chargueraud, J. (2001) *Temporary Tattoos*, New York: Fire Fly Books
- Beckwith, C. and Fisher, A. (2002) *African Ceremonies*, New York: Harry N. Abrams Incorporated
- Brian, R. (1983) *The Decorated Body*, London: Harper and Row
- Conway, J. (2004) *Make-Up Artistry*, Oxford: Hienmann Educational
- Gair, J. (2006) *Body Painting*, New Zealand: PQ Blackwell Limited
- Hammond, H. (2000) *A Practical Guide to Body Art*, London: Caxton Editions
- Heard, G. (2003) *Body Art the Human Canvas*, Oregon: Collectors Press
- Jans, M. and Hartgers, Z. (1983) *Fantasy Make-Up Effects*, Netherlands, Maja
- Karlgroning, C. (2001) *Decorated Skin*, London: Thames, Hudson
- Kuhne, S. (2000) *Henna Painting*, London: Aurum Press
- Lehndorff, V. and Trolzsch, H. (1986) *Veruschka Trans Figuration*, London: Thames and Hudson
- Miller, J. (1997) *The Body Art Book*, New York: Berkley
- Packard, M. and Kwei, E. (2012) *Henna Sourcebook: Over 1,000 Traditional Designs and Modern Interpretations for Body Decorating*, Race Point
- Polhemus, T. (2004) *Hot Bodies Cool Styles*, London: Thames and Hudson
- Sanders, C. (2008) *Customizing the Body: The Art and Culture of Tattooing*, (2nd Ed), Philadelphia: Temple University Press

Websites

Refer to the relevant Subject Page on HNGlobal for suitable web resources for this unit.

Journals

The Make-up Artist Magazine

Illustrator Magazine

Illusion Magazine

The Henna Page Journal

Links

This unit links to the following related units:

Unit 28: Hair and Makeup Application

Unit 30: Fashion and Fashion Editorial Hair and Makeup

Unit 31: Period Hair and Makeup

11 Appendices

Appendix 1: Mapping of HND in Performing Arts against FHEQ Level 5

Key	
KU	Knowledge and Understanding
CS	Cognitive Skills
AS	Applied Skills
TS	Transferable Skills

The qualification will be awarded to students who have demonstrated:

FHEQ Level 5 descriptor		Performing Arts HND Programme Outcome
Knowledge and critical understanding of the well-established principles of their area(s) of study, and of the way in which those principles have developed	KU1	Knowledge and understanding of the principles and practices of a performing arts-based environment.
	KU2	A critical understanding of the evolving concepts, theories and models within the study of performing arts across a range of practical and hypothetical scenarios.
	KU4	An ability to evaluate and analyse a range of concepts, theories and models to make appropriate decisions.
	KU5	An appreciation of the concepts and principles of CPD, staff development, leadership and reflective practice as methods and strategies for personal and people development.
	KU6	Knowledge and understanding of vital concepts, principles and theories relating to the role of law, policy and professional regulation in the performing arts industry.
	KU7	Critical understanding of how performing arts organisations, professionals and services communicate with one another, support processes and lead to collaborative, informed solutions to a problem.

FHEQ Level 5 descriptor		Performing Arts HND Programme Outcome
	KU9	Critical understanding of the use of industry standard technical documentation and practices.
	KU11	Deploy appropriate tools, theories, principles and methodologies to analyse, specify, construct, test and evaluate.
Ability to apply underlying concepts and principles outside the context in which they were first studied, including, where appropriate, the application of those principles in an employment context	AS1	Evidence the ability to show client relationship management and develop appropriate policies and strategies to meet stakeholder expectations.
	AS2	Apply innovative ideas to develop and create new systems or services that respond to the changing nature of performing arts and the performing arts industry.
	AS3	Integrate theory and practice through the investigation and examination of practices in the workplace.
	AS5	Apply performing arts practice concepts and principles to critically evaluate and analyse complex practical problems and provide effective solutions.
	CS2	Recognise and critically evaluate the professional, economic, social, environmental, moral and ethical issues that influence sustainable performing arts practice.
Knowledge of the main methods of enquiry in the subject(s) relevant to the named award, and ability to evaluate critically the appropriateness of different approaches to solving problems in the field of study	CS3	Critique a range of systems and operations and their application to maximise and successfully meet strategic objectives.
	KU13	An understanding of the appropriate techniques and methodologies used to resolve real-life problems in the workplace.
	TS1	Develop a skill set to enable the evaluation of appropriate actions taken for solving problems in a specific organisational context.
An understanding of the limits of their knowledge, and how this influences analysis and interpretations based on that knowledge	TS2	Self-reflection, including self-awareness, the ability to become an effective self-student and appreciate the value of the self-reflection process.
	TS3	Undertake independent learning to expand on own skills and delivered content.

Typically, holders of the qualification will be able to:

FHEQ Level 5 descriptor		Performing Arts HND Programme Outcomes
Use a range of established techniques to initiate and undertake critical analysis of information, and to propose solutions to problems arising from that analysis	TS3	Undertake independent learning to expand on own skills and delivered content.
	TS4	Competently use digital literacy to access a broad range of research sources, data and information.
	CS5	Synthesise knowledge and critically evaluate strategies and plans to understand the relationship between theory and real-world scenarios.
Effectively communicate information, arguments and analysis in a variety of forms to specialist and non-specialist audiences, and deploy key techniques of the discipline effectively	TS4	Competently use digital literacy to access a broad range of research sources, data and information.
	TS5	Communicate confidently and effectively, both orally and in writing, both internally and externally with individuals, organisations and other stakeholders.
	AS8	Locate, receive and respond to a variety of information sources (e.g. textual, numerical, graphical and computer-based) in defined contexts.
	TS7	Communicate effectively, verbally and in writing and articulate well-defined issues, for a variety of purposes, taking into account the audience viewpoint.
Undertake further training, develop existing skills and acquire new competences that will enable them to assume significant responsibility within organisations	TS9	Identify personal and professional goals for continuing professional development in order to enhance competence to work within the performing arts industry.
	TS10	Take advantage of available pathways for continuing professional development through higher education.

Holders will also have:

FHEQ Level 5 descriptor		Performing Arts HND Programme Outcomes
The qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and decision-making	TS11	Develop a range of skills to ensure effective team working, independent initiatives, organisational competence and problem-solving strategies.
	TS12	Show an ability to work as a member of a team, recognising the different roles within a team and the different ways of organising teams.
	TS13	Reflect adaptability and flexibility in approach to work, showing resilience under pressure and meeting challenging targets within given deadlines.
	TS17	Display emotional intelligence and sensitivity to diversity in relation to people and cultures.
	CS6	Evaluate the changing needs of the performing arts industry and have confidence to self-evaluate and undertake additional CPD as necessary.

Appendix 2: HNC/HND Performing Arts Programme Outcomes for Students

	Knowledge and Understanding									Cognitive skills				Applied skills					Transferable skills												
Unit	1	3	4	5	6	7	9	11	13	2	3	5	6	1	2	3	5	8	1	2	3	4	5	7	9	10	11	12	13	17	
1	X	X	X		X	X	X	X	X	X	X	X	X	X		X	X			X	X	X	X	X	X	X	X		X	X	
2	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X			X	X	X	X	X	X	X	X		X	X	
3	X	X	X	X				X			X		X			X	X			X	X	X	X	X		X	X	X	X	X	
4	X	X	X	X				X			X		X			X	X			X	X	X	X	X		X	X	X	X	X	
5	X	X	X	X				X			X		X			X	X			X	X	X	X	X		X	X	X	X	X	
6	X	X	X	X				X			X		X			X	X			X	X	X	X	X		X	X	X	X	X	
7	X	X	X	X				X			X		X			X	X			X	X	X	X	X		X	X	X	X	X	
8	X	X	X	X				X			X		X			X	X			X	X	X	X	X		X	X	X	X	X	
9	X	X	X	X				X			X		X			X	X			X	X	X	X	X		X	X	X	X	X	
10	X	X	X					X			X		X		X	X	X			X	X	X	X	X		X	X	X	X	X	
11	X	X	X					X			X					X	X			X	X	X	X	X		X	X		X	X	
12	X	X	X					X			X					X	X			X	X	X	X	X		X	X	X	X	X	
13	X	X	X	X				X			X					X	X			X	X	X	X	X		X	X	X	X	X	
14	X	X	X					X			X					X	X			X	X	X	X	X		X	X	X	X	X	
15	X	X	X					X			X					X	X			X	X	X	X	X		X	X		X	X	
16	X	X	X	X				X			X					X	X			X	X	X	X	X		X	X	X	X	X	

	Knowledge and Understanding									Cognitive skills				Applied skills					Transferable skills												
Unit	1	3	4	5	6	7	9	11	13	2	3	5	6	1	2	3	5	8	1	2	3	4	5	7	9	10	11	12	13	17	
17	X	X	X					X			X					X	X			X	X	X	X	X		X	X		X	X	
18	X	X	X					X			X					X	X			X	X	X	X	X		X	X		X	X	
19	X	X	X					X			X					X	X			X	X	X	X	X		X	X		X	X	
20	X	X	X					X			X					X	X			X	X	X	X	X		X	X	X	X	X	
21	X	X	X					X			X		X		X	X	X			X	X	X	X	X		X	X	X	X	X	
22	X	X	X	X		X	X	X	X		X					X	X			X	X	X	X	X		X	X	X	X	X	
23	X	X	X	X		X	X	X	X		X		X			X	X			X	X	X	X	X		X	X	X	X	X	
24	X	X	X	X		X	X	X	X		X					X	X	X		X	X	X	X	X		X	X		X	X	
25	X	X	X	X		X	X	X	X		X					X	X	X		X	X	X	X	X		X	X		X	X	
26	X	X	X	X		X	X	X	X		X				X	X	X	X		X	X	X	X	X		X	X		X	X	
27	X	X	X	X		X	X	X	X		X					X	X	X		X	X	X	X	X		X	X		X	X	
28	X	X	X	X		X	X	X	X		X					X	X	X		X	X	X	X	X		X	X		X	X	
29	X	X	X	X		X	X	X	X		X					X	X			X	X	X	X	X		X	X		X	X	
30	X	X	X	X	X		X	X	X		X	X	X	X		X	X	X		X	X	X	X	X		X	X	X	X	X	
31	X	X	X	X	X		X	X	X		X	X	X	X		X	X	X		X	X	X	X	X		X	X	X	X	X	
32	X	X	X	X		X	X	X	X		X					X	X			X	X	X	X	X		X	X	X	X	X	
33	X	X	X					X		X	X	X	X	X	X	X	X	X		X	X	X	X	X		X	X		X	X	
34	X	X	X	X	X	X	X	X		X	X	X	X	X		X	X			X	X	X	X	X	X	X	X		X	X	
35	X	X	X	X		X	X	X			X		X			X	X			X	X	X	X	X		X	X	X	X	X	
36	X	X	X	X		X	X	X			X		X			X	X			X	X	X	X	X		X	X	X	X	X	

	Knowledge and Understanding									Cognitive skills				Applied skills					Transferable skills														
Unit	1	3	4	5	6	7	9	11	13	2	3	5	6	1	2	3	5	8	1	2	3	4	5	7	9	10	11	12	13	17			
37	X	X	X	X		X	X	X			X		X			X	X			X	X	X	X	X		X	X	X	X	X			
38	X	X	X	X		X	X	X			X		X			X	X			X	X	X	X	X		X	X	X	X	X			
39	X	X	X	X		X	X	X			X		X			X	X			X	X	X	X	X		X	X	X	X	X			
40	X	X	X					X			X		X			X	X			X	X	X	X	X		X	X	X	X	X			
41	X	X	X					X			X		X		X	X	X			X	X	X	X	X		X	X	X	X	X			
42	X	X	X					X			X		X		X	X	X			X	X	X	X	X		X	X	X	X	X			
43	X	X	X	X		X	X	X			X		X			X	X			X	X	X	X	X		X	X	X	X	X			
44	X	X	X					X			X		X			X	X			X	X	X	X	X		X	X	X	X	X			
45	X	X	X					X			X		X		X	X	X			X	X	X	X	X		X	X	X	X	X			
46	X	X	X	X		X	X	X			X		X	X		X	X			X	X	X	X	X		X	X		X	X			
47	X	X	X					X			X		X		X	X	X			X	X	X	X	X		X	X	X	X	X			
48	X	X	X					X			X					X	X			X	X	X	X	X		X	X	X	X	X			
49	X	X	X	X	X	X	X	X			X		X			X	X	X		X	X	X	X	X		X	X	X	X	X			
50	X	X	X					X			X					X	X			X	X	X	X	X		X	X	X	X	X			
51	X	X	X					X			X					X	X			X	X	X	X	X		X	X	X	X	X			
52	X	X	X					X	X		X				X	X	X			X	X	X	X	X		X	X	X	X	X			
53	X	X	X					X			X					X	X			X	X	X	X	X		X	X	X	X	X			
54	X	X	X		X		X	X	X		X					X	X	X		X	X	X	X	X		X	X	X	X	X			
55	X	X	X	X	X		X	X	X		X	X	X	X		X	X	X		X	X	X	X	X		X	X	X	X	X			
56	X	X	X		X		X	X	X		X					X	X	X		X	X	X	X	X		X	X	X	X	X			

	Knowledge and Understanding									Cognitive skills				Applied skills					Transferable skills														
Unit	1	3	4	5	6	7	9	11	13	2	3	5	6	1	2	3	5	8	1	2	3	4	5	7	9	10	11	12	13	17			
57	X	X	X		X		X	X	X		X					X	X	X		X	X	X	X	X		X	X	X	X	X			
58	X	X	X		X		X	X	X		X					X	X	X		X	X	X	X	X		X	X	X	X	X			
59	X	X	X	X	X		X	X	X		X					X	X	X		X	X	X	X	X		X	X	X	X	X			
60	X	X	X		X		X	X	X		X					X	X	X		X	X	X	X	X		X	X	X	X	X			
61	X	X	X		X		X	X	X		X					X	X	X		X	X	X	X	X		X	X	X	X	X			
62	X	X	X		X		X	X	X		X					X	X	X		X	X	X	X	X		X	X	X	X	X			
63	X	X	X	X	X		X	X	X		X	X	X	X	X	X	X	X		X	X	X	X	X		X	X		X	X			
64	X	X	X	X	X		X	X	X		X	X	X	X		X	X	X		X	X	X	X	X		X	X	X	X	X			
65	X	X	X	X	X		X	X	X		X	X	X	X		X	X	X		X	X	X	X	X		X	X	X	X	X			
66	X	X	X	X	X		X	X	X		X	X	X	X		X	X	X		X	X	X	X	X		X	X	X	X	X			
67	X	X	X	X	X		X	X	X		X	X	X	X		X	X	X		X	X	X	X	X		X	X	X	X	X			
68	X	X	X	X	X		X	X	X		X	X	X	X		X	X	X		X	X	X	X	X		X	X	X	X	X			

Appendix 3: Glossary of terms used for internally assessed units

This is a summary of the key terms used to define the requirements within units.

Term	Definition
Analyse	<p>Present the outcome of methodical and detailed examination either:</p> <ul style="list-style-type: none"> • breaking down a theme, topic or situation in order to interpret and study the interrelationships between the parts and/or • of information or data to interpret and study key trends and interrelationships. <p>Analysis can be through activity, practice, written or verbal presentation.</p>
Apply	<p>Put into operation or use.</p> <p>Use relevant skills/knowledge/understanding appropriate to context.</p>
Arrange	Organise or make plans.
Assess	Offer a reasoned judgement of the standard/quality of a situation or a skill informed by relevant facts.
Calculate	Generate a numerical answer with workings shown.
Compare	<p>Identify the main factors relating to two or more items/situations or aspects of a subject that is extended to explain the similarities, differences, advantages and disadvantages.</p> <p>This is used to show depth of knowledge through selection of characteristics.</p>
Compose	Create or make up or form.
Communicate	<p>Convey ideas or information to others.</p> <p>Create/construct skills to make or do something, for example a display or set of accounts.</p>
Create/ Construct	Skills to make or do something, for example, a display or set of accounts.
Critically analyse	Separate information into components and identify characteristics with depth to the justification.
Critically evaluate	Make a judgement taking into account different factors and using available knowledge/experience/evidence where the judgement is supported in depth.
Define	State the nature, scope or meaning.
Describe	Give an account, including all the relevant characteristics, qualities and events.

Term	Definition
Discuss	Consider different aspects of a theme or topic, how they interrelate, and the extent to which they are important.
Demonstrate	Show knowledge and understanding.
Design	Plan and present ideas to show the layout/function/workings/object/system/process.
Develop	Grow or progress a plan, ideas, skills and understanding
Differentiate	Recognise or determine what makes something different.
Discuss	Give an account that addresses a range of ideas and arguments.
Evaluate	<p>Work draws on varied information, themes or concepts to consider aspects, such as:</p> <ul style="list-style-type: none"> • strengths or weaknesses • advantages or disadvantages • alternative actions • relevance or significance. <p>Students' inquiries should lead to a supported judgement showing relationship to its context. This will often be in a conclusion. Evidence will often be written but could be through presentation or activity.</p>
Explain	To give an account of the purposes or reasons.
Explore	Skills and/or knowledge involving practical research or testing.
Identify	Indicate the main features or purpose of something by recognising it and/or being able to discern and understand facts or qualities.
Illustrate	Make clear by using examples or provide diagrams.
Indicate	Point out, show.
Interpret	State the meaning, purpose or qualities of something through the use of images, words or other expression.
Investigate	Conduct an inquiry or study into something to discover and examine facts and information.
Justify	<p>Students give reasons or evidence to:</p> <ul style="list-style-type: none"> • support an opinion • prove something is right or reasonable.
Outline	Set out the main points/characteristics.
Plan	Consider, set out and communicate what is to be done.
Produce	To bring into existence.
Reconstruct	To assemble again/reorganise/form an impression.

Term	Definition
Report	Adhere to protocols, codes and conventions where findings or judgements are set down in an objective way.
Review	<p>Make a formal assessment of work produced.</p> <p>The assessment allows students to:</p> <ul style="list-style-type: none"> • appraise existing information or prior events • reconsider information with the intention of making changes, if necessary.
Show how	Demonstrate the application of certain methods/theories/concepts.
Stage and manage	Organisation and management skills, for example, running an event.
State	Express.
Suggest	Give possible alternatives, produce an idea, put forward, for example, an idea or plan, for consideration.
Undertake/ carry out	Use a range of skills to perform a task, research or activity.

This is a key summary of the types of evidence used for BTEC Higher Nationals:

Type of evidence	Definition
Case study	A specific example to which all students must select and apply knowledge.
Project	A large scale activity requiring self-direction of selection of outcome, planning, research, exploration, outcome and review.
Independent research	An analysis of substantive research organised by the student from secondary sources and, if applicable, primary sources.
Written task or report	Individual completion of a task in a work-related format, for example, a report, marketing communication, set of instructions, giving information.
Simulated activity/role play	A multi-faceted activity mimicking realistic work situations.
Team task	Students work together to show skills in defining and structuring activity as a team.
Presentation	Oral or through demonstration.
Production of plan	Students produce a plan as an outcome related to a given or limited task.
Reflective journal	Completion of a journal from work experience, detailing skills acquired for employability.
Poster/leaflet	Documents providing well-presented information for a given purpose.

Appendix 4: Assessment methods and techniques for Higher Nationals

Assessment technique	Description	Transferable skills development	Formative or Summative
Academic graphic display	This technique asks students to create documents providing well-presented information for a given purpose. Could be a hard or soft copy.	Creativity Written communication Information and communications Technology Literacy	Formative Summative
Case study	This technique present students with a specific example to which they must select and apply knowledge.	Reasoning Critical thinking Analysis	Formative Summative
Discussion forum	This technique allows students to express their understanding and perceptions about topics and questions presented in the class or digitally, for example, online groups, blogs.	Oral/written communication Appreciation of diversity Critical thinking and reasoning Argumentation	Formative
Independent research	This technique is an analysis of research organised by the student from secondary sources and, if applicable, primary sources.	Information and communications technology Literacy Analysis	Formative

Assessment technique	Description	Transferable skills development	Formative or Summative
Oral/Viva	This technique asks students to display their knowledge of the subject via questioning.	Oral communication Critical thinking Reasoning	Summative
Peer review	This technique asks students to provide feedback on each other's performance. This feedback can be collated for development purposes.	Teamwork Collaboration Negotiation	Formative Summative
Presentation	This technique asks students to deliver a project orally or through demonstration.	Oral communication Critical thinking Reasoning Creativity	Formative Summative
Production of an artefact/ performance or portfolio	This technique requires students to demonstrate that they have mastered skills and competencies by producing something.	Creativity Interpretation Written and oral communication Interpretation Decision-making Initiative Information and Communications Technology Literacy, etc.	Summative

Assessment technique	Description	Transferable skills development	Formative or Summative
Project	This technique is a large scale activity requiring self-direction, planning, research, exploration, outcome and review.	Written communication Information Literacy Creativity Initiative.	Summative
Role playing	This technique is a type of case study, in which there is an explicit situation established, with students playing specific roles, understanding what they would say or do in that situation.	Written and oral communication Leadership Information literacy Creativity Initiative.	Formative
Self-reflection	This technique asks students to reflect on their performance, for example, to write statements of their personal goals for the course at the beginning of the course, what they have learned at the end of the course and their assessment of their performance and contribution; completion of a reflective journal from work experience, detailing skills acquired for employability.	Self-reflection Written communication Initiative Decision-making Critical thinking	Summative

Assessment technique	Description	Transferable skills development	Formative or Summative
Simulated activity	This technique is a multi-faceted activity based on realistic work situations.	Self-reflection Written communication Initiative Decision-making Critical thinking	Formative Summative
Team assessment	This technique asks students to work together to show skills in defining and structuring an activity as a team. All team assessment should be distributed equally, each of the group members performing their role, and then the team collates the outcomes, and submits it as a single piece of work.	Collaboration Teamwork Leadership Negotiation Written and oral communication	Formative Summative
Tiered knowledge	This technique encourages students to identify their gaps in knowledge. Students record the main points they have captured well and those they did not understand.	Critical thinking Analysis Interpretation Decision-making Oral and written communication	Formative

Assessment technique	Description	Transferable skills development	Formative or Summative
Time constrained assessment	This technique covers all assessment that needs to be done within a centre-specified time constrained period on-site.	Reasoning Analysis Written communication Critical thinking Interpretation	Summative
Top ten	This technique asks students to create a 'top ten' list of key concepts presented in the assigned reading list.	Teamwork Creativity Analysis Collaboration	Formative
Written task or report	This technique asks students to complete an assignment in a structured written format, for example, a Music business plan, a report, marketing communication, set of instructions, giving information.	Reasoning Analysis Written communication Critical thinking, interpretation.	Summative

Appendix 5: Transferable skills mapping

Level 4 Higher National Certificate in Performing Arts: mapping of transferable employability and academic study skills

Skill Sets	Cognitive skills							Intra-personal skills				Interpersonal skills		
	Problem Solving	Critical Thinking/ Analysis	Decision Making	Effective Communication	Digital Literacy	Numeracy	Creativity	Plan Prioritise	Self-management	Independent learning	Self-reflection	Team Work	Leadership	Cultural Awareness
1	X	X	X	X	X	X	X	X	X	X	X			X
2	X	X	X	X	X	X	X	X	X	X	X			X
3	X	X	X	X		X	X	X	X	X	X	X		X
4	X	X	X	X		X	X	X	X	X	X	X		X
5	X	X	X	X		X	X	X	X	X	X	X		X
6	X	X	X	X		X	X	X	X	X	X	X		X
7	X	X	X	X		X	X	X	X	X	X	X		X
8	X	X	X	X		X	X	X	X	X	X	X		X
9	X	X	X	X		X	X	X	X	X	X	X		X
10	X	X	X	X		X	X	X	X	X	X	X	X	X

Skill Sets	Cognitive skills							Intra-personal skills				Interpersonal skills		
Unit	Problem Solving	Critical Thinking/Analysis	Decision Making	Effective Communication	Digital Literacy	Numeracy	Creativity	Plan/Prioritise	Self-management	Independent learning	Self-reflection	Team Work	Leadership	Cultural Awareness
11	X	X	X	X	X		X	X	X	X	X			X
12	X	X	X	X		X	X	X	X	X	X	X		X
13	X	X	X	X		X	X	X	X	X	X	X		X
14	X	X	X	X			X	X	X	X	X	X		X
15	X	X	X	X	X		X	X	X	X	X	X		X
16	X	X	X	X		X	X	X	X	X	X	X		X
17	X	X	X	X		X	X	X	X	X	X			X
18	X	X	X	X			X	X	X	X	X			X
19	X	X	X	X			X	X	X	X	X			X
20	X	X	X	X		X	X	X	X	X	X	X		X
21	X	X	X	X			X	X	X	X	X	X	X	X
22	X	X	X	X	X	X	X	X	X	X	X	X	X	X
23	X	X	X	X	X	X	X	X	X	X	X	X	X	X
24	X	X	X	X	X	X	X	X	X	X	X	X	X	X
25	X	X	X	X	X	X	X	X	X	X	X	X	X	X
26	X	X	X	X	X	X	X	X	X	X	X	X		X

Level 5 Higher National Diploma in Performing Arts: mapping of transferable employability and academic study skills

Skill Sets	Cognitive skills							Intra-personal skills				Interpersonal skills		
	Problem Solving	Critical Thinking/Analysis	Decision Making	Effective Communication	Digital Literacy	Numeracy	Creativity	Plan/Prioritise	Self-management	Independent learning	Self-reflection	Team Work	Leadership	Cultural Awareness
27	X	X	X	X	X	X	X	X	X	X	X	X		X
28	X	X	X	X		X	X	X	X	X	X	X		X
29	X	X	X	X		X	X	X	X	X	X	X		X
30	X	X	X	X	X	X	X	X	X	X	X	X	X	X
31	X	X	X	X	X	X	X	X	X	X	X	X	X	X
32	X	X	X	X		X	X	X	X	X	X	X		X
33	X	X	X	X	X	X	X	X	X	X	X	X		X
34	X	X	X	X	X	X	X	X	X	X	X			X
35	X	X	X	X		X	X	X	X	X	X	X		X
36	X	X	X	X		X	X	X	X	X	X	X		X
37	X	X	X	X		X	X	X	X	X	X	X		X
38	X	X	X	X		X	X	X	X	X	X	X		X
39	X	X	X	X		X	X	X	X	X	X	X		X
40	X	X	X	X		X	X	X	X	X	X	X		X
41	X	X	X	X		X	X	X	X	X	X	X		X
42	X	X	X	X		X	X	X	X	X	X	X		X
43	X	X	X	X		X	X	X	X	X	X	X		X
44	X	X	X	X			X	X	X	X	X	X		X
45	X	X	X	X			X	X	X	X	X	X		X

Skill Sets	Cognitive skills							Intra-personal skills				Interpersonal skills		
	Problem Solving	Critical Thinking/Analysis	Decision Making	Effective Communication	Digital Literacy	Numeracy	Creativity	Plan/Prioritise	Self-management	Independent learning	Self-reflection	Team Work	Leadership	Cultural Awareness
46	X	X	X	X	X		X	X	X	X	X			X
47	X	X	X	X		X	X	X	X	X	X	X	X	X
48	X	X	X	X	X		X	X	X	X	X	X		X
49	X	X	X	X	X	X	X	X	X	X	X		X	X
50	X	X	X	X			X	X	X	X	X	X		X
51	X	X	X	X			X	X	X	X	X	X		X
52	X	X	X	X		X	X	X	X	X	X	X	X	X
53	X	X	X	X			X	X	X	X	X	X		X
54	X	X	X	X	X	X	X	X	X	X	X	X	X	X
55	X	X	X	X	X	X	X	X	X	X	X	X	X	X
56	X	X	X	X	X	X	X	X	X	X	X	X	X	X
57	X	X	X	X	X	X	X	X	X	X	X	X	X	X
58	X	X	X	X	X	X	X	X	X	X	X	X	X	X
59	X	X	X	X	X	X	X	X	X	X	X	X	X	X
60	X	X	X	X	X	X	X	X	X	X	X	X	X	X
61	X	X	X	X	X	X	X	X	X	X	X	X	X	X
62	X	X	X	X	X	X	X	X	X	X	X	X	X	X
63	X	X	X	X	X	X	X	X	X	X	X		X	X
64	X	X	X	X	X	X	X	X	X	X	X	X	X	X
65	X	X	X	X	X	X	X	X	X	X	X	X	X	X
66	X	X	X	X	X	X	X	X	X	X	X	X	X	X

Appendix 6: Recognition of Prior Learning

QCF Pearson BTEC Level 4 Higher National Certificate in Performing Arts unit content mapped to the Level 4 units available in the RQF Pearson BTEC Higher National in Performing Arts.

HNCs in Performing Arts: Unit Mapping Overview

This mapping document is designed to support centres who wish to recognise student achievement in older QCF Higher Nationals within the new RQF suites. The document demonstrates where content is covered in the new suite, and where there is new content to cover to ensure full coverage of learning outcomes.

P – Partial mapping (some topics from the old unit appear in the new unit)

X – Full mapping + new (all the topics from the old unit appear in the new unit, but new unit also contains new topic(s))

N – New unit

Unit no.	Unit title New RQF HN programme	Maps to unit number on existing QCF HN programme	Level of similarity between units
1	The Performing Arts Industry	19, 30	P
2	Professional Development	30	P
3	Jazz Dance 1	34	x
4	Ballet 1	11, 12	x
5	Contemporary Dance 1	14	x
6	Commercial Dance 1	13	x
7	Tap 1	66	x
8	American Tap	66	P
9	Choreography 1	8, 9	P
10	Investigation of Specialism	19, 20, 22, 32, 55	P
11	Dance for Camera	23	X
12	Singing 1	58	P
		59	P
13	Acting 1	3	P
		4	P
		5	X

Unit no.	Unit title New RQF HN programme	Maps to unit number on existing QCF HN programme	Level of similarity between units
		28	X
14	Musical Theatre in Practice	3	X
		25	P
		42	X
		59	P
15	Ensemble Singing	59	X
16	Vocal Repertoire	58, 59	P
17	Acting for Camera	1	X
18	Voice and Speech for Actors	72	X
19	Movement for Actors	41	X
20	Devising Theatre and Performance	29	X
21	Production Communication	30	X
		31	P
		53	P
22	Stagecraft	30	X
		31	P
		53	P
23	Lighting Operation	37	X
24	Sound Operation	71	X
25	Special FX	27	P
26	Scenic Construction	57	P
27	Costume Construction	17	X
28	Hair and Make Up Application	27	P
29	Crewing	64	X

HNCs in Performing Arts: Unit Mapping Depth

RQF HNC Units		QCF HNC units		Mapping comments	
No	RQF unit title	No	QCF unit title	QCF LOs	RQF LOs
1	The Performing Arts Industry	19	Creative Arts Professional Practice	1,2,3,4	2,3,4
2	Professional Development	30	Employability Skills	1,2,3,4	1,2,3,4
	Jazz Dance 1	34	Jazz Dance Technique and Performance	1,2,3	1,2,3,4
4	Ballet 1	11	Classical Ballet Background and Technique	1,2,3,4	1,2,3,4
		12	Classical Ballet Development and Analysis	1,2,3,4	1,2,3,4
5	Contemporary Dance 1	14	Contemporary Dance Techniques	1,2,3,4	1,2,3,4
6	Commercial Dance 1	13	Commercial Dance	1,2,3,4	1,2,3,4
7	Tap 1	66	Tap Dance Technique and Performance	1,2,4	1,2,3,4
8	American Tap	66	Tap Dance Technique and Performance	1,2,3,4	1,2,3,4
9	Choreography 1	8	Choreography of Group Performance	1,2,3,4	1,2,3,4
		9	Choreography of Solo Performance	1,2,3,4	1,2,3,4
10	Investigation of Specialism	19	Creative Arts Professional Practice	1,3,	3,4
		32	Historical Context in the Performing Arts	1,2,3	1,2,3,4
11	Dance for Camera	23	Dance for Camera	1,2,4	1,2,3,4
12	Singing 1	58	Singing Techniques and Styles	1,2,3,4	1,2,3,4
		59	Singing for Musical Theatre	2	1,2,3,4

RQF HNC Units		QCF HNC units		Mapping comments	
No	RQF unit title	No	QCF unit title	QCF LOs	RQF LOs
13	Acting 1	3	Acting for Musical Theatre	1,2,3,4	1,2,3,4
		5	Alternative Approaches to Acting	1,2,3,4	1,2,3,4
		28	Development of Acting Skills	1,2,3	1,2,3,4
14	Musical Theatre in Practice	3	Acting for Musical Theatre	1,2,3,4	1,2,3,4
		25	Dance for Musical theatre	1,2,3,4	1,2,3,4
		42	Musical Theatre Performance	1,2,3,4	1,2,3,4
		59	Singing for Musical Theatre	1,2,3,4	1,2,3,4
15	Ensemble Singing	59	Singing for Musical Theatre	1,2,3,4	1,2,3
16	Vocal Repertoire	58	Singing Techniques and Styles	2,3,4	1,2,3,4
		59	Singing for Musical Theatre	1,3,4	1,2,3,4
17	Acting for Camera	1	Acting for Camera	1,2,3,4	1,2,3,4
18	Voice and Speech for Actors	72	Vocal Method in Context	1,2,3,4	1,2,3,4
19	Movement for Actors	41	Movement for the Actor	1,2,3,4	1,2,3,4
20	Devising Theatre and Performance	29	Devising Performance	1,2,3,4	1,2,3,4
21	Production Communication	30	Employability Skills	1,2,3,4	1,2,3,4
		31	Facilities Operation in the Arts	3,4	1,2,3,4
		53	Production Skills for Performance	1,2,3,4	1,2,3,4

RQF HNC Units		QCF HNC units		Mapping comments	
No	RQF unit title	No	QCF unit title	QCF LOs	RQF LOs
22	Stagecraft				
		31	Facilities Operation in the Arts	1,2,3,4	1,2,3,4
		53	Production Skills for Performance	1,2,3,4	1,2,3,4
23	Lighting Operation	37	Lighting Operation for Live Performance	1,2,3,4	1,2,3,4
24	Sound Operation	71	Theatre Sound Operation	1,2,3,4	1,2,3,4
25	Special FX	27	Design Techniques and Applications for the Performer	1,2,3,4	1,2,3,4
26	Scenic Construction	57	Set Design Realisation	1,2,3	1,2
27	Costume Construction	17	Costume Production for Performance	1,2,3,4	1,2,3,4
29	Crewing	64	Stage Properties for Performance	1,2,3,4	1,2,3,4

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