

PERFORMING ARTS/ PRODUCTION ARTS

LEVEL 3
BTEC National

This teaching support guide will help you get started with your BTEC delivery. It includes:

- An overview on planning course delivery: Should I teach unit-by-unit? What resources will I need? How should I induct my learners?
- A comparison chart to show how the specification has changed, unit by unit
- Ideas for tracking learner progress
- A sample scheme of work
- Case studies from schools and colleges delivering BTEC
- Hints and tips on good practice
- A walk through the assessment process, including a sample assignment with learner work and grading
- Frequently asked questions

Teaching BTEC will give you the confidence to guide your learners through their BTEC course and achieve their highest grades.

About Edexcel

Edexcel is a Pearson company and the UK's largest awarding body. We offer academic and vocational qualifications and testing to schools, colleges, employers and other places of learning here and in over 85 countries worldwide.

Edexcel Limited. Registered in England and Wales No. 4496750 Registered Office: 190 High Holborn, London WC1V 7BH. Vat Reg No. 278537121.

BTEC is a registered trademark of Edexcel Limited

Edexcel

190 High Holborn,
London WC1V 7BH

Tel: 0844 576 0026

Email: btec@edexcel.com

www.edexcel.com

www.btec.co.uk

Product code: BN025721



edexcel 
advancing learning, changing lives



PERFORMING ARTS/
PRODUCTION ARTS

LEVEL 3

BTEC National

Teaching BTEC

Produced on behalf of Edexcel Limited by Pearson Education Limited, a company incorporated in England and Wales, having its registered office at Edinburgh Gate, Harlow, Essex, CM20 2JE.
Registered company number: 872828

BTEC is a registered trademark of Edexcel Limited

© Edexcel Limited 2010

Edexcel Limited. Registered in England and Wales No. 4496750
Registered office: One90 High Holborn, London, WC1V 7BH.
VAT Reg. No. 278 5371 21

Publication code: BN025721

Copyright notice

All rights reserved. No part of this publication may be reproduced in any form or by any means (including photocopying or storing it in any medium by electronic means and whether or not transiently or incidentally to some other use of this publication) without the written permission of the copyright owner, except in accordance with the provisions of the Copyright, Designs and Patents Act 1988 or under the terms of a licence issued by the Copyright Licensing Agency, Saffron House, 6–10 Kirby Street, London, EC1N 8TS (www.cla.co.uk). Applications for the copyright owner's written permission should be addressed to the publisher.

Designed by Pearson Education Limited/DSM Partnership
Produced by Ken Vail Graphic Design
Cover design by Visual Philosophy, created by eMC
Cover photo Alamy Images: IS169 / Image Source

Acknowledgements

Pearson Education Limited would like to thank the following individuals and organisations for permission to reproduce photographs:

Alamy Images: Mike Booth 19, B. O'Kane 18

Every effort has been made to contact copyright holders of material reproduced in this publication. Edexcel will, if notified, be happy to rectify any errors or omissions and include any such rectifications in future editions.

Websites

The websites used in this book were correct and up to date at the time of publication. It is essential for tutors to preview each website before using it in class so as to ensure that the URL is still accurate, relevant and appropriate. We suggest that tutors bookmark useful websites and consider enabling learners to access them through the centre's intranet.

Disclaimer

This material has been published on behalf of Edexcel and offers high-quality support for the delivery of Edexcel qualifications. This does not mean that the material is essential to achieve any Edexcel qualification, nor does it mean that it is the only suitable material available to support any Edexcel qualification. Edexcel material will not be used verbatim in setting any Edexcel examination or assessment.

Copies of official specifications for all Edexcel qualifications may be found on the Edexcel website: www.edexcel.com

Contents

Introduction	3
What's new for BTEC	4
What's new for BTEC Level 3 Nationals in Performing Arts	6
What's new for BTEC Level 3 Nationals in Production Arts	12
BTEC success stories	18
Getting started: planning course delivery	20
Planning unit delivery	26
BTEC units: a quick overview	30
Developing a scheme of work	32
Assessment and grading	38
Assignment design.....	40
Internal verification of assignment briefs	44
Grading an assignment	46
Internal verification of assessor's comments	47
Frequently asked questions	48
Appendix: A sample assignment	50
Sample assignment front sheet.....	51
Sample assignment brief	52
Sample internal verification of assignment brief	53
Sample learner work	54
Sample assessor's comments	57
Sample internal verification sheet for assessment decisions	58

Introduction

This publication supports your delivery of BTEC Level 3 National qualifications in Performing Arts/ Production Arts and should be read in conjunction with the published specifications. It provides an overview of how the qualifications have changed, how the BTEC unit specifications should be used, and how best to deliver the course and assess your learners' progress.

These materials are not prescriptive. You may feel that the course can be delivered and assessed more effectively in a different way. This may be because of the way the qualification is organised within your centre or because a different approach better suits your learners, after taking into consideration their learning styles and prior learning. BTEC qualifications are designed to enable you to plan and deliver programmes that are dynamic and relevant to local needs.

Further information and support

For a complete guide to all support offered by Edexcel at every stage of your BTEC delivery, please refer to *BTEC Support*. This booklet is available in your Specification Pack.

What's new for BTEC

Edexcel has redeveloped its suite of BTEC Level 2 First and BTEC Level 3 National qualifications to ensure that they are aligned with the new Qualifications and Credit Framework (QCF). Wherever possible the changes have been minimal and in all cases BTEC units have retained their key characteristics.

What is the Qualifications and Credit Framework?

The Qualifications and Credit Framework (QCF) is a system whereby credit is awarded for qualifications and units (small steps of learning). It enables learners to work towards qualifications at their own pace and along flexible routes.

All QCF units are published on the Register of Regulated Qualifications (RRQ). Every unit and qualification has a credit value showing how much time it takes to complete and a level showing how difficult it is (ranging from Entry Level to Level 8). Learners are given a unique learner number (ULN) where their individual record of credit accumulation is logged. For more information see www.accreditedqualifications.org.uk

How does this affect the BTEC Level 3 National qualifications?

The new family of BTEC Nationals – which are all at Level 3 – is made up of four sizes of qualification: Certificates, Subsidiary Diplomas, Diplomas and Extended Diplomas. (Qualification names have changed during the revision of BTEC Nationals to meet the QCF structure – please see the table below to compare the new names to the old if you have taught BTEC before.)

The Certificate has been introduced as a new BTEC Level 3 National qualification, to be broadly equivalent to one AS-Level. This increases flexibility and improves opportunities for co-teaching with A-Levels and other qualification types. The BTEC Level 3 Certificate will be nested wherever possible in the corresponding BTEC Level 3 Subsidiary Diploma, and the BTEC Level 3 Diploma in the corresponding BTEC Level 3 Extended Diploma.

	BTEC Level 3 National Qualifications			
	Certificate	Subsidiary Diploma	Diploma	Extended Diploma
Previous name	this is new	Award	Certificate	Diploma
Credits (minimum)	30	60	120	180
Guided learning hours (GLH)	180	360	720	1080
Broad equivalence	1 AS-Level	1 A-Level	2 A-Levels	3 A-Levels

All BTEC Level 3 National qualifications (whether Certificates, Subsidiary Diplomas, Diplomas or Extended Diplomas) comprise a mix of units and these can be at different levels but the majority of units must be at the main level of the qualification: Level 3.

Rules of unit combination have been determined to show how learners can select and combine unit choices to achieve new BTEC Level 3 National qualifications (please see the specification for the list of available units). In some cases there will be mandatory units which all learners must take to achieve their qualification.

The overall grade for any BTEC qualification will be based on a table in the specification that converts pass, merit or distinction unit grades to points and then totals those points.

For full information about these qualification types, rules of unit combination and grading, please see the specification.

New features for BTEC units

There are some new features common to all new BTEC units:

- credit level and guided learning hours (GLH)[†] are stated
- expanded guidance is given on delivery and assessment
- BTEC units now contain guidance and mapping to functional skills and personal, learning and thinking skills (PLTS) – so you can embed learning for these skills
- outline learning plans are provided, giving suggestions for unit delivery and assessment
- a suggested programme of assignments gives ideas for assignments that will cover each unit's assessment and grading criteria
- each unit suggests how you can link with employers.

[†]Guided learning hours (GLH):

all the times when a member of staff (for example, tutor, trainer or facilitator) is present to give guidance ('contact time'). This includes lessons, lectures, tutorials and supervised study in, for example, learning resource centres and workshops. It also includes time spent with learners assessing their work towards assignments.

Every BTEC unit contains an Assessment and Grading Criteria grid. For the purpose of brevity, this will be referred to as the 'grading grid' / 'grading criteria' throughout this booklet. (In official terms assessment criteria are pass criteria; grading criteria are merit and distinction criteria.)

This additional information is not meant to be prescriptive. A key feature of BTEC is that you can match your delivery of the qualifications to local needs and circumstances, and to the opportunities that present in your area to give a real vocational focus. For more information about BTEC units see page 30.

Functional skills

Functional skills have replaced key skills. These are a set of standards that establish a benchmark in English, mathematics and ICT. Functional skills are available from Entry Level to Level 2.

BTEC specifications now offer guidance on how these functional skills can be embedded in your delivery of each unit. Please note: functional skills can be tested while delivering a BTEC course but they are not an integral part of the qualification. They are designed to be assessed by externally set and marked tests.

Personal, learning and thinking skills (PLTS)

BTEC Level 3 National units offer guidance and signposting to help you develop learners' personal, learning and thinking skills. Along with functional skills, these are seen as key elements for success in learning, life and work. Please note that PLTS are not a compulsory or integral component of the BTEC Level 3 National, but should you wish to integrate your PLTS delivery with this qualification we provide this guidance for you to do so.

The PLTS framework consists of six groups of skills:

- independent enquiry (IE)
- creative thinking (CT)
- reflective learning (RL)
- team working (TW)
- self-management (SM)
- effective participation (EP).

These have connected outcome statements (to view these visit www.qcda.org.uk).

Although each skill set is distinctive, they may be interconnected and any assignment or learning experience

may explore one or more PLTS. BTEC Level 3 National qualifications offer the opportunity to cover PLTS, but in order for learners to recognise this coverage the PLTS would need to be made explicit at delivery. An effective way to record competence in PLTS is by using a tracking system that is linked to the PLTS references in the unit specifications.

WorkSkills

Edexcel has developed a range of WorkSkills qualifications at Entry 3, Level 1 and Level 2 that may also be studied alongside BTEC Level 3 Nationals. WorkSkills comprise a range of units that focus on personal development, work, social and domestic skills.

For more information on WorkSkills see www.edexcel.com/workskills

So, why choose BTEC?

BTECs are an established and highly successful alternative to general qualifications, suitable for a wide range of learners. As work-related qualifications, they are designed to accommodate the needs of employers as well as allowing progression to university.

BTECs provide a more practical, real-world approach to learning alongside a theoretical background, giving learners the knowledge, understanding and skills that they need to prepare for employment. BTECs also provide career development opportunities for those already in work. They can be taken as well as, or instead of, GCSEs and A-levels in schools and colleges.

Comprising individual units, which can be built to form a qualification at a size that is suited to the learner, BTECs can be delivered as a full-time or part-time course. Each unit is assessed through the completion of assignments that are designed by you as tutor and call on a range of evidence types. Such flexibility enables you to deliver a qualification that is just right for your learners and your centre.

What's new for BTEC Level 3 Nationals in Performing Arts

Units have been revised and updated so that they can be mapped to the Qualifications and Credit Framework. This table summarises the specification changes unit by unit. For a complete list of new units, including rules of unit combination and mandatory/optional unit status, please see the specification.

New units		Old units		Mapping/comments
Number	Name	Number	Name	
Unit 1	Performance Workshop	Unit 1	Performance Workshop	Learning outcome 4 is now: 4 <i>Understand the workshop process in light of performance.</i>
Unit 3	The Performing Arts Business	Unit 2	The Performing Arts Business	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 4	The Historical Context of Performance	Unit 4	The Historical Context of Performance	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 5	Rehearsing for Performance	Unit 5	Rehearsing for Performance	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 7	Performing to an Audience	Unit 7	Performing to an Audience	Learning outcomes are now: 1 <i>Be able to undertake a performance role for a live audience</i> 2 <i>Be able to interpret performance material for an audience</i> 3 <i>Be able to perform a role, communicating meaning to an audience</i> 4 <i>Be able to work with discipline within an ensemble.</i>
Unit 9	Devising Plays	Unit 9	Devising Plays	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 10	Theatre in Education	Unit 10	Theatre in Education	Learning outcomes are now: 1 <i>Know how to research and select suitable ideas for a TIE project</i> 2 <i>Be able to develop an educational performance project</i> 3 <i>Be able to contribute to the realisation of a TIE project.</i>
Unit 11	Theatre for Children	Unit 11	Theatre for Children	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 12	Classical Theatre Performance	Unit 12	Classical Theatre Performance	Learning outcome 4 is now: 2 <i>Be able to explore the performance styles of classical texts.</i>
Unit 13	Contemporary Theatre Performance	Unit 13	Contemporary Theatre Performance	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 14	Musical Theatre Performance	Unit 14	Musical Theatre Performance	Learning outcomes 1 and 2 are now: 1 <i>Understand a role or roles in a musical theatre work</i> 2 <i>Be able to apply the appropriate performance skills.</i>
Unit 15	Variety Performance	Unit 15	Variety Performance	Learning outcome 1 is now: 1 <i>Know different types of variety performance.</i>
Unit 16	Performing With Masks	Unit 16	Performing With Masks	New learning outcome 4 has been added: 4 <i>Understand the effectiveness of mask performance.</i>
Unit 17	Developing Voice for the Actor	Unit 17	Developing Voice for the Actor	Learning outcomes 1 and 2 are now: 1 <i>Know the principles of voice production and vocal health</i> 2 <i>Be able to participate in and contribute to voice classes.</i>
Unit 18	Auditions for Actors	Unit 18	Acting Auditions	Learning outcome 4 is now: 3 <i>Be able to use vocal and physical technique in performance.</i>
Unit 19	Principles of Acting	Unit 19	Principles of Acting	Learning outcome 1 from previous version of unit (1 Understand the means and processes of characterisation) has been removed.
Unit 20	Applying Acting Styles	Unit 20	Applying Acting Styles	Learning outcomes are now: 1 <i>Be able to develop characterisation as an actor</i> 2 <i>Be able to develop and rehearse material using different acting styles</i> 3 <i>Be able to perform as an actor using different acting styles.</i>
Unit 21	Drama Improvisation	Unit 21	Drama Improvisation	Learning outcomes 1 and 2 are now: 1 <i>Be able to use the skills of improvisation</i> 2 <i>Be able to use and develop improvisation.</i>
Unit 22	Audio Performance Acting	Unit 22	Radio Acting	Learning outcomes are now: 1 <i>Know performance techniques used in radio drama and other audio fields</i> 2 <i>Be able to use vocal skills in solo audio performance</i> 3 <i>Be able to use vocal skills in ensemble audio performance.</i>

New units		Old units		Mapping/comments
Number	Name	Number	Name	
Unit 23	Film and TV Acting	Unit 23	Film and TV Acting	Learning outcome 1 is now: 1 <i>Be able to develop acting techniques for the camera.</i>
Unit 24	The Performance of Mime	Unit 24	Mime	Learning outcomes are now: 1 <i>Understand the history and key practitioners of mime</i> 2 <i>Be able to develop mime skills and techniques</i> 3 <i>Be able to create and rehearse mime performances</i> 4 <i>Be able to perform in mime acts.</i>
Unit 25	The Practice of Directing Theatre	Unit 25	The Practice of Directing Theatre	Learning outcomes 1 and 2 are now: 1 <i>Be able to prepare a script for production</i> 2 <i>Be able to plan the necessary processes for a production.</i>
Unit 26	Approaches to Directing for Theatre	Unit 26	Approaches to Directing for Theatre	Learning outcome 2 is now: 2 <i>Understand approaches to the role of theatre director.</i>
Unit 27	Script Writing	Unit 27	Script Writing	Learning outcomes are now: 1 <i>Understand styles and forms of writing for performance</i> 2 <i>Be able to research and explore different writing forms and topics</i> 3 <i>Be able to present ideas in a written format appropriate to performance medium that can be interpreted by others</i> 4 <i>Understand the effectiveness of script writing.</i>
Unit 28	Storytelling as Performance	Unit 28	Storytelling as Performance	Learning outcomes 1 and 2 are now: 1 <i>Be able to research source material for a story</i> 2 <i>Be able to create stories.</i>
Unit 29	Stand-up Comic Technique	Unit 29	Stand-up Comic Technique	Learning outcome 3 is now: 3 <i>Be able to select, develop and refine stand-up comedy material.</i>
Unit 30	Singing Skills for Actors and Dancers	Unit 30	Singing Skills for Actors and Dancers	Learning outcomes are now: 1 <i>Be able to develop and maintain vocal technique</i> 2 <i>Be able to learn and repeat musical phrases</i> 3 <i>Be able to rehearse sung musical material</i> 4 <i>Be able to perform sung musical material using characterisation.</i>
Unit 31	Developing Styles in Clowning	Unit 31	Clowning	Learning outcomes are now: 1 <i>Understand the history and development of clowning</i> 2 <i>Be able to create a clown persona</i> 3 <i>Be able to rehearse and develop material</i> 4 <i>Be able to perform to audience or present a directed clown piece.</i>
Unit 32	Developing Physical Theatre	Unit 32	Developing Physical Theatre	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 33	Applying Physical Theatre	Unit 33	Applying Physical Theatre	Learning outcomes are now: 1 <i>Be able to explore text using physical theatre skills</i> 2 <i>Be able to use physical theatre skills to develop a role/character in rehearsal</i> 3 <i>Be able to perform role/character using physical theatre skills.</i>
Unit 34	Circus Acrobatics	Unit 34	Circus Acrobatics	Learning outcomes are now: 1 <i>Know the physical requirements of acrobatics</i> 2 <i>Be able to show a range of acrobatic skills</i> 3 <i>Be able to explore spatial, body and orientational awareness</i> 4 <i>Be able to organise acrobatic skills into a performance.</i>
Unit 35	Circus Aerial	Unit 35	Circus Trapeze	Learning outcomes are now: 1 <i>Be able to demonstrate the physical requirements of aerial skills</i> 2 <i>Be able to demonstrate skills in a selection of aerial disciplines</i> 3 <i>Be able to explore spatial, body and orientational awareness</i> 4 <i>Be able to organise aerial skills into a performance.</i>
Unit 36	Circus Equilibratics	Unit 36	Circus Equilibratics	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 37	Circus Manipulation	Unit 37	Circus Manipulation	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 38	Dance Performance	Unit 38	Dance Performance	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 39	Choreographic Principles	Unit 39	Choreographic Principles	Learning outcomes 1 and 4 are now: 1 <i>Be able to apply compositional structures and devices in the creation of dance work</i> 4 <i>Understand the choreographic process and the performance of dance composition.</i>
Unit 40	Choreographing Dance	Unit 40	Choreographing Dance	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.

New units		Old units		Mapping/comments
Number	Name	Number	Name	
Unit 41	Dance Improvisation	Unit 41	Dance Improvisation	Learning outcomes 3 and 4 are now: 3 <i>Be able to use performance skills in improvisation</i> 4 <i>Understand the effectiveness of improvisation.</i>
Unit 42	The Healthy Performer	Unit 42	The Healthy Performer	Learning outcomes are now: 1 <i>Know the structure and function of the human body</i> 2 <i>Be able to apply principles of fitness training and safe practice</i> 3 <i>Know why injuries occur and how to treat them</i> 4 <i>Know the importance of a balanced diet.</i>
Unit 43	Developing Classical Ballet Technique	Unit 43	Developing Classical Ballet Technique	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 44	Applying Classical Ballet Technique	Unit 44	Applying Classical Ballet Technique	Learning outcome 2 is now: 2 <i>Be able to develop and improve classical ballet technique.</i>
Unit 45	Developing Contemporary Dance Technique	Unit 45	Developing Contemporary Dance Technique	Learning outcomes are now: 1 <i>Be able to demonstrate contemporary technique in classes</i> 2 <i>Be able to improve physical and interpretative skills</i> 3 <i>Be able to absorb and reproduce sequences of movement in class</i> 4 <i>Understand individual technical progress.</i>
Unit 46	Applying Contemporary Dance Technique	Unit 46	Applying Contemporary Dance Technique	Learning outcomes are now: 1 <i>Be able to demonstrate the stylistic features of contemporary technique</i> 2 <i>Be able to apply physical and interpretative skills in contemporary styles</i> 3 <i>Be able to absorb and reproduce complex sequences of movement</i> 4 <i>Be able to develop contemporary dance technique through the rehearsal process.</i>
Unit 47	Jazz Dance	Unit 47	Jazz Dance	Learning outcomes are now: 1 <i>Be able to demonstrate the relationship between jazz dance and music</i> 2 <i>Be able to demonstrate key features of jazz dance styles</i> 3 <i>Be able to perform combinations within the jazz style.</i>
Unit 48	Tap Dance	Unit 48	Tap Dance	Learning outcome 1 is now: 1 <i>Be able to show the relationship between music, accompaniment and tap dancing.</i>
Unit 49	Developing Movement Skills	Unit 49	Developing Movement Skills	Learning outcomes are now: 1 <i>Be able to execute movement actions</i> 2 <i>Be able to apply spatial awareness to movement work</i> 3 <i>Be able to apply dynamic principles to movement work</i> 4 <i>Be able to use relationships in movement.</i>
Unit 50	Movement in Performance	Unit 50	Movement in Performance	Learning outcome 2 is now: 2 <i>Be able to reproduce movement phrases within a performance.</i>
Unit 51	International Dance	Unit 51	World Dance	Learning outcomes are: 1 <i>Understand the history and context of different genres of international dance</i> 2 <i>Know how to reproduce key features of different genres of international dance</i> 3 <i>Be able to perform combinations within the international dance genre.</i>
Unit 52	Urban Dance	Unit 52	Urban Dance	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 53	Exploring Contact Improvisation	Unit 53	Exploring Contact Improvisation	Learning outcomes are now: 1 <i>Be able to demonstrate awareness of movement flow and underpinning principles of contact</i> 2 <i>Be able to explore contact with stimuli and with other dancers</i> 3 <i>Be able to improvise using the dynamics in performance.</i>
Unit 54	Dance Appreciation	Unit 54	Dance Appreciation	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.

What's new for BTEC Level 3 Nationals in Production Arts

Units have been revised and updated so that they can be mapped to the Qualifications and Credit Framework. This table summarises the specification changes unit by unit. For a complete list of new units, including rules of unit combination and mandatory/optional unit status, please see the specification.

New units		Old units		Mapping/comments
Number	Name	Number	Name	
Unit 2	Production Arts Workshop	Unit 2	Performing Arts Production Workshop	Learning outcomes are now: 1 Know the role of the production team 2 Be able to develop ideas creatively 3 Be able to present production ideas in a workshop setting 4 Understand the potential of the production process.
Unit 3	Performing Arts Business	Unit 3	Performing Arts Business	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 4	Historical Context of Performance	Unit 4	The Historical Context of Performance	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 6	Production Arts Planning	Unit 6	Performing Arts Production Planning	Learning outcomes are now: 1 Know professional production roles and responsibilities 2 Be able to complete planning tasks for a production 3 Be able to fulfil a management role for a production 4 Be able to produce relevant production paperwork, documents and materials.
Unit 8	Production for Theatre Performance	Unit 8	Production for Theatre Performance	Learning outcomes are now: 1 Be able to implement plans for a performance to an audience 2 Know the requirements of an identified production role 3 Be able to undertake a production role 4 Know how to implement safe working practices when carrying out processes and using tools and equipment.
Unit 55	Arts in the Community	Unit 55	Arts in the Community	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 56	Theatre Front of House Operations	Unit 56	Theatre Front of House Operations	Learning outcome 2 is now: 2 Be able to devise customer care guidelines.
Unit 57	Arts Administration	Unit 57	Arts Administration	Learning outcome 4 is now: 4 Be able to implement relevant legal requirements for a performance activity.
Unit 58	Performing Arts Events Management	Unit 58	Performing Arts Events Management	Learning outcome 3 has been removed.
Unit 59	Assistant Stage Management (ASM)	Unit 59	Assistant Stage Management	Learning outcomes 2 and 3 are now combined: 2 Be able to work as an ASM within a production team.
Unit 60	Deputy Stage Management (DSM)	Unit 60	Deputy Stage Management	Learning outcomes are now: 1 Know the skills necessary to function as a DSM 2 Be able to apply the skills of a DSM during the rehearsal period 3 Be able to apply the skills of a DSM during a performance 4 Be able to observe safe working practices as a DSM.
Unit 61	Stage Management (SM)	Unit 61	Stage Management	Learning outcomes are unchanged but have been reordered.
Unit 62	Stage Technical Maintenance	Unit 62	Stage Technical Maintenance	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 63	Temporary Stage Electrical Installations	Unit 63	Temporary Stage Electrical Installations	Learning outcome 4 is now: 4 Be able to construct a safe working item of circuit distribution system with protection device.
Unit 64	Stage Technology Installation	Unit 64	Stage Technology Installation	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 65	Technical Stage Operations	Unit 65	Technical Stage Operations	Learning outcome 4 has been incorporated into the others. Learning outcome 1 is now: 1 Know the technical skills used in the production process.
Unit 66	Stage Lighting Operations	Unit 66	Stage Lighting Operations	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 67	Stage Lighting Design	Unit 67	Stage Lighting Design	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 68	Automated Stage Lighting	Unit 68	Automated Stage Lighting	Learning outcomes 1 and 2 are now: 1 Be able to rig automated equipment safely 2 Be able to carry out power and control circuit installation and connection.

New units		Old units		Mapping/comments
Number	Name	Number	Name	
Unit 69	Stage Sound Operations	Unit 69	Stage Sound Operations	Learning outcome 1 is now: 1 <i>Be able to evaluate the acoustic properties of a performance venue.</i>
Unit 70	Stage Sound Design	Unit 70	Stage Sound Design	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 71	Live Sound for the Stage	Unit 71	Live Sound for the Stage	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 72	Scenic Construction for the Stage	Unit 72	Scenic Construction for the Stage	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 73	Scenic Painting	Unit 73	Scenic Painting	Learning outcomes 3 and 4 are now: 3 <i>Be able to demonstrate the use of scenic painting techniques on a large scenic element</i> 4 <i>Be able to demonstrate the use of detailed scenic painting techniques on set furniture.</i>
Unit 74	Working Freelance in the Performing and Production Arts	Unit 74	Working Freelance in the Performing and Production Arts	Learning outcomes are now: 1 <i>Understand the resources needed for freelance employment</i> 2 <i>Know how to develop a freelance profile</i> 3 <i>Know about the legal aspects of freelance work.</i>
Unit 75	Legal Aspects in Performing and Production Arts	Unit 75	Legal Aspects in Performing and Production Arts	Learning outcomes are now: 1 <i>Know about legal aspects in a professional role</i> 2 <i>Know about legal aspects, requirements and skills</i> 3 <i>Understand appropriate standards of professional working practice.</i>
Unit 76	Design Drawing Development	Unit 76	Design Drawing Development	Learning outcomes are now: 1 <i>Be able to produce work showing drawing skill from primary sources</i> 2 <i>Be able to develop observational studies from research material</i> 3 <i>Be able to use drawing to communicate specific information</i> 4 <i>Be able to produce experimental work using drawing to illustrate and expand information.</i>
Unit 77	Design Materials and Process	Unit 77	Design Materials and Process	Learning outcomes are now: 1 <i>Know how to research materials and techniques used to construct artefacts</i> 2 <i>Be able to produce artefact designs</i> 3 <i>Be able to realise an artefact</i> 4 <i>Understand the suitability of the finished artefact.</i>
Unit 78	Design Method	Unit 78	Design Method	Learning outcomes are now: 1 <i>Know the characteristics of design materials, techniques and processes</i> 2 <i>Be able to generate design ideas for a production</i> 3 <i>Be able to realise design ideas</i> 4 <i>Be able to reflect on the design process.</i>
Unit 79	Stage Design for Performance	Unit 79	Stage Design for Performance	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 80	Stage Model Making	Unit 80	Stage Model Making	Learning outcome 4 is now: 4 <i>Be able to use decorative finishes on the scale model box.</i>
Unit 81	Stage Costume Making	Unit 81	Stage Costume Making	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 82	Stage Wardrobe Management	Unit 82	Stage Wardrobe Management	Learning outcomes are now: 1 <i>Be able to manage equipment and materials used for costume production</i> 2 <i>Be able to manage the costume production process</i> 3 <i>Be able to manage costume care and dressing room management skills.</i>
Unit 83	Developing Costume Design Skills	Unit 84	Developing Costume Design	Learning outcome 1 is now: 1 <i>Be able to develop costume design ideas.</i>
Unit 84	Designing Costume for Performance	Unit 85	Designing Costume for Performance	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 85	Period Costume for the Stage	Unit 85	Period Costume for Stage	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 86	Mask Making in the Performing Arts	Unit 86	Mask Making	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 87	Puppet Design	Unit 87	Puppet Design	Learning outcomes are now: 1 <i>Know performance opportunities for puppets</i> 2 <i>Know about different types of puppet</i> 3 <i>Be able to develop puppet design ideas</i> 4 <i>Be able to communicate puppet design ideas.</i>

New units		Old units		Mapping/comments
Number	Name	Number	Name	
Unit 88	Puppet Construction and Operation	Unit 88	Puppet Construction and Operation	Learning outcomes are now: 1 Know the characteristics of different puppet types 2 Be able to use puppet construction materials and puppet construction techniques 3 Be able to operate puppets in performance.
Unit 89	Props Making	Unit 89	Prop Making	Learning outcomes are now: 1 Be able to use research to inform the design and creation of a prop 2 Be able to use prop construction methods and materials 3 Be able to interpret design plans when constructing a prop 4 Be able to create a prop for performance.
Unit 90	Period Props	Unit 90	Period Props	Learning outcome 1 is now: 1 Know the style and characteristics of a period.
Unit 91	Special Effects and Animated Props for the Stage	Unit 91	Special Effects and Animated Props for the Stage	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 92	Make-up for Performers	Unit 92	Make-up for Performers	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 93	Make-up Application Skills and Creative Uses	Unit 93	Basic Make-up Design and Application	Learning outcome 1 is now: 1 Be able to recognise the factors that affect the application of make-up on a performer.
Unit 94	Full Body Make-up for Performers	Unit 94	Full Body Make-up for Performers	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 95	Special Effects Make-up	Unit 95	Special Effects Make-up	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 96	Make-up Using Prosthetics	Unit 96	Make-up Using Prosthetics	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 97	Period Make-up for Performing Arts	Unit 97	Period Make-up for Stage	Learning outcomes are now: 1 Know how to research period make-up 2 Be able to communicate make-up design ideas 3 Be able to use the techniques and skills required to create period make-up 4 Be able to interpret make-up designs and apply to performers.
Unit 98	Fantasy Hair Design for Performers	Unit 98	Fantasy Hair Design for Performers	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 99	Period Hair Design and Wig Making for Performers	Unit 99	Period Hair Design and Wig Making	Learning outcome 4 is now: 4 Be able to manage the wig requirements for a performer or production.
Unit 100	Hair Styling and Dressing for Performers	Unit 100	Hair Styling and Dressing for Performers	The same unit with added assessment and delivery guidance, outline learning plan, and suggested programme of assignments.
Unit 106	Marketing for the Performing Arts	n/a	new unit	New unit.
Unit 107	Visual Imagery For Production	n/a	new unit	New unit.
Unit 108	Production Management for Live Performance	n/a	new unit	New unit.

BTEC success stories

The Hundred of Hoo Comprehensive School

The Hundred of Hoo is a Media Arts Specialist School providing education for nearly 1800 learners aged 11–19 years.

Why did you choose to run this BTEC course?

We are currently running BTEC Nationals in Performing Arts – Acting/Performance and the BTEC Firsts in Performing Arts – Acting. We began three years ago by offering the First Certificate [now Diploma] in Acting.

What have you enjoyed most about the course as a tutor?

I have been teaching BTEC in schools since 1994 and for me the most satisfying aspects of delivering the courses are the high standards of performance work produced by the learners and the blossoming of their confidence. The transparency of the assessment process and the possibility of developing work to improve grades is a significant factor in the development of learner confidence and gives me, as a tutor, considerable vested authority – which is not the case where learners (and tutors) face ‘final exams’.

How has your teaching changed since you started to deliver it?

I have delivered BTEC courses since very early in my teaching career, so my teaching has always been very practically focused. Delivering BTEC courses has allowed me to (legitimately) place more responsibility for the outcomes on the learners. Other colleagues who I have supported in developing and delivering BTEC courses have found it a challenge to make the change from ‘doing’ to ‘facilitating’ – but once they do make the change, they are wholeheartedly in favour of it.

What changes have you observed in the learners as they have progressed through the course?

At Level 3, learners develop hugely in skills and confidence because we can tailor the units/texts to the cohort and their needs/skills/experience, rather than being tied to set texts.

Can you give any examples of how your learners have progressed since embarking on a BTEC course?

One of our distinction-profile Level 3 learners was struggling with a more traditional approach. She is now confidently delivering sessions to learners in Key Stages 3 and 4 as part of her Directing Unit assessments. Many of the Key Stage 4 Level 2 learners are working at a level well above that predicted by standard Key Stages 2 and 3 data.



Coleg Morgannwg

Coleg Morgannwg is one of the largest providers of Further Education and training in Wales, based on four main campuses and offering learning provision at more than 80 local outreach centres.

Why did you choose to run this BTEC course?

At Coleg Morgannwg we are currently running BTEC Nationals in Performance Arts. I was brought into the college in September 2007 with the remit of continuing to develop a Level 3 course which would accommodate learners who wished to pursue higher education or employment in the Performing Arts sector. My years of experience in the delivery of a range of BTEC qualifications and my experience as a BTEC assessment associate were key factors in my appointment.

What have you enjoyed most about the course as a tutor?

The holistic approach to delivery – with the course teams liaising to ensure that learners have a coherent learning experience without the fragmentation of multiple qualifications – has been a key advantage of these courses. Students who are in their second year on the National Diploma [now Extended Diploma] are getting placed quickly and easily on good-quality degree courses, which is reinforcement that the learners are well prepared for the next step.

All tutors enjoy the transparency of the assessment process and the opportunities to ‘capture’ criteria across subject areas.

How has your teaching changed since you started to deliver it?

I have always delivered BTEC First, National and Higher National courses, so it’s difficult for me to comment. But tutors in my team who are new to the BTEC courses enjoy the holistic approach. This approach embraces the ethos of performing arts education and offers opportunities to emphasise the exploration and experimentation aspects of the creative process.

What changes have you observed in the learners as they have progressed through the course?

Growing confidence as they developed their skills and knowledge base in the first year of their BTEC National. Then, as they progressed into the second year, I’ve noticed the development of independence and the emergence of synthesis both across skill areas and within the creative process.



Getting started: planning course delivery

Good planning is the first step to successful BTEC delivery and assessment. It is the best way of making sure everything is in place and that your unit coverage is robust and achievable. This guide should help you get started.

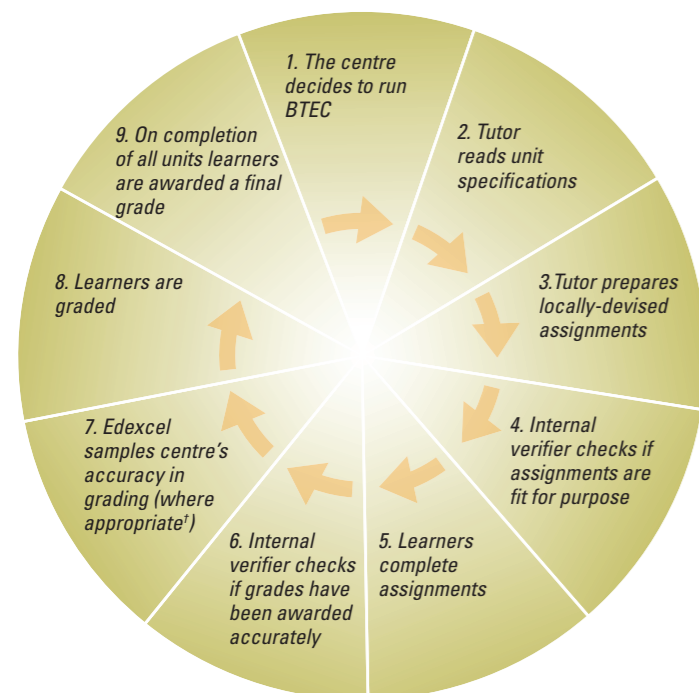
First things first

- Understand the structure of a BTEC unit (see page 30).
- Read and understand the specification.
- Decide whether you will teach unit by unit or if it is best to integrate unit delivery (for further guidance on this see page 26).
- Plan your programme of assignments (see page 38).

Key areas to consider

- Resource planning, such as when you might need to call on the expertise of specialist staff.
- Timetabling, events, guest speakers and visits.
- Interim and major assessment points.
- Planning for internal verification.

The BTEC assessment and delivery process



Overview of roles and responsibilities

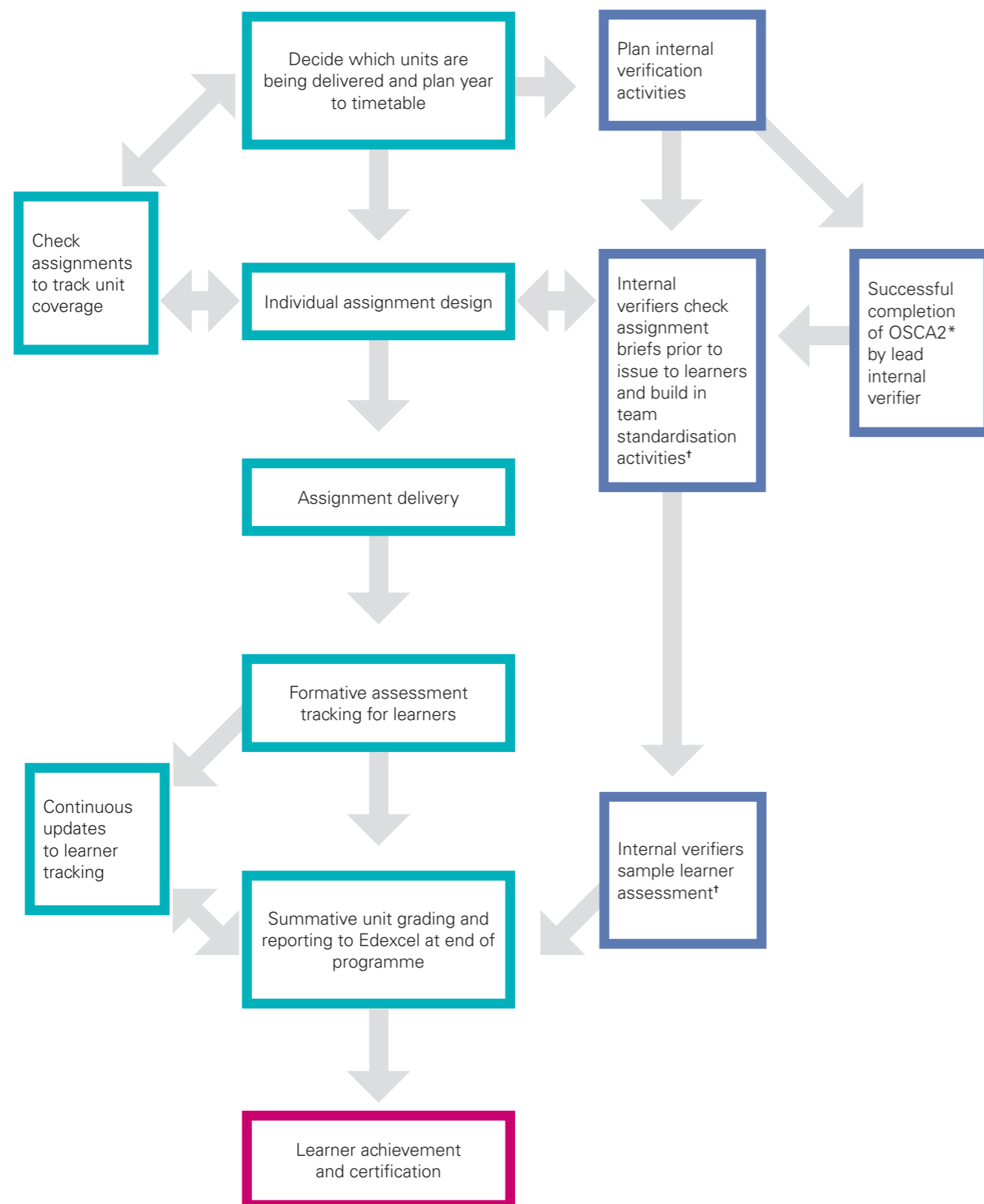
	Tutors/assessors	Learners	Internal verifiers*	Programme managers/ heads of department
Planning	Read the specification Work with colleagues in their department, planning the course as a team Design assignments which are suited to local and learner needs and matched to unit grading criteria Action the internal verifier's advice on planning	Manage and organise their own time to prepare evidence for assignments	Support programme planning Arrange standardisation meetings across teams and multi-sites Ensure an effective system for recording learner achievement is in place Advise programme team on any training needs	Manage the team to devise assessment programme in collaboration with tutors (assessors) and internal verifier(s) Prepare resources plan to match assignment programme Manage timetable and room allocation Organise a tracking mechanism for learner achievement
Implementing	Deliver unit content and assignments Guide learners towards approaches in gathering assessment evidence Complete observation and witness statements to support demonstration of practical skills Observe, scrutinise and record evidence of individual work within group activities Review progress of learners to give opportunities for achieving grading criteria Award unit grades when the unit has been completed and internally verified	Participate fully in learning Produce work for assessment	Provide advice and support to assessors on regular basis Advise on opportunities for evidence generation and collection Advise on the appropriateness of assessment evidence with regard to level, sufficiency, authenticity, validity and consistency Advise on the interpretation of national standards and undertakes standardisation exercise Keep records of the verification process Liaise with Edexcel Assessment Associate where appropriate	Take part in the programme Monitor delivery Organise regular team meetings Coordinate tutor/assessor activity Liaise with the internal verifier(s) and lead internal verifier(s) Deal with learner issues Oversee maintenance of learner record
Internal Verifying	Action internal verifier's advice on assignment design Check authenticity and sufficiency of assessment evidence produced against grading criteria/unit content Record assessment decisions and put these forward for internal verification Action internal verifier's advice on grading decisions	Check the validity and sufficiency of the evidence with the assessor Review opportunities for achieving grading criteria Participate in self- and peer-assessment activities where appropriate	Check if assignments are fit for purpose Use their subject specialism to sample assignments to check the quality of assessment and to ensure that it is consistent, fair and reliable Ensure own assessment decisions are sampled when teaching on the programme	Collaborate with internal verifier(s) and lead internal verifier(s) to maintain the programme Check the validity of overall verification programme Coordinate awarding body requirements Update internal verifier team on current practice Respond to any awarding body action
Feedback	Give constructive feedback to learners and record learners' formative achievements Provide guidance for learners to enhance achievement Plan next steps with learners Record learners' summative achievements	Receive assessment recommendations and feedback from the assessor Plan next steps with the assessor	Give decisions and feedback on the sampling Ensure appropriate corrective action is taken where necessary Provide feedback on aspects of the assessment system to the programme team, senior management and Edexcel Take part in the formal stages of any appeal	Coordinate and contribute to final internal awarding meetings Oversee recording and transmission of accurate results Review the course for the year with an end of year report including resource and teaching evaluation Plan for the next academic year

*Lead internal verifiers who have passed the new OSCA2 test can seek certification of learner work for the programme(s) they manage without annual external sampling. (Some centres may be randomly sampled.)



*Some of these functions may be undertaken by the lead internal verifier (see page 44)

Overview of year



*OSCA2 is the online standardisation test that would give a lead internal verifier, and consequently the programme(s) they manage, accredited status. With this status a lead internal verifier can seek certification of learners' work during the period of that accreditation without annual external sampling. (Some centres may be randomly sampled.)

†Where the centre has a lead internal verifier who has passed the OSCA2 test, this process is coordinated by them.

Learner induction

It is crucial that you familiarise your learners with how BTEC delivery and assessment work. Consider developing learners' understanding of:

- the specification (structure, content, grading grids, level of programme and equivalency)
- the purpose of the assignment briefs
- the relationship between the tasks given in an assignment and the grading criteria
- the way that the BTEC grading grids work in relation to their prior experience of other assessment models
- internal assessment procedures and centre policies
- the concept of deadlines/hand-in dates
- the concept of vocational and work-related learning
- learner responsibility.

Setting expectations

It is common practice to provide induction books for learners to sign at the beginning of the programme. These could set out your centre's expected rules and recommendations, for example adherence to health and safety legislation, and your centre's plagiarism policy. These could also contain rules and procedures about the facilities learners will use.

You might decide to show your new learners some work from previous years. This will give them a realistic idea of what is required and how assessment is carried out for a unit. This will take away some of the fear of assessment.

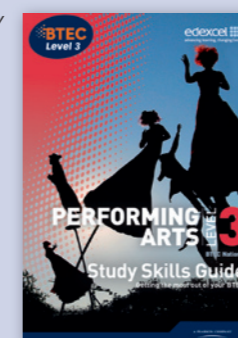
Progression

It is your duty to provide learners with clear guidance on progression and models of continued study that are relevant to their abilities. For more information on how learners might progress from a BTEC Level 3 National, please see www.btec.co.uk

Edexcel's Study Skills Guides

Edexcel publishes free *Study Skills Guides* for BTEC Level 3 National learners. These provide guidance on:

- self-assessment of strengths so learners can identify the best way for them to learn
- time management
- getting the most from work experience and special events
- working with others
- finding and using resources
- organising, interpreting and presenting information
- making presentations
- tackling assignments (including a worked assignment from a learner perspective).



External links

All work-related programmes benefit from external links with the vocational sector. These links could be developed in many ways:

- provision of 'live' case study material that is company or organisation based
- learner visits to vocational settings
- professional input from practitioners, especially where vocational expertise is clearly identified in the delivery section of the units
- work placements that are specifically related to the qualification
- tutor placements to enhance vocational expertise.

Always check the vocational relevance of assignments. This can take two forms:

- Enabling the learner to acquire the vocational language and skills. For example, in Performing Arts Events Management a guest speaker, such as the local council's Events Officer, may come into the centre to discuss a project or to encourage learners to get involved in an event.
- Setting the assignment within a strong vocational context. For example, Unit 11: Theatre for Children could involve learners arranging and touring a performance to schools, and the Production Arts Programme could also integrate assignments relating to the tour.

Work experience

In the vocational areas of Performing and Productions Arts there is some scope for work experience. For example, if you contact the stage manager of your local theatre venue, Production learners could be placed on a work experience rota throughout the programme. This would enable your learners to gain technical work experience, ensuring that each one has a placement during the course. Large local costume hire companies are also pleased to receive work experience learners. Event companies can provide opportunities too, particularly when they are organising large concerts, festivals, etc. By contacting the artistic director or administrators of a theatre production company, Performing Arts learners could gain experience by working alongside professional actors, directors, etc on a live project.

To reinforce the vocational experience, tutors could organise visits on or off site to meet and talk with experienced actors, directors, community arts workers and part-time practitioners. In addition, they might visit exhibitions, studios and workshops. However, real work experience for both performance and production occurs naturally when performances are presented to an audience. At the beginning of their course, learners could set up a mock theatre company and run the company to make a profit. In doing so they would need to allocate roles and responsibilities and look at opportunities for funding. This would involve making links with the Performing Arts Business module and/or running the Edexcel Level 3 WorkSkills programme and/or a Business Enterprise programme.

Keeping up to date

Relevant understanding of contemporary practice is crucial. However, traditional methods such as rehearsals still have a firm place in underpinning knowledge and understanding of the Performing Arts and Production Arts.

Career opportunities

Learners often have misguided understanding of the sectors within performing arts practice. For instance, they may believe that there are only ever jobs on the West End stage.

Good teaching practice and resources**Staffing**

All staff must be appropriately qualified to teach this course. Many tutors delivering the BTEC Level 3 Nationals in Performing Arts/Production Arts are qualified in the subject area and have relevant vocational experience. Tutors should have subject-specific knowledge for the unit(s) that they deliver.

Familiarity with current professional practice

It is important to have knowledge of current professional practice in order to set standards within each specialist area. It is a feature of the design of BTEC qualifications that they have the flexibility to respond to National Occupational Standards as current practice changes. BTECs also offer the opportunity for innovative approaches to teaching and learning.

Additional specialist practitioners

You may employ specialist practitioners, taking care that legal requirements are met. Where external tutors are delivering units, the internal verifier should carry out close monitoring to help ensure the quality of the assignment process.

Awareness of learners requiring reasonable adjustment

Be aware of individual requirements and ensure that learners can achieve the unit grading criteria in all of the units that the planned programme contains. You are free to make adjustments to programme delivery to ensure that learners can be guaranteed gaining the qualification if they comply with all unit grading demands (see more information about reasonable adjustment in the panel opposite).

Learning resources

It is essential to ensure that there is a range of current resource material to support the programme, such as textbooks, videos, magazines, journals, other publications and access to websites.

Sufficient resources to meet the number of learners

Your centre signs a commitment to ensure adequate provision as part of the approval process. This must be adhered to in all cases so that learners are guaranteed the very best provision a centre can provide. Ongoing Edexcel quality assurance processes will check that the centre has sufficient resources to support the delivery of the programme and that the centre has made provision to meet any specialist resource requirements at the approval stage.

Where resources are shared, carefully assess, plan and determine the access demands of all programmes within your subject area.

Access to specialist facilities

Specialist facilities might include rehearsal rooms, dance studios, changing rooms, performance/workshop spaces, library, video and make-up studios and a range of appropriate technical equipment, etc.

You must make your optional unit choices very carefully. Check the unit content to ensure that your resources are adequate in terms of physical equipment and appropriate technology. You should also make sure that you have access to well-trained staff to deliver the specialism at an appropriate and competent level. For example, specialist dance units cannot be taught if there is inadequate provision to cover the unit content expectations – such as a suitable size space with a sprung floor. Specialist production units cannot be taught without adequate workshop space and access to a range of technical/sound/lighting equipment, etc.

Tutorials, individual learning plans and individual study time

You will need to track each learner's progress and spend at least a session per term on a one-to-one basis so you can see if any difficulties are arising with assignments and progress, and adjust deadlines as appropriate.

What is a reasonable adjustment?

Reasonable adjustments are arrangements which give a learner access to a qualification. Reasonable adjustments must be agreed at the pre-assessment planning stage and comprise any action that helps to reduce the effect of a disability or difficulty, which places the learner at a substantial disadvantage in the assessment situation. For example, these actions might involve changing or adapting the assessment method, adapting assessment materials or using assistive technology. Reasonable adjustments must not affect the reliability or validity of assessment outcomes and they must not give the learner an assessment advantage over other learners undertaking the same or similar assessments.

How do I apply for a reasonable adjustment for internally assessed BTEC qualifications?

For BTEC qualifications that are internally assessed, centres do not need to apply to Edexcel to implement a reasonable adjustment. However, centres must only make reasonable adjustments in line with Edexcel policy and keep a record on Form RA1, which can be found on the Edexcel website.

Health, safety and environmental issues

- Take personal responsibility for health and safety
- Carry out continuous risk assessment
- Report concerns

Awareness of legislation within vocational practice

Make learners aware of any relevant legislation for vocational practice. Learners can endanger themselves or others if they do not know and understand what is required. Be sure that you are aware of any new or pending legislation that could impact on practice.

Essential induction into studio practice

- Expectations within the department – for example, regarding storage and transport of work
- Use of materials, tools and equipment
- Behaviour and conduct when using the studio (learners should wear appropriate clothing; they should not bring food or drink into the studio, neither should they wear jewellery)
- Reporting loss or damage
- Crucial if new specialist areas are being introduced

Design of space appropriate to activities

- Sprung floor to deliver dance units
- Full-length mirrors aid the teaching of dance, mime, etc
- Ventilation
- Toilets
- Changing rooms

Planning unit delivery

BTEC qualifications are designed to be flexible in their delivery and assessment, giving you the opportunity to construct and deliver programmes to suit your resources and learners. There are two main methods of approaching BTEC delivery: single unit delivery or integrated delivery.

Single unit delivery

BTEC qualifications comprise individual units that represent clusters of learning outcomes. For many sectors, a unit-by-unit approach to delivery is a valid and appropriate method for meeting learning outcomes and delivering the unit content within the specification. Vocational applications of knowledge gained through unit-by-unit assignments allow learners to reflect on their practice, resulting in focused and in-depth evaluations.

Integration of units

For some sectors, however, it is essential that learners know how the content covered by several units interrelates, as it would in the world of work. In these sectors unit delivery is best integrated, with assignment evidence mapped across two or more units. Integrated delivery is one of the distinct strengths of BTEC qualifications and can lead to a deeper practical and vocational understanding of the content.

Delivering of units for BTEC Level 3 Nationals in Performing Arts/Production Arts

Integrated unit delivery is the most effective way of delivering BTEC Level 3 Nationals in Performing Arts/Production Arts programmes. Some assignments will demand some research prior to the generation of practical ideas. For example, in preparing a performance of *The Frogs* by Aristophanes, learners' research would focus on Greek theatre and its history. It would also look at practitioners (for example, Stanislavski). The practical unit such as Unit 19: Principles of Acting could be integrated with Unit 4: Historical Context of Performance.

In addition, the Production Arts programme could integrate and work alongside the Performing Arts programme – thus enabling all learners to work in a vocational context. In the above project, for example, links could be made with units such as Unit 94: Full Body Make-Up for Performers and Unit 2: Production Arts Workshop.

For information on how to design assignments that cover one or more units please see page 40. Information on tracking delivery – suitable for both a single unit and an integrated approach – can be found on page 28.

Engage your learners

Live projects with professional practitioners can be of enormous benefit in bringing the real world of work into a performance. Where possible, contact with a local theatre or performance venue can help learners understand the processes and thinking that go towards production.

Referencing

Bibliographies and/or referencing methodologies can be simple or complex depending on the capability of individuals. Remember that learners are being prepared for progression.

Making presentations

At an early stage in the programme, encourage learners to make presentations to other members of the class and make sure that they work in groups as frequently as possible. These are very important skills, which the BTEC programmes have been successful in developing, and which will certainly be of benefit in the world of work and in higher-level vocational programmes.

Selecting the right units

- Look to the specification for information on which units are mandatory and which are optional, and the specific rules of unit combination for each qualification (Certificate, Subsidiary Diploma, Diploma, Extended Diploma).
- Consider which units your centre is best equipped to deliver (consider staffing, expertise, resources).
- Give learners a choice of units so they might follow a course that is appropriate to their needs, abilities and interests.

A suggested course structure

The tables here provide suggestions as to how you might choose to structure **BTEC Level 3 Nationals in Performing Arts**. Please refer to the specification to check other optional units available, unit credits and rules of combination.

It is possible for learners to complete a broad range of units for a 'Performing Arts' qualification (as per the course structures below). Alternatively it is possible for learners to follow one of four pathways:

- Acting
- Dance
- Physical Theatre
- Musical Theatre

Look to the specification for more information on rules of unit combination for these more specialist pathways.

The mandatory units should be delivered through the learner's choice of optional unit. This enables learners to demonstrate that they can put theoretical knowledge into practice.

BTEC Level 3 Certificate in Performing Arts: one mandatory unit and two optional units for a total of 30 credits

Year 1		
Term 1	Term 2	Term 3
Unit 19: Principles of Acting (10 credits, optional)	Unit 32: Developing Physical Theatre (10 credits, optional)	Unit 7: Performing to an Audience (10 credits, mandatory)

BTEC Level 3 Subsidiary Diploma in Performing Arts: one mandatory unit and optional units for a total of 60 credits

Year 1		
Term 1	Term 2	Term 3
Unit 32: Developing Physical Theatre (10 credits, optional)	Unit 9: Devising Plays (10 credits, optional)	Unit 15: Variety Performance (10 credits, optional)
Year 2		
Term 1	Term 2	Term 3
Unit 5: Rehearsing for Performance (10 credits, optional)	Unit 14: Musical Theatre Performance (10 credits, optional)	Unit 7: Performing to an Audience (10 credits, mandatory)

BTEC Level 3 Diploma in Performing Arts: three mandatory units plus optional units for a total of 120 credits

Year 1		
Term 1	Term 2	Term 3
Unit 21: Drama Improvisation (10 credits, optional)	Unit 28: Storytelling as Performance (10 credits, optional)	Unit 38: Dance Performance (10 credits, optional)
Unit 49: Developing Movement Skills (10 credits, optional)	Unit 30: Singing Skills for Actors and Dancers (10 credits, optional)	Unit 1: Performance Workshop (10 credits mandatory)
Year 2		
Term 1	Term 2	Term 3
Unit 3: The Performing Arts Business (10 credits, mandatory)	Unit 10: Theatre in Education (10 credits, optional)	Unit 7: Performing to an Audience (10 credits, mandatory)
Unit 41: Dance Improvisation (10 credits, optional)	Unit 16: Performing With Masks (10 credits, optional)	Unit 11: Theatre for Children (10 credits, optional)

BTEC Level 3 Extended Diploma: five mandatory units plus optional units for a total of 180 credits

Year 1		
Term 1	Term 2	Term 3
Unit 4: The Historical Context of Performance (10 credits, mandatory)	Unit 1: Performance Workshop (10 credits, mandatory)	Unit 3: The Performing Arts Business (10 credits, mandatory)
Unit 49: Developing Movement Skills (10 credits, optional)	Unit 9: Devising Plays (10 credits, optional)	Unit 19: Principles of Acting (10 credits, optional)
Unit 17: Developing Voice for the Actor (10 credits, optional)	Unit 50: Movement in Performance (10 credits, optional)	Unit 18: Auditions for Actors (10 credits, optional)

BTEC units: a quick overview

Every BTEC unit is structured in exactly the same way, and this structure has been developed to facilitate your delivery of the course. The notes here give a quick overview. For full details of this structure please see the specification.

Title page

The first page of the specification gives the unit title, QCF level, the credit value and the guided learning hours (GLH)*. It also sets out the unit aim and purpose, the unit introduction and the learning outcomes.

*Guided learning hours (GLH): all the times when a member of staff (for example tutor, trainer or facilitator) is present to give guidance

Programme of suggested assignments

For guidance only, this table lists ideas for assignments that would cover the grading criteria. It is recommended that you write your own assignments or adapt Edexcel's to meet local needs and resources. Remember: all assignments must be internally verified by your centre before issue to learners to ensure they are fit for purpose.

Unit content

Lists the breadth of knowledge, skills and understanding needed to achieve each of the learning outcomes. This outlines what you should cover in your delivery and what your learners need to know.

Assessment and grading criteria grid

The evidence that each learner must produce to achieve pass, merit or distinction. This is the most important section of each unit – units must be taught and assessed by these criteria (not the learning outcomes).

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

Shows opportunities for integrated delivery of units.

Indicative reading, resources packs and websites

Suggested learner resource material.

Essential resources

Specialist resources needed to allow learners to generate evidence for the unit.

Essential guidance for tutors

Unit-specific guidance on delivery and assessment.

Outline learning plan

This suggests one way you could deliver the unit. Design your own learning plan to mirror your preferred delivery and assessment methods for unit coverage. (This will be crucial where a more integrated delivery profile is adopted.)

Functional skills signposting

Opportunities to generate evidence to meet the requirements of functional skills tests.

PLTS signposting

Opportunities to develop personal, learning and thinking skills within the unit.

Developing a scheme of work

All BTEC Level 3 National units are structured in a way that should facilitate your delivery of the course. Each unit includes an **outline learning plan**. This is provided as an **example only** to illustrate just one way you might deliver that unit. This plan includes suggested assignments that will cover the unit's grading criteria.

From the outline learning plan you might then develop a more detailed scheme of work. To show how this might be done, the outline learning plan opposite is taken from Unit 1: Performance Workshop for the BTEC Level 3 in Performing Arts. On pages 34–37 there is an example of a scheme of work for the same unit.

Design your own scheme of work to factor in the needs of your learners and local resources, and to reflect the assignments that you have designed for the unit. (Always ensure that assignments – whether designed by yourself, Edexcel or by others – are internally verified **in your centre** before use; see page 44.)

Delivery notes

The **introductory session** could be delivered using practical activities. For example, when explaining what constitutes appropriate evidence for an assignment, learners could work in groups to identify the various methods for themselves. (For more information on assignment evidence, see page 40.)

Learners should understand how **continuous assessment** works in terms of interim and formative assessment. All learners should submit interim work or show you where they are with their assignments so that you can feed back on how well they are meeting the tasks against the criteria that they are working towards. If a learner has already met the pass criteria, you should indicate how the learner can achieve merit and distinction grades. If the pass criteria are not yet met, indicate what the learner has to do to get to the appropriate standard.

Group work

Group work is vitally important on BTEC programmes and you should provide opportunities for group work frequently throughout the course. Remember, however, that if any group work contributes towards an assignment, individual learners must be able to provide evidence that they have individually met the criteria.

Looking out for plagiarism

Be careful with the use of the internet, as unfortunately the copying and pasting of text into assignments is happening with alarming regularity. Even at this level, a plagiarism policy may be required to encourage learners to reference the work of others as far as possible. See **www.jcq.org.uk** for advice on detecting plagiarism. On the first assignment make sure that any cut and paste evidence is rejected and learners are made to do the work in their own words. This will pay dividends in the long run.

How do I cover the unit content?

- Work closely with the specification document to ensure that you fully understand the coverage for each learning outcome within each unit.
- Check your content coverage against the grading criteria.
- Make sure that you understand the distinction between content that must be covered and content that is optional, such as topics listed after 'eg' in the specification – here tutors may use these examples or replace them with relevant alternatives of their own choice.
- Rather than following the assignment ideas in the specification, it may be possible for you to consider smaller assignments over shorter periods of time which will keep your learners engaged. Remember that your assignments must always be designed for your learners.
- Use a matrix tracker to plan your assignments and cross check to see if all content is covered. See page 29 for examples of tracking sheets.

Outline learning plan for Unit 1: Performance Workshop

Topic and suggested assignments, activities and assessment
Introduction to the unit and structure of the programme of learning.
Research and discussion activities: <ul style="list-style-type: none"> • what makes a good performance? • investigation of a range of theatre companies. • forming a performance company – developing an artistic policy.
Starting points: <ul style="list-style-type: none"> • practical activities to explore the dramatic potential of a range of starting points: theme, text, visual, aural, media.
Exploring structure and form <ul style="list-style-type: none"> • practical activities to develop two contrasting ideas from the previous sessions.
Rehearsal, performance and evaluating skills (covered throughout the programme) <ul style="list-style-type: none"> • practical activities to develop appropriate acting, dance, music skills. • using the rehearsal process to develop and refine work. • how to review and evaluate work.
Assignment 1: War Poetry – P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4 <ul style="list-style-type: none"> • Research and exploration of stimulus • Developing and shaping the work • Rehearsals • Workshop performance • Evaluation of the work's potential.
Feedback from assignment.
Assignment 2: Look and Listen – P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4 <ul style="list-style-type: none"> • Research and exploration of stimulus • Developing and shaping the work • Rehearsals • Workshop performance • Evaluation of the work's potential.
Feedback from assignment.

Sample scheme of work for Unit 1: Performance Workshop

Session	Teaching topic	approx time allocated*	Linked assessment	Resource checklist	Core content and delivery methods
1	Introduction to BTEC National programme and the unit	Introduction 1 hour plus 3 hours	P1, M1 D1	Rehearsal space DVD examples Interactive whiteboard Pens Flipchart paper Handouts	Tutor-led: <ul style="list-style-type: none"> • Explain the structure of the delivery and assessment, including explanation of creative log with examples • Show examples of work on DVD/internet, discussing a range of theatre companies, their aims and objectives, similarities and differences • Learners watch examples of performance work leading to discussion on what they feel makes a good performance • Learner conduct a mind map exercise in groups. Discuss in groups and set rules for this process Homework: log sheets
2–4	Starting points: practical activities to explore the dramatic potential of a range of starting points	Introduction 1 hour plus 9 hours	P1, M1, D1 P2, M2, D2	Range of source material	Tutor-led: <ul style="list-style-type: none"> • Learners develop skills in devising and improvisation through introducing a range of source material • Workshop to include warm-up exercises, improvisation rules, blocking and release exercises, giving and receiving offers Independent study: log entries
5–7	Exploring structure and form	9 hours 1 hour independent study	P1, M1, D1 P2, M2, D2	Rehearsal space Range of source material	These three sessions focus on developing different stimuli and structuring work. Session 1 – newspaper story <ul style="list-style-type: none"> • Collate information from story • Develop character • Divide story into scenes and locations • Consider strategies for developing the scenes; narration, marking the moment, etc Independent study: log sheets Session 2 – Use of secondary stimuli to develop ideas <ul style="list-style-type: none"> • Taking ideas and images to explore alternative locations and themes • Developing the themes outside the immediate story using research into related issues • Following/creating the story of a less significant character Independent study: log sheets Session 3 – communicating with an audience <ul style="list-style-type: none"> • What are you trying to say? • How are you trying to say it? • How effective do you think you are being? • How could you improve what you are doing? (clearer images, better-defined characters, wider range of stimuli and source material) Homework: log sheets
8–10	Rehearsal, performance and evaluating skills	9 hours 1 hour independent study	P3, M3, D3 P4, M4, D4	Rehearsal space DVD recording of rehearsal for playback and discussions	The three sessions continue, using a range of stimuli but with more focus on developing performance skills: use of body, voice and instruments, communication with an audience and communication with other performers. <ul style="list-style-type: none"> • Sharing of small group rehearsed improvisations from a range of stimuli • Learners review and discuss strengths and weaknesses and action plan
11–12	Assignment 1: introduction, research and exploration of stimulus	6 hours 1 hour independent study	P1, M1 D1 P2, M2, D2	As above	<ul style="list-style-type: none"> • Tutor introduction • Learners to suggest and produce a range of stimuli using war poetry as a starting point • Class discussion on attitudes to war, leading to examples of war now and then • Learners to look at a range of stimuli and interpret ideas for performance materials using skills acquired from previous sessions
13–15	Assignment 1: developing and shaping the work	9 hours 1 hour independent study	P1, M1, D1 P2, M2, D2	As above	<ul style="list-style-type: none"> • Group work to discuss research and ideas for stimulus material, for example mind map • Try out ideas through improvisation and shape and select work for further development • Tutor observation, feedback and input to drive process and give support as needed
16–19	Assignment 1: rehearsal and performance	9 hours 2 hours independent study	P2, M2, D2 P3, M3, D3	As above	<ul style="list-style-type: none"> • Learners to produce a rehearsal schedule and include rehearsal called outside of planned timetabled lessons • Intensive rehearsals culminating in performances of work
20	Assignment 1: evaluation and feedback	3 hours 1 hour independent study, write-up and hand in logs, etc	P4, M4, D4	As above	<ul style="list-style-type: none"> • Tutor debrief • Learners watch performance DVD • Self- and peer-evaluations • Clarification of detail and structure needed for written evaluations

*The timings in this scheme of work reflect the time the learner is engaged in learning for the unit, both with the tutor (guided learning hours, GLH) and in their own private study time.

Guided learning hours (GLH): all the times when a member of staff (for example tutor, trainer or facilitator) is present to give guidance ('contact time'). This includes lessons, lectures, tutorials and supervised study in, for example, learning resource centres and workshops. It also includes time spent with learners observing and assessing their work.

Session	Teaching topic	approx time allocated*	Linked assessment	Resource checklist		Core content and delivery methods
21–22	Assignment 2: introduction, research and exploration of stimulus	6 hours 1 hour independent study	P1, M1, D1	As above		<ul style="list-style-type: none"> • Tutor introduction • Group work to mind map and generate ideas for devising an original performance • Individuals to suggest and produce a range of stimuli as starting points
23–25	Assignment 2: developing and shaping the work	9 hours 2 hours independent study	P1, M1, D1 P2, M2, D2	As above		<ul style="list-style-type: none"> • Group work to discuss research and ideas for stimulus material, for example mind map • Try out ideas through improvisation and shape and select work for further development • Tutor observation, feedback and input to drive process and give support as needed
26–28	Assignment 2: rehearsal and performance	9 hours 2 hours independent study	P2, M2, D2 P3, M3, D3	As above		<ul style="list-style-type: none"> • Group work to produce a rehearsal schedule, including rehearsals called outside of planned timetabled lessons • Intensive rehearsals culminating in performances of work
29–30	Assignment 2: evaluation and feedback	3 hours 2 hour independent study, write-up and hand in logs, etc	P4, M4, D4	As above		<ul style="list-style-type: none"> • Debrief • Watch performance DVD • Self- and peer-evaluations • Clarification of detail and structure needed for written evaluations
Total (hours)		100				

*The timings in this scheme of work reflect the time the learner is engaged in learning for the unit, both with the tutor (guided learning hours, GLH) and in their own private study time.

Guided learning hours (GLH): all the times when a member of staff (for example tutor, trainer or facilitator) is present to give guidance ('contact time'). This includes lessons, lectures, tutorials and supervised study in, for example, learning resource centres and workshops. It also includes time spent with learners observing and assessing their work.

Assessment and grading

Learners work through BTEC units by participating in the learning programme and tackling the assignments you set for them. The ultimate aims in the setting of assignments are to cover the grading criteria for each unit and to set learning within a vocational context. (Full guidance on assignment design can be found on page 40.)

Tell me more about assignments

The number of assignments for each unit will vary. It is up to you how you decide to cover the grading criteria for each unit. Take into account the ability of your cohort of learners, the requirements of the unit itself, local resources and not least your imagination as tutor.

There are drawbacks in setting both too few and too many assignments. If you set too few assignments (by, say, adopting the one-off project approach), you can place too much reliance on large pieces of evidence that may only be available late in the programme. These large assignments can be hard to assess and difficult to put right if things go wrong.

Setting too many assignments can put a burden on both you and the learners. This can lead to fragmentation of the unit. The unit content, outcomes and grading criteria have generally been produced to provide a coherent package. As such, the assignments should, wherever possible, maintain the coherence and links between the outcomes and grading criteria of the unit.

Your delivery can be through differently paced assignments. This will help learners to understand that some assignments have to be completed in a short space of time and others may be completed over a half or whole term. You are free to change the pace of your delivery to surprise learners and this might involve breaking from an assignment that has 'gone stale' with a shorter and sharper assignment. For example, you might:

- use Valentine's Day as the stimulus for a short performance focusing on different concepts of love
- invite an actor, make-up artist, stage manager, events organiser, designer or director to share information with the group
- arrange a technical workshop, such as a day or a few days with a visiting practitioner.

It is good practice to provide learners with a list of assignment deadlines over the period of study. This will help learners to manage their workload. The table below shows part of an example assignment plan (the table could be extended to cover two years).

	September	October	November	December	January
Unit 1	Assignment 1	Assignment 2			Assignment 7
Unit 3			Assignment 4		
Unit 9		Assignment 3		Assignment 6	
Unit 4			Assignment 5		

Kick-starting an assignment

Successful assignments can be sparked off by a trip out of the classroom or studio. This need not be to a theatre venue but could be into the local town to collect information about its history and to source material and explore ideas for performance and outside performance space.

Engaging your learners

If your learners are disengaged and reluctant, initial assignments can relate to themselves – devising material using titles such as 'First day at college', 'A Day in the World of A. N. Other', and 'Me, Myself, I'. These assignments could involve learners working in small groups, working in pairs or individually using a variety of stimuli to build confidence.

Building a portfolio of evidence

Encourage your learners to compile a portfolio of evidence to meet the grading criteria for each unit. It is important that learners have the opportunity early on in the course to develop portfolio building skills. These skills will enable them to manage and organise their evidence. For example: Performing Arts and Productions Arts portfolios could be sectioned into units and contain the assignment brief(s) and all the evidence that the assignment requires.

What about grading?

Learners need to provide evidence to meet the grading criteria shown in the unit specification.

- To **pass** a unit, every pass criterion needs to be achieved.
- To gain a **merit**, all the pass and merit criteria need to be achieved.
- To gain a **distinction**, all the pass, merit and distinction criteria need to be achieved.

See the specification for further information on how unit grades are converted to points to calculate a learner's overall grade for the course. Learners who complete the unit but who do not meet all the pass criteria are graded 'unclassified'.

Each criterion generally begins with an operative verb, for example:

Pass = describe (what)
 Merit = explain (how)
 Distinction = justify/evaluate (why)

It is crucial that these same operative verbs are used in the wording of assignment tasks to yield correct evidence from the learner to meet each criterion.

Each assignment must cover part or all of the grading criteria in the unit's assessment and grading grid. This will be dependent on the nature and size of the individual assignment, and how it relates to the content of the unit (or units, if you are integrating unit delivery through assignments). See page 40 for more information.

The grading grid in Unit 1: Performance Workshop has a total of 12 pass, merit and distinction grading criteria. The unit's **programme of suggested assignments** combines these criteria to form two separate assignments (for the *War Poetry* assignment, P1, M1, D1, P2, M2, D2, P3, M3, D3; for the *Look and Listen* assignment, P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4).

This is just one suggestion of how you might cover the criteria. It is at your discretion to decide whether to include the merit and distinction criteria in these early stages or to introduce them into later assignments once you are happy that the building blocks of the understanding and application have been achieved.

When the criteria include the assessment of skills or knowledge and understanding that cannot always be evidenced in writing, the use of observation records or witness statements is advised – preferably with the unit criteria printed out so that accurate judgements can be made against these criteria. All documents of this nature should be signed and dated to form an authentic audit trail within the learner's assessment profile. For more information about the use of observation records and witness statements see page 41.

For full information on grading, please see the specification.

Tracking learner achievement

There is an example of a learner tracking grid on page 29. These types of grid enable you to keep a record of learners' progress during the course. If your unit delivery is integrated with other units, the grids facilitate your tracking of which assignments have covered which grading criteria.

It is important to ensure that assessors, internal verifiers and external verifiers have easy access to learner evidence for each of the unit grading criteria. The evidence must be clearly referenced and annotated in each learner's portfolio.

Assignment design

Assignments must be designed to motivate learners, to allow learners to achieve specified unit grading criteria in vocational contexts, and must call on learners to produce varied forms of evidence.

When designing assignments it is possible to:

- have one assignment brief to assess all the grading criteria of a unit
- have two or more smaller assignment briefs for a unit
- allow assessment of criteria from one unit to be integrated with assessment of criteria from another unit.

The assignment brief must include:

- the title and level of the qualification
- the title and number of unit(s) under assessment
- the title of the assignment
- the date the assignment is set (start date)
- submission/assessment date(s)
- the name of the assessor(s)
- the name of the learner
- space for the learner to sign to confirm the work is their own.

In addition to this the use of interim/milestone assessment dates is recommended – especially where assignments cover a number of criteria. It is essential that assignments have a suitable timescale.

The scenario

The assignment should be based within an **interesting vocational scenario** so that learning can be applied to the real world of work.

The tasks

Each assignment is divided into tasks: detailed descriptions of the activities learners will undertake in order to produce evidence to meet the unit's grading criteria and complete the assignment. Each task must:

- specify the extent and nature of evidence that learners should present
- be clear, specific, time-bound, stepped, relevant and realistic
- address the grading criteria they target, paying careful attention to the operative verb of each criterion ('describe', 'explain', 'evaluate', etc)
- reference the grading criteria they address
- be presented in learner-friendly, engaging and inspirational language, and not simply repeat the grading criteria
- address the grading criteria in full, and not split a criterion across more than one assignment.

Evidence

Clearly state what learners are expected to provide as evidence for each task. Forms of evidence can include:

- recorded discussions
- log books/diaries

- artefacts
- presentations
- performance
- brochures/leaflets/posters
- case studies
- web-based material (websites, blogs, VLE, podcasts, etc)
- role plays
- reports
- written investigations
- annotated photographs
- promotional material
- work-based evidence.

For evidence that is not written, observation records or witness statements can be completed. See opposite (page 41).

Assessment and grading criteria

- The assignment brief must state exactly which assessment and grading criteria are being addressed.
- Centres **must not** rewrite any aspect of the unit's assessment and grading criteria nor add their own centre-devised criteria.
- Centres may provide additional guidance, explaining assessment criteria requirements in learner-friendly language, but the exact wording of the published criteria must appear on the assignment brief.

An assignment can have one unit as the main focus, but learners may produce evidence towards other units as well.

Local needs

Assignment briefs should always be developed and adapted to meet the needs of learners at your centre and to take account of your centre's resources. They must also be checked by someone in your centre (internally verified) to ensure they are fit for purpose **before** they are given to learners (for more information on this see page 44).

The assignment brief will often need to be supplemented with further information, for example:

- a demonstration
- handouts
- videos or DVDs
- references to books
- references to websites
- visits to source primary research materials within the locality of your centre
- visits from speakers/local practitioners
- theatre trips.

An example of an assignment brief can be found on page 52.

Learner responsibility

Learners need to take responsibility for completing their assignments. Many centres have instigated learner agreements or contracts, which learners sign to commit themselves to meeting all deadlines and the other demands of completing their programme. Learners need to produce assessment evidence that is all their own work. Plagiarism is not usually an issue with practical performance work but could be an issue with written work. It is therefore suggested that all learners sign a declaration to confirm that all written work is their own. This declaration could be incorporated on the front cover of the centre's assignment brief. It is important that learners are instructed on the correct use of referencing. For more information, see Edexcel's *Centre Guide to Managing Quality: Policies, Procedures and Practice*.

Engage your learners

The most successful assignments will engage and excite learners to take responsibility for the progress of their own learning.

Observation records

An observation record is used to provide a formal record of an assessor's judgement of learner performance (for example, during presentations, practical activity, performance or role play) against the targeted grading criteria. The record:

- will relate directly to the grading criteria in the unit specification
- may confirm achievement or provide specific feedback of performance against QCF standards for learner achievement
- will provide primary evidence of performance
- will be sufficiently detailed to enable others to make a judgement as to quality and whether there is sufficient evidence of performance
- confirms that QCF standards for learner achievement have been met.

Observation records should be accompanied by supporting additional evidence. This may take the form of visual aids, video or audio tapes, CDs, photographs, handouts, preparation notes, cue cards, diary records, log books and/or peer assessment records. Observation records should also:

- note how effectively these were used to meet the assessment criteria
- record the assessor's comments
- be evidenced in a learner's portfolio when assessment is carried out through observation, together with relevant supporting evidence
- be completed by the assessor who must have direct knowledge of the specification to enable an assessment decision to be made
- be signed and dated by the assessor and the learner
- also include the learner's comments.

An observation record can have greater validity than a witness statement since it is capable of directly recording an assessment decision without reference to others.

Witness statements

A witness statement is used to provide a written record of learner performance (process evidence) against grading criteria. Someone other than the assessor of the qualification/unit may complete it. This may be an assessor of a different qualification or unit, a work placement supervisor, a technician, a learning resources manager or anyone else who has witnessed the performance of the learner against given assessment criteria. It can be someone who does not have direct knowledge of the qualification, unit or assessment criteria as a whole but who is able to make a professional judgement about the performance of the learner in the given situation.

The quality of a witness statement is greatly improved and enables the assessor to judge the standard and validity of performance against the assessment criteria if:

- the witness is provided with clear guidance on the desirable characteristics required for successful performance by including a checklist
- the grading criteria are present on the witness testimony (this may need further amplification for a non-assessor)
- the learner or witness also provides a statement of the context within which the evidence is set.

The witness statement does not confer an assessment decision. The assessor must:

- consider all the information in the witness statement
- note the relevant professional skills of the witness to make a judgement of performance
- review supporting evidence when making an assessment decision
- review the statement with the learner to enable a greater degree of confidence in the evidence
- be convinced that the evidence presented by the witness statement is valid, sufficient and authentic.

When a number of witnesses are providing testimonies:

- every witness testimony should be signed and dated by the witness
- information of their job role/relationship with the learner should also be available.

These details add to the validity and authenticity of the testimony and the statements made in it. Centres should note that witness testimonies can form a vital part of the evidence for a unit(s) but they should not form the main or majority assessment of the unit(s).

Example forms for observation records and witness statements are given on pages 42 and 43 and can be modified to show a centre's own logo. They are available as Word files on the CD-ROM in your Specification Pack.

Observation record (by tutor)

Learner name			
Qualification			
Unit number and title			
Description of activity undertaken (please be as specific as possible)			
Assessment and grading criteria			
How the activity meets the requirements of the assessment and grading criteria			
Learner signature		Date	
Assessor signature		Date	
Assessor name			

Witness statement (by external observer)

Learner name			
Qualification			
Unit number and title			
Description of activity undertaken (please be as specific as possible)			
Assessment and grading criteria			
How the activity meets the requirements of the assessment and grading criteria, including how and where the activity took place			
Witness name		Job role	
Witness signature		Date	
Learner name			
Learner signature		Date	
Assessor name			
Assessor signature		Date	

Internal verification of assignment briefs

Internal verification is a quality assurance system you must use to monitor assessment practice and decisions. It is there to ensure that:

- assessment and grading are consistent across the programme
- assignments are fit for purpose
- assessment decisions accurately match learner work (evidence) to the unit grading criteria
- standardisation is a feature of centre assessment practice.

Every assignment brief must be internally verified **before it is issued** to learners. The internal verification should be done by a tutor who is vocationally competent and understands the BTEC Level 3 Nationals in Performing Arts/Production Arts. This is to ensure that:

- the tasks and evidence will allow the learner to address the targeted criteria
- the assignment is designed using clear and accessible language
- learners' roles and tasks are vocationally relevant and appropriate to the level of the qualification
- equal opportunities are incorporated.

The system used to do this is a matter for individual centres. Edexcel fully supports the use of the centre's own quality assurance systems where they ensure robust internal standardisation.

Internal verification of assignment briefs should always be reported and recorded. If action is required, the assessor should complete this and return it to the internal verifier for sign-off. Once the assignment is verified as fit for purpose, it may be issued to the learners.

Internal verifiers are advised to use the paperwork that is available on the CD-ROM that accompanies the Specification Pack (see the example on page 53) as this meets all Edexcel requirements.

Internal verification is to be seen as a supportive process. If an assignment brief is not fit for purpose, the internal verifier should return the assignment with appropriate comments. There should be a deadline set for the amendments to be made and, when all is approved, the documents should be signed and dated to give the team an auditable document. Tutors can engage in professional discussions where there is disagreement so that all standards and decisions are shared and understood.

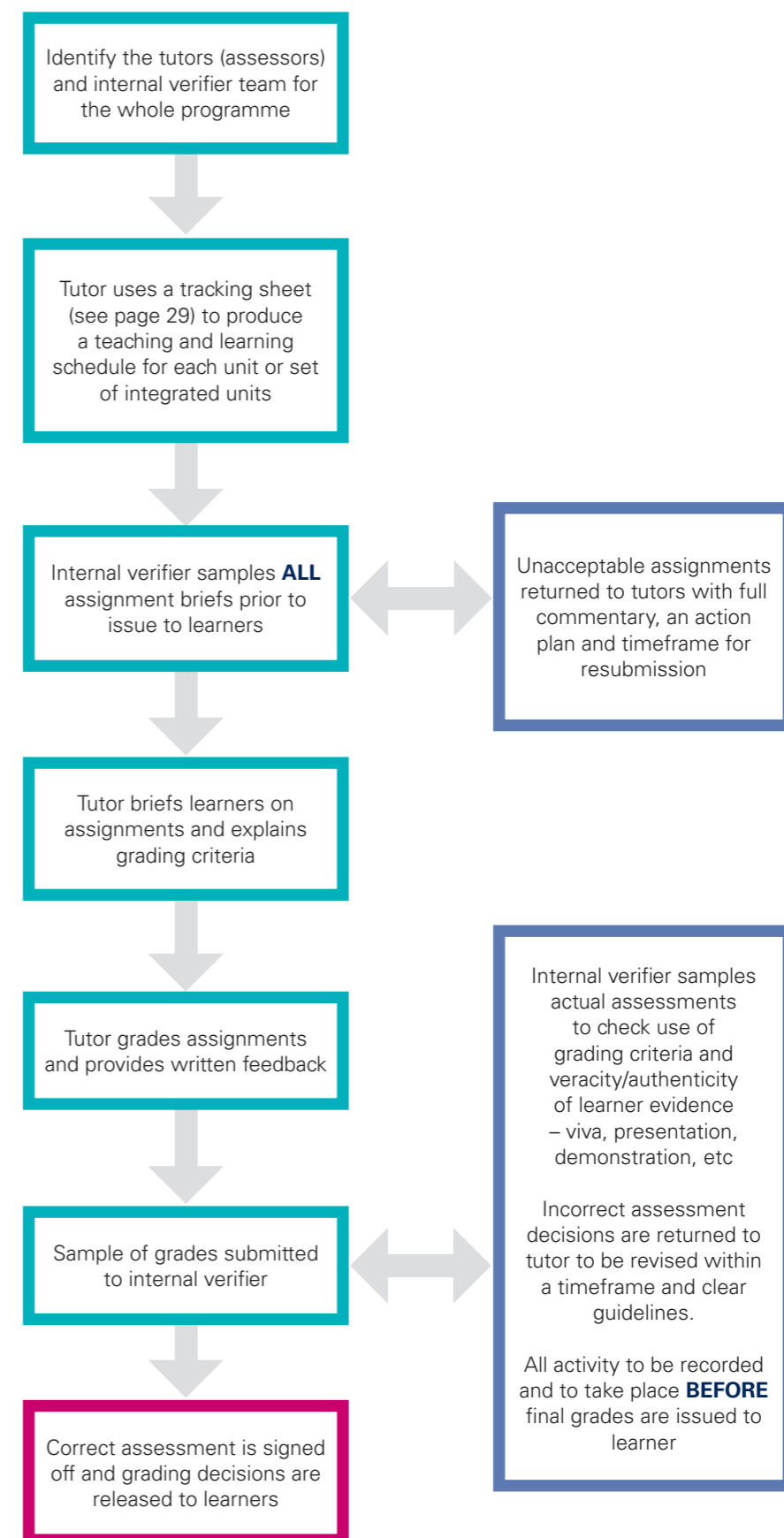
For an example of an internal verification form for an assignment brief, see page 53.

Lead internal verifiers

Each group of programmes has a lead internal verifier who coordinates the work of other internal verifiers and offers leadership on issues of internal standardisation and related training. The lead internal verifier will be expected to gain accreditation via the Edexcel online OSCA2 test. The achievement of this test will permit release and certification of learner attainment. For more information on becoming a lead internal verifier, see www.btec.co.uk.

(Some programmes may be subject to annual sampling prior to release and certification of learner attainment.)

Procedure for internal verification



Grading an assignment

When designing an assignment it is key that you set the level of expectation for learners and provide guidance related to the kinds of evidence that they should be producing. Assignments will not, ideally, require a uniform response as you will have difficulty in assessing across the range of grading criteria – differentiated learning would be constrained. Learners should have the freedom to develop their own responses within the demands of the learning outcomes and grading criteria.

When grading an assignment it is good practice to use a form such as that shown on page 57 (this is available on the CD-ROM in your Specification Pack. Alternatively, you can devise your own assessment record sheets but these should always allow feedback to learners on their performance against the criteria. It is also good practice to have space for learners to comment on their own work. It is important to give learners positive feedback that tracks and records their learning journey and achievement but also identifies areas for improvement. This is very valuable for learners who have missed criteria and need further encouragement and direction to achieve these criteria.

Learners normally receive feedback after each assignment has been assessed and internally verified.

Maximising learner achievement

Unit grades need not be submitted to Edexcel until the centre wishes to claim certification. Learners should have every opportunity to obtain the best unit grades they are able to achieve.

Learners could be encouraged to tackle criteria that they have missed or are weaker in understanding and achieving via newly designed assignments. Mini assignments or a second opportunity to meet the criteria in a fresh way is good educational practice. Newly designed assignment briefs must be internally verified before issue to learners.

Key points

- **Always use the specification document** and cross reference learner evidence to the learning outcomes, unit content and the unit's assessment and grading grid to ensure that the criteria specified in the assignment are fully met. For merit and distinction grades, the decisions should not be based on quantity of evidence presented but on its quality (in meeting the criteria).
- **The guidance section of each unit specification will assist you** in reaching a decision. Delivery teams will find that standardisation prior to major unit assessment will be very useful in setting the standard of individual assessor's decisions. Use of a sample of learner work across the grade boundaries, especially if there are 'cusp' decisions, is the best way to setting the team standard. This activity builds confidence among the assessor team. A post-standardisation session can be very useful for further discussions on the quality and standard of the work that has been assessed and it provides an opportunity for internal verification to take place before grading decisions are confirmed to learners.
- **Good feedback can identify the way that learners can achieve a higher grade** and positive feedback will assist learners who may be diffident about gaining more than a pass grade, which is a common problem with learners who are only prepared to do the bare minimum to pass. Assessors can encourage learner self-esteem and confidence by setting clear expectations. The feedback section can also provide learners with an individual learning plan, giving clear targets for completion, dates and deadlines.

Improving grades

In general, BTEC units expect a gradual improvement in grades over the progress of the course as learners become more familiar with the degree of independence and self-responsibility that is required to meet the higher grading criteria.

For an example of a graded assignment, see pages 50–58.

Internal verification of assessor's comments

Once assignments have been graded, the internal verifier should sample these to ensure that the assessor is:

- conducting assessment in a fair and equitable way
- using the specification document
- using grading criteria
- checking the veracity and authenticity of learner evidence through vivas, presentations, demonstrations, etc.

Centre teams can hold standardisation sessions to establish the veracity and accuracy of the team's assessment decisions.

Any incorrect assessment decisions will be returned to assessors to be revised within a timeframe. Where the internal verifier deems the assessment decisions to be invalid, there must be dialogue between assessor and internal verifier to discuss the issues raised. This dialogue should be documented on the internal verification form together with the action to be taken and the resulting grading outcome. There must be a clear audit trail of the closing of the 'quality loop'.

All activity should be recorded and take place before final grades are issued to learners.

For an example of an internal verification form for assessor's decisions, see page 58

Frequently asked questions

How many assignments should there be?

As many as is necessary to assess the unit. Determine the most appropriate assessment strategy for the unit, taking into account the ability of your cohort of learners, the requirements of the unit, local resources and your imagination as tutor.

If you set too few assignments (by, say, adopting the one-off project approach), you can place too much reliance on large pieces of evidence that may only be available late in the programme. These large assignments can be hard to assess and difficult to put right if things go wrong.

Setting too many assignments puts a burden on both you and the learners. This can lead to fragmentation of the unit. The unit content, outcomes and grading criteria have generally been produced to provide a coherent package. As such, the assignments should, wherever possible, maintain the coherence and links between the outcomes and grading criteria of the unit.

When should assignments be set?

There are two issues here when considering timing. First, be aware of the possibility of assessment overload, when there is a bunching of assignment deadlines across a number of units at any point in the programme. To avoid overload, spread the assessment load by detailed planning at programme level. Second, there is the issue of identifying the most appropriate place within the unit for the assignment. This will be determined by a combination of the nature of the unit and the way the outcomes link together, and the overall approach taken to teaching and learning.

As a third consideration, if you are aware of the timing of external quality checks, it is good to prepare for this early in the year by setting some assignments and assembling all learner work. This will take away any pressure on your delivery and assessment.

Pacing for your learners

Using Unit 1: Performance Workshop as an example, the outcomes and assessment criteria can be covered through two assignments. However, before issuing the assignment briefs, the unit quite clearly demands underpinning knowledge on how to develop and shape ideas from source material and research. The learners also need further contact time to develop performance skills and be introduced to vocational vocabulary.

There could be underlying factors, such as lack of skills and confidence, that constrain learners from acquiring the necessary independence, experimental approaches and deeper understanding for a merit. The distinction criterion demands the evidence of flair, imagination, creativity and full understanding and use of formal elements, an ability to show that learners can clearly analyse and fully justify what they have produced and outline changes that can be made throughout the assignment and for future work.

A developmental delivery pattern where this unit might underlie other units will allow your learners to grow their confidence and understanding, and to show that they can deliver to the higher-grade criteria in a consistent and complex manner. Some learners with limited ability will achieve consistent pass level results but will also see a definite improvement in the quality of their work.

BTEC National qualifications should be exciting and engaging. Learners will benefit from short sharp assignments which provide vocational language and understanding plus specialist techniques, media and processes – before embarking on assignments which allow them to apply their knowledge and understanding. This will enable them to build creative and personal confidence and expertise before progressing on to the next stage of their careers.

Assignments that are too long and drawn out do not allow the learners those opportunities to adapt and respond to the unexpected which can happen when the tempo of an assignment puts them under pressure. Informal presentation of ideas allows an exchange of views and opinions to remain flexible and less precious so that feedback and alterations do not seem so scary and beyond learners' comfort zones.

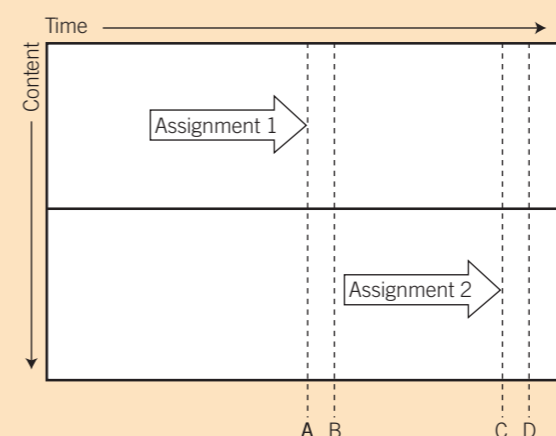
Can tests be used?

Any valid method of assessment can be used and this includes tests in the appropriate place. However, the assessment must be made against the grading criteria set within the unit and this applies equally to tests as any other method. The overriding issue is the need to prepare assessment instruments that are fit for purpose, challenging, vocationally relevant and provide a vocational focus that will interest and engage the learner.

What if the work is handed in late?

Deadlines are an important aspect of any work. In general, time deadlines should be given for the end of the unit.

Example of an assessment plan for two assignments



The first assignment covers the first outcome and has an initial deadline for feedback indicated at A. If this deadline is met, the work is reviewed and detailed feedback provided to learners at B. Learners can then rework the evidence, based on the feedback provided and resubmit for final assessment at E.

The deadline for feedback on Assignment 2 is C, with feedback at D and final submission for assessment also at E. To encourage learners to meet the deadlines, work submitted after point B will only be assessed and then returned with feedback at D. Learners' work is only ever double handled using this process but it does provide learners with an opportunity to reflect on their work and achieve at the highest possible level.

Concerns about the advantages in this system for those learners who 'take more time' to achieve are balanced out by the advantages gained by the informed feedback and, possibly, the removal of work burden for those who meet deadlines. What this system does achieve is that it encourages learning based on sound assessment decisions.

Centres need to inform learners about their policy towards late work. If a learner hands in work late without prior negotiation, then the centre may decline to mark it. If the centre marks the work, then all grades applicable to the unit must be considered. In this case, the learner must not be punished for late work. As these programmes

are vocational, some assignments will not permit late submissions, such as those that involve the performance to an audience or production of a newspaper.

How can learners be encouraged to achieve more than just a pass?

The assignment design, guidance and support are all important factors in getting learners to achieve at the highest possible level. It must be recognised that learners do have choice and if they make a conscious and informed choice to only achieve at pass level then there is probably very little anyone can do. However, experience shows that it is highly likely that learners who become fully engaged in their BTEC programme will find the way that you apply the assessment model through interim varied assessment, tutorials and clear recording of the criteria that they are achieving, encourages them to aim higher.

What if a learner doesn't achieve a pass?

Feedback and support should be provided to ensure that the learner is aware of any failings in the work presented for assessment and then given the opportunity to rectify these failings through some means (such as reworking material, taking advantage of a further assessment opportunity, etc).

If the learner has not attempted assessment, then the programme team could indicate that the unit/course had not been completed by the learner, and in such cases the qualification certificate would be withheld.

How many times can a learner re-work or re-sit an assignment?

The issue here is the validity of the assessment instrument. If a learner is simply going round and round on a single task or activity brief, then the validity of the assessment must come into question and the tutor should consider the need for an alternative assessment instrument.

If the assignment is prompting learning, then that is what the course is about in the first place and therefore re-work is to be encouraged whenever applicable.

The final assessment evidence simply needs to be a valid and reliable measure of the learner's current level of achievement against the outcomes and criteria of the unit.

A sample assignment

A sample assignment follows for **Unit 1 Performance Workshop**

The assignment that follows requires learners to evaluate the work undertaken when devising, rehearsing and performing for two workshop performances, and to consider strengths, weaknesses and potential for further development. It requires learners to produce a written evaluation.

A more practical approach to the same assignment could involve:

- learners preparing for and undertaking a presentation using appropriate software (for example, Microsoft Office PowerPoint)
- preparing a 'script' and presenting their evaluation as a podcast
- preparing and recording a commentary over a video of the two workshop performances (like the director's commentary found on many DVDs).

All assignments you set for your learners must be internally verified

It is intended that sample assignments are used as examples of good practice. However, they may not be entirely appropriate for every learner in every centre. You are advised to make suitable amendments to sample assignments in response to your own centre's requirements to meet the needs of your learners. All sample assignments used, whether amended or not, must be internally verified by a suitable person at your centre.

All learners are different and will approach their assignments in different ways

The sample assignment that follows shows how one learner answered a brief to achieve pass, merit and distinction level criteria. The learner work shows just one way in which grading criteria can be evidenced. There are no standard or set answers. If your assignment is fit for purpose, and if your learners produce the required evidence for each task, then they will achieve the grading criteria covered by the assignment.

Sample assignment front sheet

Learner name		Assessor name	
Judi Longworth		Miss H Tonkin	
Date issued	Completion date	Submitted on	
4 May 2011	22 May 2011	20 May 2011	
Qualification		Unit	
BTEC Level 3 National Diploma Performing Arts		Unit 1: Performance Workshop	

Assignment title	Evaluation
In this assessment you will have opportunities to provide evidence against the following criteria. Indicate the page numbers where the evidence can be found.	

Criteria reference	To achieve the criteria the evidence must show that the learner is able to:	Task no.	Page numbers
P4	Evaluate the potential of the work in artistic, professional and vocational terms with recognition of the strengths and weaknesses of the work	1	1
M4	Evaluate the potential of the work in artistic, professional and vocational terms, with considered judgements about what worked well and/or less well	1	2-3
D4	Evaluate the potential of the work in artistic, professional and vocational terms with strengths and weaknesses clearly identified and judgements fully justified and thoughtfully expressed	1	2-3

Learner declaration	
I certify that the work submitted for this assignment is my own and research sources are fully acknowledged.	
Learner signature: <i>Judi Longworth</i>	Date: <i>20 May 2011</i>

Sample assignment brief

Unit	Unit 1: Performance Workshop
Qualification	BTEC Level 3 National Diploma in Performing Arts/Production Arts
Start date	4 May 2011
Deadline date	22 May 2011
Assessor	H Tonkin

Assignment title	Evaluation
-------------------------	------------

The purpose of this assignment is to:
allow learners to evaluate the workshop process in light of performance

Scenario

The work undertaken during this unit has included two workshop performances:

- *Precious Memories*, a devised piece developed by the group from a range of news articles about dementia in the elderly
- Extracts from *Road* by Jim Cartwright.

This assignment requires you to choose one of these workshop performances and evaluate its potential for development into a full-scale production.

Task 1

Choose one of the workshop performances produced during this unit. For the chosen piece you should produce a written evaluation that considers **the strengths and weaknesses** of the work we produced and assesses its **potential for development** into a full-scale production.

Your evaluation should include discussion of:

- the effectiveness of creative process
- working relationships
- use of performance skills
- clarity of interpretation
- time management
- audience response to the work.

This provides evidence for P4, M4, D4

This brief has been verified as being fit for purpose

Assessor	Miss H Tonkin	Date	
Signature	Holly Tonkin	Date	14 April 2011
Internal verifier	Mrs J Laski	Date	
Signature	Jade Laski	Date	14 April 2011

Sample internal verification of assignment brief

Qualification	BTEC Level 3 National Diploma Performing Arts		
Unit	Unit 1: Performance Workshop		
Assessor	H Tonkin		

Internal verifier checklist	Y/N	Comments
Are accurate Qualification details shown?	Y	
Are accurate unit details shown?	Y	
Are clear deadlines for assessment given?	Y	
Is this assignment for whole or part of a unit?	P	This is the final assignment of three for the unit.
Are assessment and grading criteria to be addressed listed?	Y	P4, M4, D4
Does each task show which criteria are being addressed?	Y	
Are these criteria actually addressed by the tasks?	Y	Clear instructions are provided to learners.
Is it clear what evidence the learner needs to generate?	Y	Learners are required to produce a written evaluation.
Are the activities appropriate?	Y	
Is there a scenario or vocational context?	Y	An appropriate scenario based on previous work undertaken in the unit is provided.
Are the language and presentation appropriate?	Y	The language is appropriate for Level 3 learners and presentation is clear.
Is the timescale for the assignment appropriate?	Y	
Overall is the assignment fit for purpose?	Y	

* If 'No' is recorded and the internal verifier recommends remedial action before the brief is issued, the assessor and the internal verifier should confirm that the action has been undertaken.

Internal verifier	J Laski		
Signature	J Laski	Date	14 April 2011

Action required:

No action required for this assignment

Action taken:

NA

Assessor	H Tonkin	Date	
Signature	Holly Tonkin	Date	14 April 2011
Internal verifier	J Laski	Date	
Signature	Jade Laski	Date	14 April 2011

Sample learner work

Sample learner work: page 1

Workshop review

Introduction

I enjoyed preparing for both workshop productions. The scenes from 'Road' were interesting to work on but the piece I got the most out of was 'Precious Memories' – the piece we put together ourselves using information that we gathered together from the internet, newspaper articles, etc. Care of the elderly is an important subject and I have learnt so much about how dementia affects older people and how difficult it makes the lives of their families and neighbours.

The creative process

Strengths:

- the time spent working on the character of Bess, making her real
- leaving the ending 'open' for the audience to decide.

Weaknesses:

- not being able to let go of what was not working.

Naomi and I both worked on developing the character of Bess, who is the central character in 'Precious Memories'. She has Alzheimer's disease. We began by doing some research on dementia using the Alzheimer's Society and Age Concern websites. This research also took us to other sites that described elder abuse, which is when old people are bullied by people who are supposed to be looking after them. I found this quite upsetting.

It is very easy for young people like myself to forget that people like Bess were once teenagers with their whole lives ahead of them, so we wanted to make sure the character of Bess had a past. We needed to know more about her than that she was just a confused old lady. We decided how old she was and made a timeline for her – marking the personal events in her life like important birthdays, when she got married, when she had her son, when her husband died, etc. We then added important historical events to the timeline.

We also decided early on that we would not actually see Bess as an old lady on stage. At first I thought this was not a good idea and got a bit annoyed because we had done so much work in building her character. The decision was made partly because we didn't want to spoil the piece by having someone who was obviously young playing the part. In the end, I think it worked and the research we did on her character was still very important for Naomi who played her as a young girl. It also helped the other characters in how they reacted to her. In the end, I think it was good to see her only in flashback as she was then the same age as the kids in the street who were either bullying her or trying to help her. It was like she became invisible when she got old. (My mum says that happens when you get older!)

The story of what happened to Bess developed over about four lessons. We spent a long time thinking about an ending. We began with the idea of her being taken into hospital because she was run over. We spent ages working on the scene then decided it was not working. We should have changed our minds earlier but we didn't want to feel we had wasted the time. In the end, we decided to end with a question rather than an answer and that it should be left to the audience to decide what would happen to Bess. There were eventually three possible solutions, and each had good points and bad points.

Sample learner work: page 2

Working relationships

Strengths:

- use of company meetings.

Weaknesses:

- poor attendance from some people
- people letting friendships get in the way of the work.

I think we worked very well together. I really liked the idea that we were a theatre company as it helped us to concentrate on what we had to do.

We began each week with a company meeting. This was very good as we could look at what needed to be done next and make decisions about how we would do it. We took turns in running the meeting and this was usually okay except some people then gave the best jobs to their friends. When we began to rehearse it was sometimes difficult when people were off because we couldn't work on scenes they were in. There were also times when people began to argue and that was very unhelpful as it meant we couldn't get on.

Performance skills

Strengths:

- use of movement and vocal skills in Scenes 1–4.

Weaknesses:

- being able to show how the character has changed in Scene 6.

My character was Connie and she had to go through a change during the performance. She began as a typical bully, full of herself and very brash. I worked hard on my movement skills to get the body language and the voice just right. I also had to be careful not to go over the top and make her too much like Lauren or Vicky Pollard. In the last scene she realises just how dreadful she has been and this was more difficult in a way. She doesn't have much to say so I had to work hard on my facial expressions and gesture to get her feelings across.

Clarity of interpretation

Strengths:

- getting the message across.

Weaknesses:

- flashback monologues.

I think everyone in the group performed very well. We got the message across to the audience and during the last scene when the kids couldn't find Bess you could tell that the audience were really upset. At the beginning of the play some of the audience said they were a bit confused about the flashback monologues. They were not sure who Naomi was supposed to be.

Time management

Strengths:

- we met our deadlines.

Weaknesses:

- final week of rehearsals too rushed.

I think we made good use of the time we had. It took about a term to get the workshop ready using two lessons a week. We did waste some time in rehearsals which led to the last week being a bit rushed but on the whole we achieved what we set out to do.

Sample learner work: page 3

Further development**Strengths:**

- important issue for young people
- still things about Bess's story that could be explored.

Weaknesses:

- use of flashbacks could cause problems.

I think this workshop could and should be developed into a full-length play for young people. It is a very important topic. People of my age don't really understand what it is like to be old or what it is like to have to look after someone who is becoming confused. The workshop went down well with the audience and the feedback we got was very good. Some people said that it really made them think about old people living near to them.

The workshop only lasted 45 minutes and a complete performance would need to be at least twice that long. This means we would have to create more scenes. The bits of the play that could be developed are the scenes with Bess's son. We talked at first about there being a daughter as well. This would introduce more conflict into the piece as the daughter could have different views about what should happen to Bess. The character of the social worker could also be developed and we would actually be able to see the scene where there is a case conference rather than just hearing about it.

If the piece was developed we would also need to think hard about our use of flashbacks. We would need to make sure that members of the audience don't get lost. We could have proper scenes with characters from Bess's past rather than just monologues. If people are dressed in old-fashioned clothes, that might help.

Sample assessor's comments

Qualification	BTEC Level 3 National Diploma Performing Arts	Year	2010–2011
Unit number and title	Unit 1: Performance Workshop	Learner name	Judi Longworth

Grading criteria	Achieved?
P4 evaluate the potential of the work in artistic, professional and vocational terms with recognition of the strengths and weaknesses of the work.	Y
M4 evaluate the potential of the work in artistic, professional and vocational terms, with considered judgements about what worked well and/or less well.	Y
D4 evaluate the potential of the work in artistic, professional and vocational terms with strengths and weaknesses clearly identified and judgements fully justified and thoughtfully expressed.	N

Learner feedback

I found the evaluation a bit difficult to write although the headings we were given did help. I don't usually do well when I have to do written work so I am pleased with the grade I have been given.

Assessor feedback

Your report discusses the work in artistic, professional and vocational terms. You have produced an evaluation of the potential of the work making some clear and considered judgements about what worked well and less well. You have also made some thoughtful suggestions about how the work could be developed into a full-scale performance. For this, you have been awarded M4.

Action plan

To work towards achieving D4 you need to make closer reference to specific examples from the work when talking about strengths and weaknesses of the work. You should also discuss audience responses to the work.

Assessor signature	Holly Tonkin	Date	22 May 2011
Learner signature	Judi Longworth	Date	1st June 2011

Sample internal verification of assessment decisions

Award	BTEC Level 3 National Diploma Performing Arts		
Assessor	H Tonkin		
Unit(s)	Unit 1: Performance Workshop		
Assignment title	Evaluation		
Learner name	Judi Longworth		
Which criteria has the assessor awarded?	Pass P4	Merit M4	Distinction D4
Do the criteria awarded match those targeted by the assignment brief?	Yes Grading criteria 4 targeted.		
Has the work been assessed accurately?	Yes The assessment evidence supports the grading decision.		
Is the feedback to the learner: Constructive? Linked to relevant grading criteria? Identifying opportunities for improved performance?	Yes Feedback is detailed and makes reference to the grading criteria targeted. Opportunities for future development are provided.		
Does the grading decision need amending?	No Grading decision is appropriate.		
Remedial action taken	None taken		
Internal verifier name	Mrs J Laski		
Internal verifier signature	<i>Jade Laski</i>	Date	<i>22 may 2011</i>
Confirm action completed	NA		
Assessor name	Miss H Tonkin		
Assessor signature	<i>Holly Tonkin</i>	Date	<i>1 June 2011</i>