

# Unit 5: Rehearsing for Performance

**Unit code:** **J/502/5369**

**QCF Level 3:** **BTEC National**

**Credit value:** **20**

**Guided learning hours:** **120**

## ● Aim and purpose

The purpose of this unit is to enable learners to gain experience of rehearsal methodologies, processes and techniques, and to encourage them to apply these when rehearsing towards a public performance.

## ● Unit introduction

For this unit, learners will be designated a performance role or roles within a performing arts company, planning and rehearsing material towards public performance. Assessment of the unit includes performance skills and techniques developed and applied during the rehearsal process. Centres may wish to combine this unit with the *Performing to an Audience* unit in order to assess performance skills realised in a final production.

This unit should be set within a context that reflects the working environment and conditions of a professional company rehearsing towards public performance. The rehearsal process is an exciting time, allowing performers to develop, manage and ultimately achieve ownership of the roles and material they are helping to create. This unit will allow learners to realise and build on performance and workshop techniques they have developed in other units and areas of experience. Learners are encouraged to experiment with their own creative ideas, as well as the ideas of others; to learn how to negotiate and adapt within an ensemble company and to use the rehearsal process as an opportunity to take risks in the exploration of material. It is important that, as performers, learners are also able to develop independent research skills, and can selectively apply their findings in rehearsal to enrich their exploratory work, and help them develop a meaningful role on stage.

Within the context of rehearsing towards a public performance, learners will be expected to exercise and cultivate a professional attitude in a range of areas including time management, personal responsibility eg health and safety, and conducting solo work away from rehearsals), and collaboration and negotiation with other members of the company. Learners will be expected to review and evaluate the rehearsal process regularly, monitoring their own progress and contributions as a member of a working ensemble, and helping to ensure that the rehearsal process leads towards the highest possible standard of public performance.

## ● Learning outcomes

**On completion of this unit a learner should:**

- 1 Be able to contribute to the rehearsal process
- 2 Be able to select and apply appropriate rehearsal and performance skills
- 3 Be able to progress rehearsal and performance skills/techniques in response to feedback and evaluation.

# Unit content

---

## 1 Be able to contribute to the rehearsal process

*Requirements:* scheduled workshops, meetings, rehearsals; give and take instruction; rehearse material; learn lines, actions, moves, movement, choreography, songs; observing health and safety requirements

*Exploration:* experimenting with ideas, material, rehearsal techniques; developing performance material; elaborating meaning; contributing to further development; evaluating the process; assessing the potential of performance material

*Research:* informing performance material; investigating social, cultural, historical contexts; identifying procedures and rehearsal techniques practiced by professional practitioners; sharing, application and review of research findings

## 2 Be able to select and apply appropriate rehearsal and performance skills

*Performance skills:* eg vocal, physical, intellectual, creative, imaginative; communication, team working and collaboration skills

*Rehearsal skills:* time management (punctuality, attendance, meeting deadlines); creative experiment; physical preparation; warm-ups; relaxation exercises; vocal/musical exercises; breathing exercises; communication and collaborative skills; contributing creative ideas; responding to others' artistic ideas and needs; receiving and recording blocking; annotating scripts/choreographic notation; focus during rehearsals; applying research findings

## 3 Be able to progress rehearsal and performance skills/techniques in response to feedback and evaluation

*Selection of creative ideas:* potential for development; relevance to project; discussion/consultation; editing and refining; summarising material

*Self-evaluation:* evaluating the effectiveness of ideas, interpretations, performance techniques; skills inventory; responding to feedback; providing feedback; making adjustments; reworking; renegotiation with others

## Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

<b>Assessment and grading criteria</b>		
<b>To achieve a pass grade the evidence must show that the learner is able to:</b>	<b>To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:</b>	<b>To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:</b>
<b>P1</b> identify key rehearsal tasks appropriate to the role [SM]	<b>M1</b> describe and prioritise key rehearsal tasks appropriate to the role	<b>D1</b> explain and prioritise key rehearsal tasks, with insight, foresight and confidence
<b>P2</b> complete designated rehearsal tasks, so that a valid contribution is made to the rehearsal process [EP]	<b>M2</b> complete designated rehearsal tasks with attention to detail, so that a significant contribution is made to the rehearsal process	<b>D2</b> complete designated rehearsal tasks with considerable attention to detail, so that an outstanding contribution is made to the rehearsal process
<b>P3</b> develop and apply research for the role [IE]	<b>M3</b> develop and apply research for the role, employing findings constructively and progressively during the rehearsal process	<b>D3</b> develop and apply research for the role, employing findings in a constructive, progressive and imaginative way during the rehearsal process
<b>P4</b> select and use rehearsal and performance skills appropriate to the role [SM, CT]	<b>M4</b> select and employ rehearsal and performance skills appropriate to the role, in an effective, controlled and considered way	<b>D4</b> select and employ rehearsal and performance skills appropriate to the role, demonstrating strong command and insight
<b>P5</b> develop and improve rehearsal and performance skills in response to feedback. [EP, RL]	<b>M5</b> demonstrate commitment to the development and improvement of rehearsal and performance skills with positive and constructive responses to feedback.	<b>D5</b> demonstrate outstanding commitment to the development and improvement of rehearsal and performance skills, with detailed responses to feedback.

**PLTS:** This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

<b>Key</b>	IE – independent enquirers CT – creative thinkers	RL – reflective learners TW – team workers	SM – self-managers EP – effective participators
------------	--	---	--

# Essential guidance for tutors

## Delivery

It is highly recommended that this unit is delivered within the context of rehearsing and developing performance material for realisation in a live performance event. Learners can therefore expect to undertake a defined performance role as part of a performing arts company. The size of the performance company will influence the scale of the project. There will be a range of factors to determine, including the nature of the intended production, the most suitable available venue, target audience, and cohort/programme size. Tutors will need to balance these concerns with the objective that learners are afforded a realistic opportunity to engage with the type of rehearsal process they would encounter working in the profession. It is likely that tutors will operate as overall director or producer; however, for some projects, working professionals, outside agencies/practitioners or trusted learners may undertake responsibilities as directors, choreographers or musical directors. In whichever scenario, it is essential the rehearsal process is structured to reflect sound industry practice.

Each learner should have a sufficiently substantial rehearsal role to produce the necessary evidence to address all learning outcomes and grading criteria, and to ensure that they are contributing sufficiently in relation to the learning hours. Learners may be expected to commit additional time for self-directed study, developing independent research into areas including, for example, rehearsal techniques, historical aspects of a production, learning text or routines, and character.

Learners should adhere to a rehearsal schedule supplied by the director, choreographer or tutor or negotiated as part of the planning process within the company/ensemble.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

### Topic and suggested assignments/activities and/assessment

Introduction to unit: learners interacting in exploratory rehearsal activities eg group improvisation, team and trust building etc.

Initial introduction to, and reading of the text/material/ideas to be developed and rehearsed.

Introduction to research process: initial investigation of sources, assessment of potential material and discussion of the possible range of practical applications.

#### **Assignment 1: Planning and Rehearsing for a Live Performance – P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5**

Research: primary and secondary, internet, printed material, viewing performance, related field investigations, including interviewing and filming.

Applying research findings/responding to feedback.

Tutor-led rehearsals – experimenting with rehearsal methods and techniques in the context of the text/material to be developed and rehearsed.

Tutor-guided feedback, peer feedback, watching and analysing video recording of rehearsals, writing and/or filming/editing rehearsals' diary/log.

## Topic and suggested assignments/activities and/assessment

Independent rehearsals – developing and applying specific performance skills required by the performance style and content, learning lines, choreographed movements, singing.

Late-stage rehearsals: modifying, adjusting, clarifying, negotiating and confirming blocking/post-rehearsal feedback/post first performance.

## Assessment

Learners will carry out the work for this unit under the vocationally relevant conditions of being part of a performance company, and evidence of the rehearsal process will be documented using a range of strategies.

It is highly recommended that all learners should produce an individual proposal for the project, detailing their roles, responsibilities and anticipated tasks and deadlines during the rehearsal/development process. This document could serve as a kind of ‘job description’ or checklist, ensuring that learners have identified the necessary rehearsal tasks and have opportunity to address all the unit assessment criteria. This document could be used as evidence contributing to the assessment of grading criteria 1 and 2.

Learners will produce a portfolio of documentary evidence that should include, as appropriate, annotated texts, scripts, scores and/or choreographic notations. The portfolio should also include research notes, rehearsal notes, copies of tutor observations, peer-observations, self-evaluations and feedback. Rehearsal portfolios may also contain photographs and/or video footage, and will represent both a useful working document for the performer, and evidence for assessment. Notes and evaluations can be in written form or in the form of a video diary and/or audio log. Centres are encouraged to video-record as many rehearsals as possible and to allow learners to view the recordings as part of a process of ongoing analytical evaluation. These recordings can also be retained as evidence towards the final grading and for verification purposes.

It is recommended that tutors give regular formative feedback, based on observation of learners’ practical work. Reference should be made to the working portfolio, in order to support and guide formative assessment for this unit, and to generate agreed actions for improvement and work towards a performance of high standard. Learners should be encouraged to show initiative in rehearsal, and be encouraged to develop a sense of professionalism and personal responsibility towards the planned performance.

For grading criterion 1, learners will need to provide evidence of their ability to plan for the development of their performance role through the rehearsal process. This should be in the form of a portfolio of evidence, which may include written notes in response to early planning meetings, casting workshops and auditions, a written rehearsal proposal covering anticipated roles and tasks; learners might also demonstrate through verbal discussions, tutorials, interviews or recorded presentations.

To achieve P1 learners will need to state clearly the key rehearsal tasks necessary for the rehearsal and development of their role.

For M1, they should describe these tasks, providing, for example, detail such as sources for research into the text and role, strategies for role development such as observation, individual practice regimes, etc. M1 also requires learners to prioritise tasks, meaning they should organise and schedule tasks according to their importance within the development of the overall production, interdependencies with other members of the ensemble, etc. Learners may generate a checklist as a working document to structure and inform their rehearsal process.

Learners achieving D1 will additionally provide an explanation of the rehearsal tasks, elaborating to suggest how and why their approach to the tasks will contribute in the overall success of the production, showing a thorough and sophisticated understanding of the tasks and processes.

Grading criterion 2 assesses learners' ability to carry out and complete the tasks they have outlined and agreed upon when planning and preparing for rehearsal. Learners should update their working rehearsal log as their role develops and in response to feedback and rehearsal progress. Evidence will also come in the form of tutor observation and teacher statement covering learners' contribution and completion of rehearsal tasks.

To achieve P2, learners will show timely and effective completion of their designated tasks, hence making a valid contribution.

Learners achieving M2 will show attention to detail in their completion of most designated tasks. Evidence of such detail will be found, for example, in the range, depth and quality of research; thorough notation and memorising of staging, choreography and direction; close and thorough attention to aspects of character or role; observation of safe working practices, etc. The result will be a notable contribution to the development of the role and to the overall rehearsal process.

For D2 learners will show extensive attention to detail in completion of the majority of their designated tasks, thus making a very obvious and excellent contribution. This may be evident for example in rehearsal tasks such as warm-ups and preparation, where learners might relate their choice of physical or vocal warm-up to particular aspects of the performance or their role; supplying using props or objects as stimuli in rehearsal to aid imagination and development; etc.

For grading criterion 3 learners will be expected to undertake research into their character/role. This may be in response to a given brief, outlining appropriate ways of researching the text and performance material, as well as carrying out further research to develop understanding of the role and 'world' of the performance text. Whilst a group approach to research may be valid and appropriate, all learners should produce independent evidence of their own research and how they have interpreted and applied it when developing their role. Evidence of research will be included in the rehearsal portfolio, and effective practice is where research can be presented in varied forms, such as annotated materials, analytical notes, visual and aural stimuli, records of discussion in rehearsal, etc.

For P3, learners should provide evidence that they have been able to develop research sources and materials, and in their portfolio and in rehearsal discussion and review, there will be indication of enquiring beyond the performance text eg the play script, the dance style, into relevant social, historical, cultural contexts and performance methods and techniques. Learners will need to show that they can use their research findings in developing their role, and would demonstrate this in a general, if perhaps rather limited or superficial application of research results to their performance, as well as through rehearsal discussion 'on the floor' and entries in their rehearsal log.

To achieve M3, the results of research will show learners have been able to make effective use of relevant research findings in the development of their role and understanding of the text and performance techniques. They will demonstrate that they can assimilate the results of their research, and this will be evidenced in clear and valid conclusions about interpretation of text and role, choice and application of techniques, etc.

For D3, learners will demonstrate a strong awareness of how they are applying research findings which are highly relevant to the role/production. There will be clear progression of the role and learners' performance skills and they will be able to articulate this with clear reference to specific research findings, both in physical rehearsal activities, as well as in discussion and supported with notes and analysis in their rehearsal log. For distinction learners will be expected to show imagination in their use and application of research, and may therefore employ less obvious forms of research or research findings, and/or provide additional insight or fresh and unusual interpretations for the performance.

Grading criterion 4 requires the selection and use of appropriate rehearsal and performance skills when developing a role. Learners will need to be able to draw on a vocabulary of rehearsal, performance, characterisation systems and processes, which may have been taught in other areas of a programme, as well as briefed and explored in the earlier stages of this unit. To demonstrate the ability to select, learners should show an awareness and understanding of specific rehearsal techniques appropriate to the role and style/genre of the performance, such as relevant forms of physical and vocal preparation, relaxation, improvisation, analytical discussion, blocking, notation, unitising a text, etc. Additionally, they will need then to demonstrate the application of these skills and techniques. This will be recorded by observation of their practical rehearsal work, as well as notes and reflection in their working rehearsal log.

To achieve P4, learners will need to select and use a number of rehearsal and performance skills/techniques as are applicable to the nature of the work in rehearsal.

For M4, they will show evidence of thought and justification for the various skills and techniques they have applied. Performance skills such as movement, voice, creative and imaginative, will be used with consideration and control, with learners adapting and adjusting their performance to the demands of the rehearsal situation, the needs and performances of others in the ensemble and requirements of the production.

In addition, to achieve D4, learners will employ the appropriate skills and techniques they have selected with confidence and proficiency. They will demonstrate some insight through their ability to recognise facets of their role and demands of the performance in their use of skills and techniques.

For grading criterion 5 learners must show the ability to develop and improve their rehearsal and performance skills and techniques during regular feedback which is part and parcel of a rehearsal process. Feedback can be in a number of forms; from the teacher/tutor in the role of director, choreographer, musical director, etc; or from others involved in rehearsal such as peer feedback from other performers, stage managers, etc. Self-evaluation and review might also be considered for this purpose.

To achieve P5 learners will need show they have developed and improved their rehearsal and performance skills, and this improvement should relate to specific feedback. This may be evident in physical demonstration of improvements in response to corrections from a choreographer, for example, or improved delivery of dialogue in response to voice coaching. Supporting evidence might be provided in rehearsal logs, with learners reflecting on feedback and criticism, then action planning for improvement, which should then be demonstrated in subsequent rehearsal.

For M5, a degree of commitment will be shown, through effective and timely responses to feedback and thought given to how the performance can be improved and why.

For D5, learners will show dedication and determination in their desire to perform to their highest possible standard, taking feedback and criticism as a cue for further and detailed exploration and progression of role.

## Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any Edexcel assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5	Assignment 1: Planning and Rehearsing for a Live Performance  (group and individual preparation work to plan and rehearse towards performance)	Working as performers within an ensemble, hold and attend meetings eg production meetings, casting, conduct research, participate in exploratory and developmental workshops, attend rehearsals, review and develop performance roles to bring a project towards live performance.	Portfolio of evidence consisting of: <ul style="list-style-type: none"><li>research log</li><li>annotated documentation eg rehearsal script, choreographic notation</li><li>review and analysis of own contributions and role development</li><li>director's and/or choreographer's notes (with performer comments)</li><li>rehearsal progress eg tutor observation, video etc.</li></ul>

## Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with the following unit titles in the BTEC Performing Arts suite:

Level 1	Level 2	Level 3
Preparing Performing Arts Work	Performing Arts Production Process	Performing to an Audience
		Performance Workshop

## Essential resources

The resources for this unit will largely depend on the nature of the outcome: if this unit is taught as a rehearsal-only project, final performance resources eg lighting, production-standard costumes, may not be necessary, though the unit does require access to a suitable rehearsal space. In order to give learners a realistic vocational experience, as well as for health and safety reasons, centres should however ensure that the space is appropriately resourced in terms of flooring for example sprung floor for dance work, technology for example access to electricity and amplification for musicians, and specialised technical production support, according to the demands of the work.

## Employer engagement and vocational contexts

Centres should develop links with local professional performance venues. Staff from these venues – in particular, staff with outreach responsibilities, but also artistic and technical experts – may be willing to come in and talk about work at their employing institution as requested, for example in relating to professional conduct and production processes during rehearsals.

## Indicative reading for learners

### Textbooks

Jewers S, Carnaghan C and Webster P – *BTEC National Performing Arts Student Book* (Pearson Education, 2010) ISBN 9781846906787

Jewers S, Carnaghan C and Webster P – *BTEC National Teacher Resource Pack* (Pearson Education, 2010) ISBN 9781846906794

Callow S – *Being an Actor, New and Revised Edition* (Vintage, 2004) ISBN 9780099471950

Doyle R – *Staging Youth Theatre: A Practical Guide* (The Crowood Press, 2003) ISBN 9781861266040

Fredman R and Reade I – *Essential Guide to Making Theatre* (Hodder & Stoughton, 1996) ISBN 9780340655146

Mitter S – *Systems of Rehearsal: Stanislavsky, Brecht, Grotowski and Brook* (Routledge, 1992) ISBN 9780415067843

Perry J – *The Rehearsal Handbook for Actors and Directors: A Practical Guide* (The Crowood Press, 2001) ISBN 9781861264435

Sher A – *Year of the King* (Nick Hern Books, 2004) ISBN 9781854597533

Stafford-Clark M – *Letters to George* (Nick Hern Books, 1997) ISBN 9781854593177

Walker H – *Other People's Shoes: Thoughts on Acting* (Nick Hern, 2003) ISBN 9781854597519

White M – *Staging a Musical* (A&C Black, 1999) ISBN 9780713648966

Further reading for this unit will be found in the relevant performance skills specialist units.

### Website

[www.stagework.org](http://www.stagework.org) National Theatre Stagework website

## Delivery of personal, learning and thinking skills

The table below identifies the opportunities for personal, learning and thinking skills (PLTS) that have been included within the pass assessment criteria of this unit.

Skill	When learners are ...
<b>Creative thinkers</b>	trying out alternative ways of constructing their work eg approaches to creating a character, or improvising to develop new choreography, developing ideas through rehearsal adapting their ideas as circumstances change
<b>Team workers</b>	if working in a group eg within production meetings, taking responsibility for their own role managing discussions to reach agreements and achieve results
<b>Self-managers</b>	seeking out challenges or new responsibilities and showing flexibility when priorities change dealing with competing pressures, including personal and work-related demands responding positively to change, seeking advice and support when needed
<b>Effective participants</b>	sustaining work on a role through the various stages of planning and rehearsal communicating effectively with fellow performers and crew maintaining a professional attitude throughout a creative process.

Although PLTS are identified within this unit as an inherent part of the assessment criteria, there are further opportunities to develop a range of PLTS through various approaches to teaching and learning.

Skill	When learners are ...
<b>Independent enquirers</b>	planning and carrying out research into skills required for rehearsal carrying out research to develop creative ideas for their own role
<b>Creative thinkers</b>	trying out alternative approaches to role development eg hotseating a character adapting their ideas as circumstances change
<b>Reflective learners</b>	setting goals with success criteria for their planning and rehearsal work inviting feedback on their own work and dealing positively with praise, setbacks and criticism evaluating their experiences and learning to inform future progress
<b>Team workers</b>	taking responsibility for their own role when working in a group managing discussions to reach agreements and achieve results
<b>Self-managers</b>	seeking out challenges or new responsibilities and showing flexibility when priorities change dealing with competing pressures, including personal and work-related demands responding positively to change, seeking advice and support when needed.

## ● Functional Skills – Level 2

Skill	When learners are ...
<b>ICT – Find and select information</b>	
Select and use a variety of sources of information independently for a complex task	exploring, extracting and assessing the relevance of information from websites which contain significant creative ideas, images or text eg archive information on previous productions, information on skills development techniques
<b>English</b>	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	participating in scene rehearsal involving other performers and/or an artistic director participating in production meetings
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	working on a script as a performer eg dividing scenes into units conducting creative research eg text- or web-based information on skills development role preparation eg completing a character profile sheet
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	maintaining a performer's log producing minutes for production meetings.