

Unit 7: Performing to an Audience

Unit code:	K/502/5378
QCF Level 3:	BTEC National
Credit value:	10
Guided learning hours:	60

● Aim and purpose

The aim of this unit is to give learners experience of performing a role as part of an ensemble presenting rehearsed work to a live audience in an appropriate vocational setting.

● Unit introduction

This unit focuses on the realisation of rehearsed performance work to a live audience. It can therefore be seen as the 'icing on the cake', the culmination of prior training, skills development and rehearsal work applied in the relevant performance discipline.

Centres are encouraged to reflect professional vocational practice as much as possible in delivering this unit, affording learners as realistic as possible an experience of live performance. Prior to the delivery of this unit consideration should therefore be given to auditioning and interviews, to a concrete and exhaustive rehearsal and preparation schedule, and to preparing an appropriate and well-resourced platform for the performance.

The learner will focus their individual strengths in a performance role within the context of a full-scale theatrical performance. The term 'theatrical' is used here to mean any live performance event offered to an audience, in an appropriate venue or space licensed for the purpose. Learners will gain a realistic experience of carrying out a defined performance role or roles, and of transferring and applying relevant performance skills. The work will be offered to a live audience, whose experience and judgement of the performance should reflect those of a paying customer.

Learners will bring to this unit the specialist skills they have already acquired, and will use the unit as a vehicle for delivering a vocationally realistic performance. This unit reflects the fact that every live performance has a unique and changing set of creative problems and challenges. The experience gained through this unit will enable learners to meet similar challenges in the future, whether seeking work in the profession, or progressing to further study in higher education.

● Learning outcomes

On completion of this unit a learner should:

- 1 Be able to undertake a performance role for a live audience
- 2 Be able to interpret performance material for an audience
- 3 Be able to perform a role, communicating meaning to an audience
- 4 Be able to work with discipline within an ensemble.

Unit content

1 Be able undertake a performance role for a live audience

Physical skills: eg posture, alignment, coordination, balance, flexibility, strength, ability to reproduce action/dynamic/rhythmic/spatial content accurately, movement memory, awareness of and relationship to other performers, use of posture, expression, gesture, manner, imitation

Vocal skills: eg tone, control, inflection, projection, register, particular style, vocal characterization, modulation, timing, clarity, audibility, accent, dynamics, breathing, use of pause, pace, pitch, dialect and accent

Acting skills: eg emotional range, use of energy, interaction with other performers, gesture, timing, character journey, characterisation, subtext, learning lines

Musical skills: eg attention to accuracy, musicality, style, tone, intonation, dynamics, tempo

2 Be able to interpret performance material for an audience

Interpretative skills: eg projection, phrasing, musicality, expression, use of space, focus, emphasis, facial expression, vocalisation, characterisation, personification, conceptualisation, response to the material

Style: eg realism, naturalism, surrealism, expressionism

Public performance venues: eg main stage, studio theatre, arts centre, concert hall, touring venue

Staging styles: eg proscenium, theatre in the round, traverse, thrust, promenade

3 Be able to perform a role, communicating meaning to an audience

Perform a role: eg acting, dancing, singing, musical, circus, stand-up comedy, storytelling

Communication: eg focus, control, project, adaptability, response, phrasing, use of pause, use of stillness/movement, dynamics, breathing, use of gesture, use of space, relationship with visual and/or aural elements, use of properties, costumes, masks, performance control

Investment: eg commitment in performance, interaction and response, direct audience address, use of emotional range, coherence and consistency of role, relationship with the audience, synthesis of character or role work and technique

4 Be able to work with discipline within an ensemble

Discipline: attendance; timekeeping; learning material eg lines, choreography, blocking, as required; keeping to schedules; warm-ups

Pre-performance conventions: health and safety checks; 'the half'; prop checks; calls to the stage

Professional manner: listening; contributing; supporting; leading by example; managing emotions; dressing appropriately; responding to changes; correction; feedback

Ensemble: group discussion and negotiation; participation in meetings; focus during technical and dress rehearsal

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.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 apply the required performance skills appropriately, with some attention to detail [EP, TW]	M1 apply the required performance skills in a controlled and considered way	D1 apply the required performance skills showing a strong command of these skills, handled with confidence, ease and fluency
P2 present an interpretation of a role that is considered, logical and consistent [CT, EP]	M2 present an interpretation of a role that is thoughtfully and carefully considered, showing creativity and spontaneity	D2 present an interpretation of a role showing energy, commitment, insight and confidence, making a significant impression in the overall performance
P3 perform a role, communicating meaning to an audience [EP]	M3 perform a role, communicating meaning to an audience in an integrated, responsive way, maintaining focus and engagement with the work and audience	D3 perform a role, communicating meaning to an audience with consistent focus and engagement, showing imagination, flair and commitment to the work
P4 demonstrate self-discipline during the performance process. [SM, TW]	M4 demonstrate consistent self-discipline during the performance process.	D4 demonstrate a high standard of self-discipline throughout the performance process.

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.

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

Essential guidance for tutors

Delivery

Learners will take on a defined performer role as part of a performance company, participating in final rehearsals and shaping performance material that is then offered as a public performance.

Learners should have a realistic opportunity to engage with the performance conditions they would encounter if they were working in the profession. There will be a number of variable factors, depending on the nature of the production, eg drama, dance, stand-up comedy, touring, including type of venue, target audience, use of technology, and size of the company/ensemble.

Learners should be expected to commit to significant self-directed study time. The nature of this self-directed study will vary according to the genre, such as character research, practising choreography, line-learning, re-shaping stand-up material, etc and are all valid self-directed study activities.

It is likely that the tutor will be in a role as artistic director or producer, although it is possible that centres may engage the services of working professionals as directors, choreographers or musical directors. Learners will take responsibility for the development, final rehearsal and public performance of their designated role, and will share responsibility for effective ensemble work.

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 the unit and assignments.
Assignment 1: Live Performance – Oh! What a Lovely War – P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4
Introduce assignment; creative production meeting to identify areas for attention during final rehearsal period and performance(s).
Attend a professional production, plus 'talkback' session to discuss process of the production. Discussion following observation of professional production seen in previous session.
Participate in final non-dress rehearsals: <ul style="list-style-type: none">• workshop rehearsals to finalise performance interpretation• private work on sharpening performance (line running, practising choreography, etc)• attend production meetings to finalise props, costume, etc and participate in actions (final fittings, obtaining final props, etc).

Topic and suggested assignments/activities and/assessment

Participate in final tech/dress rehearsals:

- prepare for technical rehearsals: final prop/costume/set adaptations
- participate in technical rehearsals
- final preparations for Dress Rehearsal 1: warm-up, prop checks, into costume
- participate in Dress Rehearsal 1
- notes after DR1, plus action on notes ie re-rehearsal where needed
- final preparations for Dress Rehearsal 2: warm-up, prop checks, into costume
- participate in Dress Rehearsal 2
- notes after DR2, plus action on notes, ie re-rehearsal where needed.

Participate in live performance.

Final stages – coping with nerves, live ad-libs, visualisation, team bonding.

- Pre-performance 1: warm-up; prop/set check; costume check; risk assessment
- Performance 1
- Notes from Performance 1
- Pre-performance 2: warm-up; prop/set check; costume check; risk assessment
- Performance 2
- Notes from Performance 2
- Participate in get-out of dressing rooms and stage/auditorium
- Return of prop/costume items, etc.

Assessment

Learners will carry out the work for this unit under the vocationally relevant conditions of being part of a performance company. Evidence of the eventual performance(s) will be documented by DVD/video recording.

Learners should keep a working log detailing their roles, responsibilities and tasks throughout the final rehearsal/development and performance process. This log will help document and guide review, refinement, progression and completion of tasks.

It is strongly advised that 'milestone' assessment stages be built into the rehearsal period, to enable tutors to give formative assessment feedback on all the unit assessment criteria. Milestone assessment could take place after full run-throughs and dress rehearsals.

Performances must be video recorded for assessment and for internal/external verification purposes. Tutor/teacher observation and witness statements will also be effective assessment methods, and the use of peer and possibly audience feedback may be useful to support assessment. The assessment for the unit will be based on the tutor's judgement of each learner's success and achievement in carrying out the performance role, and as demonstrated through final rehearsals and performance(s).

It is expected that learners will have fully and comprehensively learnt and absorbed material as appropriate to the performance and their role(s), eg learnt lines, songs, choreography, staging, etc in order to meet the minimum standard of performance required for the assessment of this unit.

The learning outcomes will be evidenced primarily through recordings of learners' performance to a live audience, supported by teacher/tutor observation and commentaries. Grading criterion 1 focuses on learners' application of the necessary and appropriate performance skills to meet the requirements and demands of their role in the performance, taking into consideration its style, genre, production concept, etc. The emphasis for grading criterion 2 is on learners' interpretation and realisation of their role(s) within the performance material, eg the play text, dance work; Grading Criterion 3 focuses on the communication of the meaning of the work/text to an audience, through learners' performance. Grading criterion 4 requires learners to practise and demonstrate self-discipline in the performance process. This will be shown, in their preparation, timekeeping, communication with others, response to feedback and notes, observance of health and safety and consideration of the functions and needs of others working in the ensemble and the production team. For this last criterion, assessment will need to draw on a range of methods including observations, witness statements, peer-observation and self-assessment, through a written report and/or a *viva voce*.

Good assessment practice would include learners producing a log or production file, containing additional written evidence of, and reflections on, their own contribution, as well as notes from directors and production team members, peer observations and self-evaluations. Where centres have chosen to integrate delivery of this unit with the *Rehearsing for Performance* unit, it is likely the learners' rehearsal portfolio will be extended to cover the final stages of rehearsal and the performance process.

To achieve P1 learners will demonstrate in their performance to an audience that they can apply the relevant performance skills to enable them to successfully realise and communicate the interpretation of the role. The nature of the role and style of the work will largely dictate which performance skills, such as vocal skills, physical skills, use of space, rhythm, interaction, musicality, etc, are appropriate, and it is expected that learners will invest the role/character with some detail, evident, for example, in their performance of vocal and physical gestures and mannerisms, stylistic qualities of a dance style, etc.

For M1, learners will need to apply performance skills with control, which suggests the required physical, movement and vocal skills will be performed with a good degree of accuracy, communicating the performers' intentions without distracting lapses. Careful thought will have been given to the specific use of skills, resulting in a performance that is solid, reliable and consistent with the role within the overall production.

Learners achieving D1 will additionally demonstrate strong command of these skills; a high degree of accuracy, confidence and ease, resulting in a seamless and fluent performance, essentially an embodiment of the role/character.

For P2, learners' interpretation of their role, or roles, as developed through preparation, research and rehearsal, will show evidence of thought as to the nature of the work, their role within that work and the concept and style of the production. Their performance will, with general success, integrate with that of other performers and production elements, and be in keeping with the 'through-line' or reasoning of the performance.

To achieve M2, the result of carefully considered, thoughtful research and rehearsal will be demonstrated in a skilled and imaginative performance. Learners will show the ability to adapt and adjust to meet demands as they arise and/or invest the performance with the freshness and belief as if the character/role were being lived 'as for the first time'.

For D2, learners will perform with energy and focus, showing a complete commitment to and absorption in their role/character. They will perform with assurance and confidence, perhaps with elements of taking risks. Additionally their performance will reveal a deep understanding of the nature of the role and work, and the performance will stand out and have particular meaning, whilst not setting out to deliberately 'hog the limelight'.

To achieve P3 learners' performance of role/character will successfully communicate the main intention of the work, in relation to its style, aesthetic, etc as appropriate to the nature of the production. It will be possible to comprehend the character/role in terms of their function and relationship to other roles and/or elements in the production.

Learners achieving M3 will produce a generally rounded performance, with behaviour and actions complementing other performers and production elements, thus communicating meaning and intention in a clear and coherent fashion. The performance will show focus and involvement in keeping the audience interested and attentive.

For D3, focus and engagement in communicating the meaning and intention of role/character and the work itself will be consistent throughout. Additionally the performance will be invested with fresh and exciting elements, showing a marked and natural proficiency in applying performance skills.

To achieve P4, learners will need to show self-discipline in a number of performance aspects, which, although on the periphery of what happens on stage, are still essential to the success of a production. Examples of self-discipline could include management of the performers' space backstage, such as the dressing-room area; correct handling and placing of props and costume when not on stage; observance of safe working practices so as not to endanger other performers, crew or audience; attentiveness and response to director's notes and instructions from stage-management; awareness of other company members backstage, such as when waiting for cues, etc.

To achieve M4 learners should show self-discipline over the production/performance period in a majority of aspects. This will include being responsive to the needs of others; effective time-management, such as making time for individual warm-up and preparation; acting immediately on instructions from directors and stage-management, etc.

Learners achieving D4 will show a comprehensive grasp of performance conventions and etiquette and exercise considerable self-discipline throughout. They may actively arrange and coordinate warm-ups and preparation; effectively respond to, and perhaps anticipate, instructions from directors and stage-management; efficiently and unobtrusively observe health and safety, perhaps taking the lead in guiding others; effectively manage their own personal backstage space, equipment, props and costume; show sensitivity to the working demands and needs of others in the company, etc.

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	Assignment 1: Oh! What a Lovely War	(Group and individual preparation work to finalise and then to stage a live performance.) Working as performers within an ensemble production team, learners take part in meetings, carry out individual organisational roles and responsibilities for the performance, eg managing personal props, and participate in concluding rehearsals through to the live performance.	Portfolio of evidence consisting of: <ul style="list-style-type: none"> tutor observations witness statements peer observations individual working logs eg actor's log, dancer's journal minutes of meetings, including actions notes (with performer comments) from director, choreographer, etc performance (recorded).

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 and Production Arts sector suite. This unit has particular links with the following unit titles in the BTEC Performing and Production Arts suite:

Level 1	Level 2	Level 3
Presenting Performing Arts Work	Performing Arts Production Process	Rehearsing for Performance
		Performance Workshop

Essential resources

The resources for this unit will largely depend on the nature of the performance undertaken. This unit requires access to a suitable performance space. In order to give learners a realistic vocational experience, centres should try to ensure the performance is appropriately resourced in terms of staging, technical and 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, production processes, and audience issues.

Indicative reading for learners

Textbooks

The range of topics that could be selected for specialist study is so wide that any specific recommended reading list will be inadequate. More general performing arts texts may offer some useful guidance however. Reference should be made to relevant specialist units for further reading.

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

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 ...
Creative thinkers	trying out alternative ways of constructing their work, eg approaches to creating a character, or improvising to develop a new piece of choreography, following ideas through to deliver a successful performance adapting their ideas as circumstances change
Team workers	if working in a group, eg within technical rehearsals, taking responsibility for their own role managing discussions to reach agreements and achieve results
Self-managers	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
Effective participators	sustaining work on a role through the various stages of planning, rehearsal, performance and evaluation communicating effectively with an audience 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 ...
Independent enquirers	planning and carrying out research into suitable personal prop or costume items carrying out research to develop creative ideas for their own character(s)
Creative thinkers	trying out alternative approaches to character development, eg hotseating adapting their ideas as circumstances change
Reflective learners	setting goals with success criteria for their production work inviting feedback on their own work and dealing positively with praise, setbacks and criticism evaluating their experiences and learning to inform future progress
Team workers	taking responsibility for their own role when working in a group managing discussions to reach agreements and achieve results
Self-managers	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 ...
ICT – Use ICT systems	
Select, interact with and use ICT systems independently for a complex task to meet a variety of needs	exploring, extracting and assessing the relevance of information from websites which contain socially or historically significant ideas, images or text eg archive information on previous productions, information on costumes worn by historical figures
English	
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 an actor, eg dividing scenes into units conducting creative research, eg text or web-based information on props and costumes 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.