



# **Pearson BTEC Level 2 in Performing and Production Arts Industry Skills**

**Award / Certificate / Extended  
Certificate / Diploma**

**Specification**

First teaching September 2020 (Award/Certificate/  
Extended Certificate)

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Issue 1

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## Welcome

With a track record built over 30 years of learner success, BTEC qualifications are widely recognised and respected. They provide progression to the workplace, either directly or via study at higher levels. Proof comes from YouGov research, which shows that 62 per cent of large companies have recruited employees with BTEC qualifications.

### Why are BTECs so successful?

BTECs embody a fundamentally learner-centred approach to the curriculum, with a flexible, unit-based structure. In these new BTEC Level 2 qualifications, the focus is on the development of technical, practical and transferable work-related skills, and sector-specific knowledge.

The development of these skills is key for learners to progress to work or to an Apprenticeship.

When creating this BTEC Level 2 qualifications, we worked with employers to ensure that the qualification met their needs. Employers are looking for recruits with the appropriate technical knowledge, and technical and transferable skills essential for employment.

These BTEC Level 2 qualifications meet these requirements through:

- up-to-date content that is closely aligned with employers' needs for a skilled future workforce
- assessments chosen to help learners progress to the next stage.

We provide a wealth of support, both resources and people, to ensure that learners and their tutors have the best possible experience during their course. See *Section 10 Resources and support* for details of the support we offer.

### A word to learners...

These BTEC Level 2 qualifications will demand a lot of practical work from you. You will need to:

- complete a range of units
- be organised
- take some assessments that Pearson will set and mark
- take other assessments that will demonstrate your technical and practical skills
- keep a portfolio of your assignments. But you can feel proud to achieve a BTEC because, whatever your plans in life – whether you decide to go on to work or to an Apprenticeship – success in your BTEC Level 2 qualification will help you to progress to the next stage in your life.

Good luck, and we hope you enjoy your course.

### **Collaborative development**

Learners completing their BTEC Level 2 Diploma will be aiming to go on to employment or to further education. It was essential, therefore, that we developed these qualifications in close collaboration with experts from professional bodies and businesses, and with the providers who will be delivering the qualifications. We are grateful to all the further education lecturers, tutors, employers, professional body representatives and other individuals who have generously shared their time and expertise to help us develop these new qualifications.

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# Pearson BTEC Level 2 in Performing and Production Arts Industry Skills

## Introduction

These BTEC Level 2 qualifications are intermediate qualifications for post-16 learners who want to specialise in a specific occupation, occupational area or technical role. It prepares learners for work or progression to Level 3 qualifications by giving them the opportunity to develop sector-specific knowledge, technical and practical skills, and to apply these skills in work-related environments.

Developed in close conjunction with leading employers, this BTEC Level 2 develops transferable workplace skills, such as good communication and the ability to work in a team, which employers have identified as essential for gaining employment in the sector and for progression once the learner is working. At the core of this qualification is the concept of preparing young people for the working world. Through practical activities and occupationally-fit-for-purpose assessments, learners will gain the skills and behaviours needed for sustainable employment.

These BTEC Level 2 qualifications is designed to be used flexibly:

- as part of a full-time 16–19 study programme, alongside mathematics and English GCSEs and/or Functional Skills, work placement and enrichment activities
- as a qualification to support development of technical skills or off-the-job training for those already in work
- as a roll-on, roll-off programme for those entering an Apprenticeship or employment.

This specification contains the information you need to deliver the:

- Pearson BTEC Level 2 Award in Performing and Production Arts Industry Skills (603/5538/4)
- Pearson BTEC Level 2 Certificate in Performing and Production Arts Industry Skills (603/5535/9)
- Pearson BTEC Level 2 Extended Certificate in Performing and Production Arts Industry Skills (603/5537/2)
- Pearson BTEC Level 2 Diploma in Performing and Production Arts Industry Skills (603/1901/X).

The specification signposts you to additional handbooks and policies. It includes all the units for this qualification.

In studying these qualifications, learners will develop technical skills to allow them to contribute to a performing arts production, either as a performer, or as a member of the production team for a performance. This qualification will help learners to develop technical and practical skills, and the transferable skills of creative thinking, planning, collaboration and communication.

# 1 Qualification Purpose

In this section, you will find information on the purposes of the:

- Pearson BTEC Level 2 Award in Performing and Production Arts Industry Skills
- Pearson BTEC Level 2 Certificate in Performing and Production Arts Industry Skills
- Pearson BTEC Level 2 Extended Certificate in Performing and Production Arts Industry Skills
- Pearson BTEC Level 2 Diploma in Performing and Production Arts Industry Skills.

We publish a full 'Statement of Purpose' for each qualification on our website. These statements are designed to guide you and potential learners to make the most appropriate choice as to the size of qualification that is suitable at recruitment.

## Pearson BTEC Level 2 Award in Performing and Production Arts Industry Skills

The 90 GLH Award is for learners who are looking for an introductory study in Performing and/or production arts either as a part time short course or alongside other areas of study. It can be used for learners looking to re-enter education and want an introduction to the skills in the sector. If taken as part of a programme of study that includes other BTECs or GCSEs, it supports progression to Level 3 study in Performing and/or production arts. It could also support progression to an apprenticeship in a related sector.

### What does this qualification cover?

The content of this qualification has been developed in consultation with teachers and industry professionals to ensure that it supports progression to further study or training at Level 3. These consultants have ensured that the content is appropriate for study at Level 2, and consistent with current industry practice, providing learners with a foundation in the skills needed to progress to further education with an understanding of industry and the roles and opportunities available to them.

Learners taking this qualification will study two mandatory units:

- Skills Development for Performing Arts
- Performing Arts Production

### What could this qualification lead to?

Learners who complete this qualification as a short course may wish to progress to further full-time study at level 2 in this sector or a related sector. If taken as part of a full-time study programme it may lead to progression to a level 3 course.

## Pearson BTEC Level 2 Certificate in Performing and Production Arts Industry Skills

The 150 GLH Certificate, is for learners who are looking to study Performing and/or production arts as part of a two-year course alongside other areas of study. If taken as part of a programme of study that includes other BTECs or GCSEs, it supports progression to Level 3 study in, or can provide fundamental sector skills which are valued in other subject areas such as creative media, music, or business. It could also support progression to an apprenticeship in a related sector.



## **What does this qualification cover?**

The content of this qualification has been developed in consultation with teachers and industry professionals to ensure that it supports progression to further study or training at Level 3. These consultants have ensured that the content is appropriate for study at Level 2, and consistent with current industry practice, providing learners with a foundation in the skills needed to progress to further education with an understanding of industry and the roles and opportunities available to them.

Learners taking this qualification will study three mandatory units:

- Skills Development for Performing Arts
- Preparing for a Performing Arts Production
- Performing Arts Production.

## **What could this qualification lead to?**

Learners who complete this qualification alongside other Level 2 qualifications may progress to further learning at Level 3, for example the Pearson BTEC National Extended Diploma in Performing Arts Practice or a 540 GLH Foundation Diploma in Production Arts Practice alongside another diploma in a complementary sector.

This qualification offers learners the opportunity to develop their technical skills through a process of exploration, practice and review. In addition to the sector-specific content available in this qualification, the requirements mean that learners develop the transferable skills that are needed to progress to further education and ultimately higher education and employment, for example communication, planning and managing projects and creative problem solving. The qualification also supports learners in becoming more confident in taking ownership of and responsibility for their own direction, work and choices.

## **Pearson BTEC Level 2 Extended Certificate in Performing and Production Arts Industry Skills**

The 240 GLH Extended Certificate, is for learners who are looking to study Performing and/or production Arts as part of a two-year course alongside other areas of study. If taken as part of a programme of study that includes other BTECs or GCSEs, it supports progression to Level 3 study in art, or can provide fundamental creative skills which are valued in other subject areas such as creative media, Music or , business. It could also support progression to an apprenticeship in a related sector.

## **What does this qualification cover?**

The content of this qualification has been developed in consultation with teachers and industry professionals to ensure that it supports progression to further study or training at Level 3. These consultants have ensured that the content is appropriate for study at Level 2, and consistent with current industry practice, providing learners with a foundation in the skills needed to progress to further education with an understanding of industry and the roles and opportunities available to them.

Learners taking this qualification will study five mandatory units:

- Skills Development for Performing Arts
- Creative Interpretation
- Audition and Portfolio Process
- Preparing for a Performing Arts Production
- Performing Arts Production

## What could this qualification lead to?

Learners who complete this qualification alongside other Level 2 qualifications may progress to further learning at Level 3, for example the Pearson BTEC National Extended Diploma in Performing Arts Practice/Pearson BTEC National Extended Diploma in Production Arts Practice or a 540 GLH Foundation Diploma alongside another diploma in a complementary sector.

This qualification offers learners the opportunity to develop their technical skills through a process of self-evaluation, practice and review. In addition to the sector-specific content available in this qualification, the requirements mean that learners develop the transferable skills that are needed to progress to further education and ultimately higher education and employment, for example communication, planning and managing projects and creative problem solving. The qualification also supports learners in becoming more confident in taking ownership of and responsibility for their own direction, work and choices.

## Pearson BTEC Level 2 Diploma in Performing and Production Arts Industry Skills

The 360 GLH Diploma, is for learners who are looking to Performing and/or Production Arts as a one year, full-time. If taken as part of a programme of study that includes other BTECs or GCSEs, it supports progression to Level 3 study in Performing Arts. It can also provide fundamental creative skills which are valued in other subject areas such as creative media, Music, business or events marketing, or support progression to an apprenticeship in a related sector.

## What does this qualification cover?

The content of this qualification has been developed in consultation with teachers and industry professionals to ensure that it supports progression to further study or training at Level 3. These consultants have ensured that the content is appropriate for study at Level 2, and consistent with current industry practice, providing learners with a foundation in the skills needed to progress to further education with an understanding of industry and the roles and opportunities available to them.

Learners taking this qualification will study seven mandatory units:

- Skills Development for Performing Arts
- Professional Development
- Creative Interpretation
- Audition and Portfolio Process
- Preparing for a Performing Arts Production
- Performing Arts Production
- Responding to a Progression Opportunity

## What could this qualification lead to?

Learners who complete this qualification alongside other Level 2 qualifications may progress to further learning at Level 3, for example the Pearson BTEC National Extended Diploma in Performing Arts Practice/Pearson BTEC National Extended Diploma in Production Arts Practice or a 540 GLH Foundation Diploma alongside another diploma in a complementary sector.

This qualification offers learners the opportunity to develop their technical skills through a process of self-evaluation, practice and review. In addition to the sector-specific content available in this qualification, the requirements mean that learners develop the transferable skills that are needed to progress to further education and ultimately higher education and employment, for example communication, planning and managing projects and creative problem solving. The qualification also supports learners in becoming more confident in taking ownership of and responsibility for their own direction, work and choices.

## How do these qualifications provide employability skills?

In the qualifications, learners have opportunities during the teaching and learning phase to practise developing employability skills. The employability skills referenced in this specification are generally the following three main categories:

- **cognitive and problem-solving skills:** using critical thinking, approaching non-routine problems applying expert and creative solutions, using systems and technology
- **interpersonal skills:** communicating, working collaboratively, negotiating and influencing, self-presentation
- **intrapersonal skills:** self-management, adaptability and resilience, self-monitoring and development.

There are also specific requirements in some assessment units for assessment of these skills where relevant, for example where learners are required to undertake real or simulated activities.

## How do these qualifications provide transferable knowledge and skills for further study?

All BTEC qualifications provide transferable knowledge and skills that prepare learners for progression to further study. The transferable skills that enable learners to progress include:

- the ability to learn independently
- the ability to actively investigate and problem solve
- practical and personal communication skills.

BTEC learners can also benefit from opportunities for deep learning, where they are able to make connections among learning and teaching and assessment and select areas of interest for detailed study. BTEC qualifications provide a vocational context in which learners can develop the knowledge and skills required for further study at level 3, such as:

- teamwork
- project work
- presentation skills
- analytical skills
- creative development
- developing and monitoring progress towards personal aims.

## 2 Structure

### Total Qualification Time (TQT)

For all regulated qualifications, Pearson specifies a total number of hours that it is estimated learners will require to complete and show achievement for the qualification: this is the Total Qualification Time (TQT). Within TQT, Pearson identifies the number of Guided Learning Hours (GLH) that we estimate a centre delivering the qualification might provide. Guided learning means activities such as lessons, tutorials, online instruction, supervised study and giving feedback on performance, that directly involve tutors and assessors in teaching, supervising and invigilating learners.

In addition to guided learning, other required learning directed by tutors or assessors will include private study, preparation for assessment and undertaking assessment when not under supervision, such as preparatory reading, revision and independent research.

### Qualification structures

#### Pearson BTEC Level 2 Award in Performing and Production Arts Industry Skills

The Pearson BTEC Level 2 Award in Performing and Production Arts Industry Skills is a qualification that has:

- Total Qualification Time: 113 hours
- Guided Learning: 90 hours.

Centres should take note of these hours in planning their programme but should also use their professional judgement to determine the provision of guided learning and study time across the units.

#### Qualification structure

Learners are required to complete and achieve all the units included in this qualification.

Pearson BTEC Level 2 Award in Performing and Production Arts Industry Skills				
Unit number	Unit title	GLH	Type	How assessed
1	Skills Development for Performing Arts	60	Mandatory	Internal
6	Performing Arts Production	30	Mandatory	Internal Synoptic

This qualification has 100 per cent mandatory content.

## Pearson BTEC Level 2 Certificate in Performing and Production Arts Industry Skills

The Pearson BTEC Level 2 Certificate in Performing and Production Arts Industry Skills is a qualification that has:

- Total Qualification Time: 195 hours
- Guided Learning: 150 hours.

Centres should take note of these hours in planning their programme but should also use their professional judgement to determine the provision of guided learning and study time across the units.

### Qualification structure

Learners are required to complete and achieve all the units included in this qualification.

Pearson BTEC Level 2 Certificate in Performing and Production Arts Industry Skills				
Unit number	Unit title	GLH	Type	How assessed
1	Skills Development for Performing Arts	60	Mandatory	Internal
5	Preparing for a Performing Arts Production	60	Mandatory	Internal
6	Performing Arts Production	30	Mandatory	Internal Synoptic

This qualification has 100 per cent mandatory content.

## Pearson BTEC Level 2 Extended Certificate in Performing and Production Arts Industry Skills

The Pearson BTEC Level 2 Extended Certificate in Performing and Production Arts Industry Skills is a qualification that has:

- Total Qualification Time: 305 hours
- Guided Learning: 240 hours.

Centres should take note of these hours in planning their programme but should also use their professional judgement to determine the provision of guided learning and study time across the units.

### Qualification structure

Learners are required to complete and achieve all the units included in this qualification.

Pearson BTEC Level 2 Extended Certificate in Performing and Production Arts Industry Skills				
Unit number	Unit title	GLH	Type	How assessed
1	Skills Development for Performing Arts	60	Mandatory	Internal
3	Creative Interpretation	45	Mandatory	Internal
4	Audition and Portfolio Process	45	Mandatory	Internal
5	Preparing for a Performing Arts Production	60	Mandatory	Internal
6	Performing Arts Production	30	Mandatory	Internal Synoptic

This qualification has 100 per cent mandatory content.

## Pearson BTEC Level 2 Diploma in Performing and Production Arts Industry Skills

The Pearson BTEC Level 2 Diploma in Performing and Production Arts Industry Skills is a qualification that has:

- Total Qualification Time: 475 hours
- Guided Learning: 360 hours.

Centres should take note of these hours in planning their programme but should also use their professional judgement to determine the provision of guided learning and study time across the units.

### Qualification structure

Learners are required to complete and achieve all the units included in this qualification.

Pearson BTEC Level 2 Diploma in Performing and Production Arts Industry Skills				
Unit number	Unit title	GLH	Type	How assessed
1	Skills Development for Performing Arts	60	Mandatory	Internal
2	Professional Development	30	Mandatory	Internal
3	Creative Interpretation	45	Mandatory	Internal
4	Audition and Portfolio Process	45	Mandatory	Internal
5	Preparing for a Performing Arts Production	60	Mandatory	Internal
6	Performing Arts Production	30	Mandatory	Internal
7	Responding to a Progression Opportunity	90	Mandatory	Internal Synoptic

This qualification has 100 per cent mandatory content.

## Qualification and unit content

Pearson has developed the content of this qualification in collaboration with employers and representatives from relevant professional bodies and further education providers. In this way, we have ensured that content is up to date and that it includes the knowledge, technical and practical skills and behaviours required to work in the sector and occupational area.

All units in this qualification are mandatory, which provides a balance of breadth and depth, ensuring that all learners develop the technical and practical skills required in the occupational area. Learners are then given the opportunity to develop a range of transferable skills and attributes expected by employers. It is expected that learners will apply their learning to relevant employment and sector contexts during delivery, and that they will have opportunities to engage meaningfully with employers.

BTECs have always required applied learning that brings together knowledge and understanding (the cognitive domain) with practical and technical skills (the psychomotor domain). This is achieved through learners performing practical, work-related tasks that encourage the development of appropriate work-related behaviours (the affective domain) and transferable skills. Transferable skills are those such as communication, teamwork and planning, and completing tasks to high standards, all of which are valued in the workplace.

Our approach provides rigour and balance and promotes the ability to apply learning immediately in new contexts.

Some of the units within the specification may contain references to legislation, policies, regulations and organisations, which may not be applicable in the country in which you deliver this qualification (if teaching outside England), or which may have become out of date during the lifespan of the specification. In these instances, it is possible to substitute such references with those that are current and applicable in the country you deliver in, subject to confirmation by your Standards Verifier.

## Assessment

Assessment is designed to fit the purpose and objective of the qualification. It includes a range of assessment types and styles suited to skills and occupationally-based qualifications at this level.

### Internal assessment

All units are assessed through internal assessment. Internal assessment allows learners to apply technical knowledge and demonstrate mastery of practical and technical skills through realistic tasks and activities. This style of assessment promotes deep learning through ensuring the connection between knowledge and practice.

Internal assessment is through assignments that are subject to external standards verification. We provide suggestions in each unit for setting assignments. This means that you can adapt materials to your local contexts and assess assignments that provide the valid and rigorous final assessment for each unit.

You will make grading decisions based on the requirements and supporting guidance given in the units. Learners must achieve all the internally-assessed units at Pass grade or above to achieve the qualification. For further information on internal assessment, including resubmissions, see *Section 6 Internal assessment*.



## Synoptic assessment

There is one unit that provides the main synoptic assessment for each qualification. This synoptic assessment is designed to take place towards the end of the programme to ensure it draws on the learning throughout. The design of this assessment ensures that there is sufficient stretch and challenge, enabling the assessment of sector-related knowledge and technical and practical skills at the end of the learning period.

The synoptic assessment for the Award, Certificate and Extended Certificate is based on *Unit 6: Performing Arts Production* and takes the form of a vocational activity in which learners have to take part in a production in the medium of their choice. Using various resources, techniques and processes learners will then develop and refine material before presenting a final outcome. In completing this activity, learners will need to identify and use the varied practical skills and technical knowledge that they have developed during the programme.

The synoptic assessment for the diploma is based on *Unit 7: Responding to a Progression Opportunity* and takes the form of a vocational activity in which learners have to respond to a commercial brief, investigating possible responses and ideas to meet its demands. Using various resources, techniques and processes learners will then develop and refine musical material before presenting a music product as a final outcome. In completing this activity, learners will need to identify and use the varied practical skills and technical knowledge that they have developed during the programme.

This method has been used to assess the unit because it is best suited to draw out the evidence to exemplify the expectations of the unit and to provide sufficient evidence of achievement of the purpose of the unit.

In delivering the unit, you need to encourage learners to draw on their broader learning so that they are prepared for the assessment.

## Language of assessment

Assessment of all units for this qualification will be available in English. All learner work must be in English. A learner taking the qualifications may be assessed in British Sign Language where it is permitted for the purpose of reasonable adjustment. For information on reasonable adjustments see *Section 7 Administrative arrangements*.

## Grading of the qualification

Achievement in the qualification requires a demonstration of depth of study in each unit, assured acquisition of the practical skills required for employment in the specific sector and successful development of transferable skills.

Units are assessed using a grading scale of Distinction, Merit, Pass and Unclassified. All units in the qualification contribute proportionately to the overall qualification grade.

The Diploma qualification is graded using a scale of PP to DD. Please see *Section 9 Understanding the qualification grade*, for more details.

The Award, Certificate and Extended Certificate qualification are graded using a scale of P to D. Please see *Section 9 Understanding the qualification grade* for more details.

The relationship between qualification grading scales and unit grades will be subject to regular review as part of Pearson's standards monitoring processes on the basis of learner performance and in consultation with key users of the qualification.

## Employer involvement

Employer involvement in the delivery and/or assessment of technical qualifications provides a clear 'line of sight' to work, enriches learning, raises the credibility of the qualification in the eyes of employers, parents and learners, and furthers collaboration between the learning and skills sector and industry.

Example include:

- project(s), exercise(s) and/or assessments/examination(s) set with input from industry practitioner(s)
- units delivered or co-delivered by an industry practitioner(s); this could take the form of masterclasses or guest lectures
- industry practitioners operating as 'expert witnesses' who contribute to the assessment of a learner's work of practice, operating within a specified assessment framework; this may be a specific project(s), exercise(s) or all assessments for a qualification.
- structured work experience or work placements that develop skills and knowledge relevant to the qualification/industry

In the units we have provided suggestions on how employers could become involved in the delivery and/or assessment of this qualification. These units include suggestions on how links with employers could be made.

These are suggestions only and there will be other possibilities at local level. Centres may choose to use other approaches but must ensure that they meet the requirement for meaningful employer involvement as defined above. Centres must have an employer involvement plan in place at the start of the programme. It must detail their approach to employer involvement and how it will add value to the delivery and assessment of the qualification.

## 3 Units

### Understanding your units

The units in this specification set out our expectations of assessment in a way that helps you to prepare your learners for assessment. The units help you to undertake assessment and quality assurance effectively.

Each unit in the specification is set out in a similar way.

This section explains how the units work. It is important that all tutors, assessors, internal verifiers and other staff responsible for the programme read and are familiar with the information given in this section.

### Internally-assessed units

Section	Explanation
<b>Unit number</b>	The number is in a sequence for the qualification.
<b>Unit title</b>	This is the formal title of the unit and appears on certificates.
<b>Level</b>	All units are at Level 2 on the national framework.
<b>Unit type</b>	This says if the unit is mandatory or optional for the qualification. See <i>Section 2 Structure</i> for details.
<b>Assessment type</b>	This says how the unit is assessed – i.e. whether it is external, internal or synoptic internal. See <i>Section 2 Structure</i> for details.
<b>GLH</b>	Units have a GLH value of 30, 45, 60 or 90. This indicates the numbers of hours of teaching, directed activity and assessment expected. It also shows the weighting of the unit in the final qualification grade.
<b>Unit in brief</b>	A brief formal statement on the content of the unit that is helpful in understanding its role in the qualification. You can use this in summary documents, brochures etc.
<b>Unit introduction</b>	This is designed with learners in mind. It indicates why the unit is important, how learning is structured and how learning might be applied when progressing to employment or higher education.
<b>Learning aims</b>	These help to define the scope, style and depth of learning of the unit. You can see where learners should be developing and demonstrating their skills or where they should be actively researching or reviewing.
<b>Unit summary</b>	This section helps tutors to see at a glance the main content areas against the learning aims and the structure of the assessment. The forms of evidence given are suitable to fulfil the requirements.
<b>Content</b>	This section sets out the required teaching content of the unit. Content is compulsory except when shown as 'e.g.' Learners should be asked to complete summative assessment only after the teaching content for the unit or learning aim(s) has been covered.

Section	Explanation
<b>Assessment criteria</b>	Each learning aim has assessment criteria to explain the achievement required to obtain Pass, Merit and Distinction grades.
<b>Essential information for assessment decisions</b>	This information gives guidance for each learning aim or assignment of the expectations for Pass, Merit and Distinction standard. This section contains examples and essential clarification. It is important that this is used carefully alongside the assessment criteria.
<b>Assessment activity</b>	This section provides information, suggested scenarios and tasks for summative assessment activities.
<b>Further information for tutors and assessors</b>	The section gives you information to support the delivery and assessment of the unit.
<b>Delivery guidance</b>	This section offers suggestions of ways of delivering the unit. It offers ideas on practical activities in a sector context that can be used to help develop relevant skills and to encourage progress.
<b>Essential resources</b>	Any specific resources that you need to be able to teach and assess are listed in this section. For information on support resources see <i>Section 10 Resources and support</i> .
<b>Links to other units</b>	This section shows you the main relationships of units to other units. This can help you to structure your programme and make the best use of available materials and resources.
<b>Employer involvement</b>	This section gives you information on the units that can be used to give learners involvement with employers. It will help you to identify the kind of involvement that is likely to be successful.

## Units

This section contains all the units developed for this qualification.

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## Unit 1: Skills Development for Performing Arts

Level: **2**

Unit type: **Mandatory**

Assessment type: **Internal**

Guided learning hours: **60**

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### Unit in brief

Learners develop the individual skills needed to contribute to a performance as well as the ability to work collaboratively as a team.

### Unit introduction

Have you ever seen a performance and considered what goes into making it happen? Whether it is a live event or a piece for TV or film, the performing arts industry is characterised by collaboration. In this unit, you will have the opportunity to explore a performing arts industry-related discipline through practical workshops and activities. These workshops and activities will allow you to experiment with different techniques for producing a performing arts event, either as a performer or as part of a production team.

Through experimenting with various styles and techniques, you will be introduced to the technical skills needed to work in the industry. You will learn about the creative process and appreciate the value of learning from mistakes to progress and improve. You will be introduced to the professional disciplines, techniques and attitudes needed to succeed in the industry. It is important to be open-minded and willing to participate – you will collaborate with others through group projects and learn the value of sharing ideas and working with fellow learners. This process will develop your communication skills and your ability to work as part of a team.

*Unit 1: Skills Development for Performing Arts* and *Unit 2: Professional Development* have been designed to be delivered alongside each other to give employment context to the practical/technical workshops. You will be encouraged to develop skills and knowledge that relate to your own career aspirations in the performing arts industry.

### Learning aims

In this unit you will:

- A** Develop skills for a performing arts industry role
- B** Work in collaboration with others.

### Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
<b>A</b> Develop skills for a performing arts industry role	<b>A1</b> Explore roles and responsibilities in performing arts <b>A2</b> Explore skills and techniques appropriate to role	<b>Self-elected assessment with evidence</b> Self-elected assessment is defined by the learner and can take the form of a website, presentation, video, written document, performance etc. However, for the selected assessment type to be valid, the learner must document and produce evidence of achievement. For example, a video portfolio of workshops, showings or performances, web-based evidence, a PowerPoint® presentation with embedded audio and video.
<b>B</b> Work in collaboration with others	<b>B1</b> Working with others to create a performance <b>B2</b> Documenting experiences and evaluating personal contributions	
<b>Key teaching areas in this unit include:</b>		
Sector skills	Knowledge	Transferable skills/behaviours
<ul style="list-style-type: none"> <li>• Technical skills in relation to performance or production</li> </ul>	<ul style="list-style-type: none"> <li>• Exploration of different styles</li> <li>• Use of technical equipment needed to perform and/or produce</li> </ul>	<ul style="list-style-type: none"> <li>• Communication</li> <li>• Problem solving</li> <li>• Self-management and development</li> </ul>



## Unit content

### Knowledge and sector skills

#### Learning aim A: Develop skills for a performing arts industry role

Through practical workshops, learners should explore and experiment with roles, responsibilities, skills and techniques relating to an industry discipline. These can be applied to any suitable context, such as theatre or film work. Learners should relate the practical workshops to the industry occupations and routes into industry that they are learning about in *Unit 2: Professional Development*.

#### A1 Explore roles and responsibilities in performing arts

Learners take part in practical workshops to explore the roles and responsibilities involved when putting on a piece of performing art.

- Types of performing arts events:
  - live theatre
  - film and television
  - digital media production
  - radio
  - workshops
  - Theatre in Education (TIE)
  - community projects.
- Introduction to types of venue and performance space and how they impact on performers and production arts practitioners:
  - traverse
  - arena
  - end stage
  - sound stage
  - studio
  - location (internal and external).
- Exploring different types of staging and professional environments.
- Introduction to responsibilities during performance and rehearsal.
- Introduction to design and realisation for performing arts.
- Understanding responsibilities of performing arts roles, such as:
  - performer
  - technician
  - designer
  - stage manager
  - workshop facilitator.
- Understanding the relationships and interactions with other associated roles, such as:
  - director/choreographer
  - administrator
  - producer
  - writer
  - musical director/composer
  - taking and receiving direction
  - understanding technical requirements.

## UNIT 1: SKILLS DEVELOPMENT FOR PERFORMING ARTS

### **A2 Explore skills and techniques appropriate to role**

Learners will explore the skills and techniques associated with their chosen discipline. They should be encouraged to experiment and play with skills. They can do this from either a performance **or** a production perspective.

- Warming-up/preparation.
- Safe working.
- Working as an ensemble or team.
- Understanding technical language and direction.
- Skills and techniques as appropriate to chosen role or discipline.
- Performance skills and techniques as appropriate to chosen role or discipline:
  - vocal skills
  - movement skills
  - physical skills
  - interpretive skills
  - learning parts/lines
  - hitting cues.
- Production skills and techniques as appropriate to chosen role or discipline:
  - using equipment
  - technical skills
  - developing ideas
  - responding to briefs
  - following/giving cues.

### **Learning aim B: Work in collaboration with others**

Learners will learn how to work with others when creating pieces of performing arts work. They will learn how to document experiences, processes and evaluate personal contributions.

#### **B1 Working with others to create a performance**

- Communicating with group members.
- Identifying needs of different group/team members.
- Sharing ideas and opinions.
- How to give and respond to constructive criticism in different ways:
  - peer-to-peer discussion
  - director comment
  - taking and receiving notes
  - opportunities for improvement.
- How rehearsals are structured.
- Making collaborative decisions on how to progress.

**B2 Documenting experiences and evaluating personal contributions**

Learners will learn how to document experiences, processes and evaluate personal contributions.

- Use of:
  - workshops
  - performance showings
  - small-scale productions.
- Detailing experience, personal contribution and development.
- Making judgements on contributions and their suitability for workshops.
- Debriefing workshops and sessions individually and as a group.
- Providing commentary on contributions and decisions.
- Links to *Unit 2: Professional Development*:
  - skills for development
  - industry progression routes.
- Methods of providing commentary:
  - commentary over video
  - comments on websites, such as SoundCloud or Tumblr
  - audio or video debrief
  - written notes.
- Storage and presentation methods:
  - use of videos and audio
  - labelling and tagging content
  - web-based presentations, such as Tumblr, Pinterest, YouTube
  - use of cloud storage
  - use of hard drives.

**Transferable skills****Communication**

- Listening to the ideas of others, articulating suggestions and negotiating outcomes through exploration of skills.

**Problem solving**

- Taking constructive criticism and finding ways to improve.
- Resolving technical problems, including equipment, creative and physical.

**Self-management and development**

- Managing own time, planning workshop sessions, developing professional skills, developing work independently.

### Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Develop skills for a performing arts industry role</b>		
<b>A.P1</b> Demonstrate basic practical understanding of a role.	<b>A.M1</b> Demonstrate an effective practical understanding of a role and use of associated skills.	<b>A.D1</b> Demonstrate an effective and considered practical understanding of a role and use of associated skills.
<b>A.P2</b> Demonstrate appropriate use of skills associated with a role.		
<b>Learning aim B: Work in collaboration with others</b>		
<b>B.P3</b> Demonstrate appropriate collaboration with others.	<b>B.M2</b> Demonstrate effective collaboration with others and application of own responsibilities.	<b>B.D2</b> Demonstrate effective and considered collaboration with others and application of own responsibilities.
<b>B.P4</b> Demonstrate appropriate application of own responsibilities.		

## Essential information for assessment decisions

### Learning aims A and B

This unit is designed to be delivered alongside *Unit 2: Professional Development*.

Learners can demonstrate their work through workshops, showings or performances in the context that best suits their work. As this is an introductory unit, learners' skills may not be consistent through an entire performance but they should show a level of control in relation to the desired outcome.

**For distinction standard**, learners will:

- demonstrate a thorough understanding of a role in a range of workshops, showings or performances
- show control over skills that produce the desired approach
- show clear thought and deliberation in their choice and use of skills, and in supporting comments
- show a deliberate and well thought-out approach to the needs of their group members and work in a manner that demonstrates clear and thoughtful application of their own responsibilities.

**For merit standard**, learners will:

- demonstrate a clear understanding of a role in a range of workshops, showings or performances
- show control over skills which are mostly successful in producing a desired approach
- show clear thinking in their choice and use of skills, and in supporting comments
- show an efficient and capable approach to the needs of their group members and work in a manner that demonstrates a valid application of their own responsibilities.

**For pass standard**, learners will:

- demonstrate a basic understanding of different roles and skills in a range of workshops, showings or performances
- some show some control over skills which are suitable for the style and desired approach
- show some thought in their choice and use of skills and in supporting comments
- show a suitable approach to the needs of their group members and work in a manner that demonstrates an understanding of their own responsibilities.

## Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6 Internal assessment* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence, provided that they meet the assessment requirements of the unit.

### Suggested scenario

A performing arts foundation promoting worldwide performing arts projects is now seeking to fund new practitioners. As part of the application, the foundation requires a portfolio of skills exploration, highlighting the applicant's exploration through different techniques and showing personal contribution and experience as part of the journey of exploration.

**If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.**

A performing arts agency that represents performers, designers and technicians is now searching for the next generation of talent. The agency has requested that potential clients submit their work as a portfolio of skills exploration, evidencing their ability to explore different techniques.

## Further information for tutors

### Delivery guidance

The following are examples of practical activities and workshops that tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

**Activity: Introduction to roles**

Learners will take part in sessions and practical workshops, discussing and exploring the different roles in performing arts. They will discuss and look at the relationships of the roles and create a list of responsibilities for each role that works alongside their chosen discipline.

**Suggested time:** about 4 hours

**Activity: Practical skills workshops**

Learners will take part in practical workshops, looking at the different skills used in their chosen performing or production discipline. They will explore skills and look at ways of developing techniques and processes. They will regularly discuss what they are doing as a group and give and receive peer-to-peer feedback.

**Suggested time:** about 16 hours.

**Activity: Working collaboratively**

Learners take part in practical workshops that look at how to work collaboratively. They will create a company contract that details their expectations for the behaviour of company members.

**Suggested time:** about 10 hours

**Activity: Mock assessment**

Learners are given an example brief in order to create a portfolio of their skills development. They will share the portfolio with the group to gain feedback.

**Suggested time:** about 16 hours.

## UNIT 1: SKILLS DEVELOPMENT FOR PERFORMING ARTS

### Essential resources

For this unit, learners must have access to:

- a wide range of stimulus and source material
- performance and rehearsal space and suitable equipment to facilitate production of recordings
- video-recording equipment, in particular for performances
- workshops and masterclasses with genre-specific practitioners/industry professionals.

### Links to other units

This unit is designed to be taught alongside *Unit 2: Professional Development*.

The unit is an exploratory unit and has strong links to:

- Unit 2: Professional Development
- Unit 3: Creative Interpretation
- Unit 4: Audition and Portfolio Process
- Unit 5: Preparing for a Performing Arts Production
- Unit 6: Performing Arts Production.

### Employer involvement

This unit would benefit from employer involvement in the form of:

- a masterclass from a practitioner, exploring how skills are used with the group; the masterclass should reflect industry practice and give guidance to learners on how to build skills
- attendance at professional performances.



## Unit 2: Professional Development

Level: **2**

Unit type: **Mandatory**

Assessment type: **Internal**

Guided learning hours: **30**

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### Unit in brief

Learners will explore a range of career opportunities related to their professional development in the performing arts industry.

### Unit introduction

The performing arts industry is an exciting, challenging and highly competitive industry. It is essential that anyone who wants to pursue a career in the industry considers their own personal and professional development carefully.

In this unit, you will consider your options by exploring what the performing arts industry has to offer in terms of a career. You will identify the career opportunities available in the industry and the most appropriate career that meets your professional development needs. You will reflect on the general skills required in the performing arts industry, such as communication, organisation and teamworking. You will use skills audits to gather information and use the audits alongside the findings of your investigation into career paths to design a professional development plan that identifies and supports your career aspirations. This unit has been designed to be delivered alongside *Unit 1: Skills Development for Performing Arts* to give an employment context to the practical/technical workshops.

In this unit, you will develop an awareness of occupations in the performing arts industry and the skills required to work in it. This awareness will support your career aspirations and progression in the industry.

### Learning aims

In this unit you will:

- A** Explore professional development needs
- B** Present a professional development plan.

### Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
<b>A</b> Explore professional development needs	<b>A1</b> Performing arts industry occupations <b>A2</b> Personal career aspirations <b>A3</b> Personal and employability skills required for professional development	<b>Self-elected assessment with evidence</b> Self-elected assessment is defined by the learner and which can take the form of a website, presentation, video, written document, performing arts product etc. However, for the selected assessment type to be valid, the learner must document and produce evidence of achievement. For example, a video portfolio of performing arts workshops, web-based evidence, a PowerPoint® presentation with embedded audio and video.
<b>B</b> Present a professional development plan	<b>B1</b> Creating and presenting a professional development plan	
<b>Key teaching areas in this unit include:</b>		
Sector skills	Knowledge	Transferable skills/behaviours
<ul style="list-style-type: none"> <li>• Career development</li> <li>• Employability</li> <li>• Commercial awareness</li> </ul>	<ul style="list-style-type: none"> <li>• Industry occupations</li> <li>• Infrastructure of performing arts industry</li> <li>• Job roles</li> <li>• Types of employment</li> <li>• Routes to employment</li> </ul>	<ul style="list-style-type: none"> <li>• Communication</li> <li>• Thinking skills/adaptability</li> <li>• Self-management and development</li> </ul>

## Unit content

### Knowledge and sector skills

This unit is designed to be taught in conjunction with *Unit 1: Skills Development for Performing Arts*, with learners aligning the skills they have learned and developed in the workshops from that unit to industry occupations and their own personal and professional development needs.

### Learning aim A: Explore professional development needs

#### A1 Performing arts industry occupations

Learners will explore industry occupations and considerations related to their skills, influences and personal ambitions.

- Occupations:
  - performer for stage, radio, film, television or digital media
  - technician for stage, radio, film, television or digital media
  - designer for stage, radio, film, television or digital media
  - stage management
  - performing arts administration
  - workshop facilitator, including outreach, Theatre in Education, animateur.
- Freelance working considerations – pros and cons, finding work.

#### A2 Personal career aspirations

Learners will explore their own personal career aspirations through looking at their influences and skills.

- Influences, such as case studies of industry professionals:
  - how they started
  - how they built a career in the performing arts industry
  - what skills they have
  - how their skills compare to the learner's.
- Identifying career aspirations.
- Personal skills audit:
  - a personal review of skills explored and developed in *Unit 1: Skills Development for Performing Arts* workshops
  - areas for development in relation to occupations and aspirations.
- Types of employment – self-employed, employed, freelance, running a business, portfolio careers.
- Progression routes: qualifications, training, apprenticeships, internships, work experience.
- Funding opportunities, such as grants, sponsorship, public and private sources.

#### A3 Personal and employability skills required for professional development

- Personal skills:
  - professional conduct
  - being positive – smiling, laughing, knowing when to work hard, energy
  - wellbeing – physical and mental health
  - determination – professional resilience
  - communication skills, awareness of others, first impressions, listening skills
  - self-awareness
  - investing time in personal and professional development
  - self-development – target setting.

## UNIT 2: PROFESSIONAL DEVELOPMENT

- Employability skills:
  - being prepared, reliable and committed
  - being organised, planning, using prioritisation skills
  - punctuality, meeting deadlines, scheduling, being reliable
  - teamwork, working with others to achieve goals, outcomes and making decisions
  - preparation – turning up on time, at the right location – prepared for your role whether in front of an audience or behind the scenes
  - professional etiquette – writing an email, protocol
  - professional resilience – taking criticism, taking knock-backs, determination
  - understanding the expectations of your professional role – taking direction when performing
  - digital footprint – personal life and professional life
  - creating your own opportunities.

### **Learning aim B: Present a professional development plan**

Learners will explore methods of creating and presenting a professional development plan.

#### **B1 Creating and presenting a professional development plan**

- Choosing content.
- Identifying stages of development.
- Establishing short- and long-term targets.
- Making links to skills developed in the workshops and elsewhere.
- Establishing practice routines and techniques linked to skills development.
- Making connections to industry occupations.
- Format:
  - online
  - screen
  - printed
  - slideshow.
- Notes and support materials.
- Embedding or linking media.

### **Transferable skills**

#### **Communication**

- Ability to articulate influences and career aspirations, discuss aspirations.

#### **Thinking skills/adaptability**

- Identify own strengths and weaknesses, and be able to respond to them.

#### **Self-management and development**

- Managing own time, planning sessions, developing professional skills.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore professional development needs</b>		
<b>A.P1</b> Identify personal skills and areas for development, making basic links to industry occupations.	<b>A.M1</b> Explain personal skills and areas for development that clearly link to industry occupations.	<b>AB.D1</b> Create a comprehensive professional development plan, with clear and considered links to industry occupations that justifies the plan.
<b>Learning aim B: Present a professional development plan</b>		
<b>B.P1</b> Create a basic professional development plan.	<b>B.M2</b> Create a detailed professional development plan.	

## Essential information for assessment decisions

### Learning aims A and B

**For distinction standard**, learners will:

- produce and present a far-reaching professional development plan that deals with all the necessary stages of development. It will include broad details of the professional and personal skills that the learner needs to develop, with realistic and well thought-out plans on how to improve
- link these skills to relevant industry occupations in a well-reasoned and thoughtful manner that shows an understanding of the roles within the performing arts industry.

**For merit standard**, learners will:

- produce and present a professional development plan that deals with most of the necessary stages of development. It will include details of the professional and personal skills that learners need to develop, with specific and relevant plans on how to improve
- link these skills to industry occupations in a clear and evident manner that shows a partial understanding of the roles within the performing arts industry.

**For pass standard**, learners will:

- produce and present a professional development plan that deals with some stages of development. It will include partial details of the professional and personal skills that learners need to develop, with plans on how to improve. The plan may be vague or have some omissions
- give a partial link between these skills and industry occupations but may not show a clear understanding of the roles within the performing arts industry.

## Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6 Internal assessment* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence, provided that they meet the assessment requirements of the unit.

### Suggested scenario

A local collective of professional performing arts creators wants to invest in future performing arts makers by developing professional practice in the industry. Through a funded programme of mentoring they are now inviting applications. As part of the application they would like to see a professional development plan that showcases your skill set in relation to the performing arts industry, your career aspirations and the associated employability skills required for certain occupations.

**If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.**

You have an interview with a well-known performing arts industry recruitment agency. They have asked you to bring along your professional development plan in order to identify your potential employment aspirations. The plan will enable the agency to analyse your skill set in relation to the performing arts industry as well as exploring the associated employability skills required for certain occupations.

## Further information for tutors and assessors

### Delivery guidance

The following are examples of practical activities and workshops that assessors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector-based skills in preparation for the final assessment. These activities are suggestions and are not intended as a definitive guide to cover the full GLH of the unit.

#### **Activity: Introduction to the performing arts industry**

Learners will explore how the performing arts industry works. They will identify and explore job roles relating to the workshops from *Unit 1: Skills Development for Performing Arts*, and discuss how they relate to their own ambitions. Learners will discuss the practical considerations of freelance work and take part in practical workshops that explore methods of finding work, using industry media and case studies.

**Suggested time:** about 5 hours.

#### **Activity: Career aspirations**

Learners will discuss their personal aspirations and influences as a group. They will explore how those who influenced them built their careers and what skills they have. Learners will explore how to evaluate the skills they have shown in the workshops from *Unit 1: Skills Development for Performing Arts*, and how they relate to the skills needed for their chosen discipline. They will look at different methods of progression and the skills needed at different stages. They will engage in peer-to-peer assessment of each other's skills.

**Suggested time:** about 5 hours.

#### **Activity: Employability and personal skills**

Learners will explore employability and personal skills and how they affected the practical workshops from *Unit 1: Skills Development for Performing Arts*. They will discuss as a group how these were shown and how their behaviour affected the ability of others to work. They will work as a group to create a code of conduct in relation to these discussions.

**Suggested time:** about 5 hours.

#### **Activity: Summative assessment – professional development plan**

Learners will look at examples of professional development plans and evaluate them as a group. They will work with different formats and online platforms to create examples. They will share them as a group and evaluate each other's content.

**Suggested time:** about 5 hours.



### Essential resources

For this unit, learners must have access to:

- a wide range of visual material
- internet resources
- opportunities to research key topics and themes.

### Links to other units

This unit is designed to be taught alongside *Unit 1: Skills Development for Performing Arts*.

The unit is an exploratory unit and has strong links to:

- Unit 1: Skills Development for Performing Arts
- Unit 3: Creative Interpretation
- Unit 4: Audition and Portfolio Process
- Unit 5: Preparing for a Performing Arts Production
- Unit 6: Performing Arts Production.

### Employer involvement

This unit would benefit from employer involvement in the form of a visit to a workspace relevant to their discipline, where learners can explore the different techniques that are being used in the industry. This will enable them to have a greater understanding of the most up-to-date industry techniques.



## Unit 3: Creative Interpretation

Level: **2**

Unit type: **Mandatory**

Assessment type: **Internal**

Guided learning hours: **45**

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### Unit in brief

Learners develop and apply their creative interpretation skills to create a workshop performance.

### Unit introduction

Being able to respond to a form of stimulus, such as a theme or existing repertoire, and interpret it creatively is an important part of performing arts. Whether from a performing or a production point of view, it is a chance to use your creativity to create something unique.

In this unit, you will have the opportunity to apply the skills and techniques that you have developed to respond to a brief. You will learn to collaborate with others and initiate ideas, as well as responding to the ideas of others. You will develop a practical understanding of key styles of work and learn how to communicate themes and intentions through a proposal and work in progress. You will be supported to develop skills and techniques appropriate and specific to your chosen discipline, style of work and progression route.

This unit enables you to prepare for progression to employment in the performing arts industry or to other performing or production arts courses.

### Learning aims

In this unit you will:

- A** Identify opportunities for creative interpretation
- B** Develop a piece of creative interpretation.

### Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
<b>A</b> Identify opportunities for creative interpretation	<b>A1</b> Exploring initial responses to material <b>A2</b> Developing a proposal for creative interpretation	A proposal for a piece a creative interpretation. Video of a work-in-progress piece of creative interpretation.
<b>B</b> Develop a piece of creative interpretation	<b>B1</b> Developing a piece of creative interpretation <b>B2</b> Presenting a piece of creative interpretation	
<b>Key teaching areas in this unit include:</b>		
Sector skills	Knowledge	Transferable skills/behaviours
<ul style="list-style-type: none"> <li>• Development of stylistic skills</li> <li>• Development of creative collaboration skills</li> <li>• Application of performance skills and techniques</li> </ul>	<ul style="list-style-type: none"> <li>• Exploration of performing arts repertoire</li> <li>• Practical appreciation of a range of styles of work</li> <li>• Initiating ideas and responding to those of others</li> </ul>	<ul style="list-style-type: none"> <li>• Communication</li> <li>• Preparing for work</li> <li>• Thinking skills/adaptability</li> <li>• Problem solving</li> <li>• Self-management and development</li> </ul>

## Unit content

### Knowledge and sector skills

#### Learning aim A: Identify opportunities for creative interpretation

Through practical workshops, learners should develop their skills in using the research and development process to create a proposal for a piece of creative interpretation.

##### A1 Exploring initial responses to material

Learners will explore the different potential themes and requirements when creating a piece of creative interpretation. Learners can explore this in either a performance, a production or in a combined context.

- Identifying material, theme or stimulus.
- Identifying target audience considerations:
  - age
  - suitability of material
  - accessibility of material.
- Identifying potential roles, such as:
  - performer
  - director/choreographer
  - technician
  - maker
  - designer
  - operator
  - writer.
- Identifying technical considerations:
  - venue
  - performance space.
- Exploring creative choices:
  - potential genres
  - styles
  - settings.
- Potential settings.
- Establishing constraints:
  - audience
  - technical
  - time based
  - financial
  - resources.

**A2 Developing a proposal for creative interpretation**

- Research:
  - exploring other pieces of work
  - looking at key practitioners.
- Implementing research and development.
- Mind mapping.
- Exploring through play and improvisation.
- Discussing creative opportunities.
- Making an artistic or political statement.
- Addressing current issues.
- Asking what is possible from a creative point of view.
- Using other artists for inspiration.
- Creating a proposal:
  - defining initial idea
  - allocation of roles
  - choosing material, such as text or music.

**Learning aim B: Develop a piece of creative interpretation****B1 Developing a piece of creative interpretation**

Through practical workshops, learners will explore how to develop a piece of creative interpretation. They will take on a role or roles in order to develop and present a work-in-progress workshop performance. The roles can be in a performance or production context or a combination of the two.

- Exploring through play.
- Creating an atmosphere that allows creative risks.
- Taking responsibility and ownership of role.
- Workshopping ideas through improvisation.
- Applying skills appropriate to discipline.
- Allocating role or roles, such as:
  - performer/director
  - writer/performer
  - designer/technician
  - performer/makeup artist.
- Applying personal skills, such as:
  - collaborative skills
  - communication skills
  - personal management skills.
- Making creative choices.
- Using feedback.
- Debriefing sessions.
- Developing ideas through collaboration.
- Refining and structuring improvisations.
- Reviewing material and identifying areas for improvement.
- Creating schedules and deadlines for self and group.
- Use of workshops and showings for feedback.
- Evaluation of works in progress.

- Identifying individual development needs.
- Developing practical and technical skills in a piece of creative interpretation appropriate to performance or production role and discipline, including:
  - communication
  - creativity
  - response
  - design
  - realisation
  - operation
  - vocal
  - physical.
- Finalising:
  - structure
  - direction/choreography
  - technical considerations.

## **B2 Presenting a piece of creative interpretation**

- Staging considerations.
- Methods of presentation.
- Delivering according to audience expectations.
- Applying skills appropriate to role(s), such as:
  - physical
  - vocal
  - technical
  - design
  - operation of equipment.

## **Transferable skills**

### **Communication**

- Building communication skills to be able to work collaboratively.

### **Preparing for work**

- Understanding how to interpret performing arts repertoire.

### **Thinking skills/adaptability**

- Communicating themes and intentions using performance skills and techniques.

### **Problem solving**

- Working as part of a group to initiate ideas and respond to the ideas of others.

### **Self-management and development**

- Managing own time and developing work independently.

Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Identify opportunities for creative interpretation</b>		
<b>A.P1</b> Create an appropriate proposal for a piece of creative interpretation.	<b>A.M1</b> Create an effective proposal for a piece of creative interpretation that responds efficiently to constraints and opportunities.	<b>A.D1</b> Create an effective and considered proposal for a piece of creative interpretation that responds creatively to constraints and opportunities.
<b>A.P2</b> Respond to creative constraints and opportunities appropriately.		
<b>Learning aim B: Develop a piece of creative interpretation</b>		
<b>B.P3</b> Develop a piece of creative interpretation in an appropriate manner.	<b>B.M2</b> Develop and create an effective workshop piece of creative interpretation.	<b>B.D2</b> Develop and create an effective and considered workshop piece of creative interpretation.
<b>B.P4</b> Create an appropriate workshop piece of creative interpretation.		



## Essential information for assessment decisions

Learners can submit proposals and evidence of a work-in-progress piece of creative interpretation in either a performance or production context or a combination of the two.

### Learning aim A

**For distinction standard**, learners will:

- create a proposal that demonstrates a full appreciation of all the key factors and influences of the work
- show a thorough and wide-ranging approach to the possibilities of their initial ideas and their development
- present a workshop proposal that has the potential to successfully and creatively communicate themes and intentions.

**For merit standard**, learners will:

- create a proposal that demonstrates appreciation of key factors and influences of the work
- show clear thought in their approach to the possibilities of their initial ideas and their development
- present a workshop proposal that has the potential to communicate themes and intentions.

**For pass standard**, learners will:

- create a proposal that demonstrates an appreciation of some factors and influences of the work
- show an awareness of the possibilities of their initial ideas and their development
- present a workshop proposal that is suitable in relation to the themes and intentions.

### Learning aim B

**For distinction standard**, learners will:

- create a work-in-progress piece that demonstrates clear and considered development
- show evidence of well thought-out development of the work and a thorough understanding of the context of the piece, including setting, genre and target audience
- demonstrate a clear and reasoned link to the proposal, and the work in progress will show an obvious potential for development.

**For merit standard**, learners will:

- create a work-in-progress piece that demonstrates clear development
- show evidence of efficient development of the work and a clear understanding of the context of the piece, including setting, genre and target audience
- demonstrate a clear link to the proposal, and the work in progress will show some potential for development.

**For pass standard**, learners will:

- create a work-in-progress piece that demonstrates some suitable development
- show evidence of development of the work and some understanding of the context of the piece, including setting, genre and target audience
- demonstrate some links to the proposal but the work in progress may lack potential for development.

## Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6 Internal assessment* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence provided that they meet the assessment requirements of the unit.

### Suggested scenario

A community performance company is recruiting performers and production arts practitioners for their upcoming tour to schools. They are looking for performers who can work across a range of styles of work. As part of the recruitment process you have been asked to propose and present a work in progress to demonstrate your creative interpretation skills.

**If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.**

A television production is looking for new performers and production arts practitioners to produce a work for a new series based around artistic responses to how technology impacts our lives. You are required to propose and present a work in progress that addresses the subject.

## Further information for tutors and assessors

### Delivery guidance

The following are examples of practical activities and workshops that tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

#### **Introduction to unit**

A series of practical performance workshops that introduce and explore different examples or a creative interpretation.

**Suggested time:** about 5 hours.

#### **Activity: Introduction to workshops**

Learners are introduced to safe working practices in relation to their discipline. As well as health and safety factors relating to the space and/or any equipment or resources, this will also include working effectively as part of a team.

Learners will also build a toolkit for safely undertaking physical and vocal warm-up exercises.

**Suggested time:** about 8 hours.

#### **Activity: Exploring ideas**

Learners will take part in activities that explore existing repertoire so they can appreciate the styles and influences of the work. This could be a workshop on the alienation technique if exploring a Brecht text. Learners will build a bank of workshop activities that can be used to bring repertoire to life and to explore stylistic qualities. They can collaborate on ideas and take part in exploring their own creative ideas as well as helping others in the group to explore alternative ideas.

**Suggested time:** about 6 hours.

#### **Activity: Planning a workshop**

Learners will prepare a proposal to explore the stylistic qualities of a piece of performing arts repertoire. They can select the themes and intentions to communicate and plan practical activities that will explore the ideas in a way relevant to their performing arts discipline. They can consider resources, equipment and the performance techniques required.

**Suggested time:** about 4 hours.

#### **Activity: Creating a work in progress**

Learners can each be given a theme and asked to create a piece of creative interpretation. They may use a range of stimuli such as music, images or text. The process and work in progress can be recorded to allow learners to watch back and reflect on their delivery.

**Suggested time:** about 12 hours.

## UNIT 3: CREATIVE INTERPRETATION

### Essential resources

For this unit, learners will need access to:

- suitable range of source material/stimulus for creative interpretation
- space to work practically
- video camera for recording the workshops.

### Links to other units

This unit has strong links to:

- Unit 1: Skills Development for Performing Arts
- Unit 5: Preparing for a Performing Arts Production
- Unit 6: Performing Arts Production.

### Employer involvement

This unit would benefit from employer involvement in the form of:

- a local production company providing a creative interpretation brief for learners to respond to when creating evidence for assessment. The brief should be realistic and reflect genuine industry practice for their chosen discipline, this will enable learners to understand industry standards
- performing arts practitioners delivering workshops and masterclasses on different styles of creative interpretation.

## Unit 4: Audition and Portfolio Process

Level: **2**

Unit type: **Mandatory**

Assessment type: **Internal**

Guided learning hours: **45**

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### Unit in brief

Learners develop their skills and techniques through practical workshops and activities relevant to employment opportunities in the performing arts industry.

### Unit introduction

Opportunities for employment for performers and production arts practitioners will most likely be in the form of an audition or an interview with a portfolio submission. Regardless of the role, the ability to demonstrate your skills and experience in a clear and coherent way will be key to a successful outcome.

In this unit, you will learn how to find employment opportunities relevant to your defined role in the performing arts industry and develop the expectations and skills needed to secure employment in the performing arts industry. You will learn to apply your performance or technical skills and techniques to a range of settings linked to types of employment. You will have the opportunity to select material and present it in a professional and vocationally relevant way. You will learn to appreciate the requirements and demands of the process of finding employment, and to apply your skills and techniques to an appropriate response to a potential employment opportunity. You will run through ways to prepare a solo audition or portfolio of work, and learn how to communicate your strengths to a potential employer.

This unit will enable you to prepare for progression within the industry or to further education courses in performing or production arts.

### Learning aims

In this unit you will:

- A** Identify employment opportunities
- B** Present an audition or portfolio.

### Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
<b>A</b> Identify employment opportunities	<b>A1</b> Finding and responding to employment opportunities <b>A2</b> Presenting promotional material	Promotional materials. Production arts portfolio/video of audition piece.
<b>B</b> Present an audition or portfolio	<b>B1</b> Selecting material for an audition or portfolio <b>B2</b> Presenting an audition or portfolio	
<b>Key teaching areas in this unit include:</b>		
Sector skills	Knowledge	Transferable skills/behaviours
<ul style="list-style-type: none"> <li>• Employability</li> <li>• Career development</li> <li>• Professional practice of a performer in relation to the audition process</li> </ul>	<ul style="list-style-type: none"> <li>• Types of employment and progression opportunities</li> <li>• Defining a professional identity</li> <li>• Communicating strengths to a potential employer</li> </ul>	<ul style="list-style-type: none"> <li>• Communication</li> <li>• Preparing for work</li> <li>• Thinking skills/adaptability</li> <li>• Problem solving</li> <li>• Self-management and development</li> </ul>

## Unit content

### Knowledge and sector skills

Learners will develop skills in finding employment opportunities and will explore the information and requirements presented by these opportunities. They will develop their ability to present their technical skills.

#### Learning aim A: Identify employment opportunities

##### A1 Finding and responding to employment opportunities

Learners will explore the different types of employment opportunities available in their chosen discipline and how to find them.

- Using relevant information sources and contacts, such as:
  - agents
  - industry media
  - professional bodies
  - networking events.
- Explore the similarities and differences in preparing to apply for different types of employment opportunities, such as:
  - commercial work
  - business-sponsored work
  - government-funded work
  - National Lottery funded work
  - community work
  - charity-funded work.
- Understanding the requirements for an employment opportunity, such as:
  - What type of work is it?
  - Who is the audition/application for?
  - What information is provided?
  - What skills and attributes are they looking for?
  - What needs to be prepared?
- Understand other factors linked to employment in the sector, such as:
  - full-time, part-time and/or seasonal contracts
  - voluntary or work experience opportunities
  - touring or venue-based work.

##### A2 Presenting promotional material

Learners explore how to present promotional material for employment opportunities.

- Methods of presentation:
  - websites and hosting solutions
  - blogging platforms
  - electronic press kits (EPKs).
- Examples of promotional material from relevant practitioners.

## UNIT 4: AUDITION AND PORTFOLIO PROCESS

- Contents of promotional material as appropriate for chosen discipline, such as:
  - show reel
  - relevant sector experience
  - skills
  - ambitions in relation to discipline
  - professional biography
  - experience of relevant equipment or software
  - headshot.
- Presenting material in an appropriate manner:
  - appropriate language
  - format
  - clarity of images and video
  - organising material in a coherent manner.

### **Learning aim B: Present an audition or portfolio**

#### **B1 Selecting material for an audition or portfolio**

Learners will explore the considerations that need to be made when selecting material for a solo audition or portfolio.

- Factors to consider when selecting appropriate material, such as:
  - What are they asking to see?
  - style of work
  - links to a theme or creative intention of the employment opportunity
  - the type of employer
  - the intended target audience
  - contrasting pieces or styles of work
  - relevance to learner's skills and techniques.
- Available time to learn, choose or produce material, such as:
  - lines/lyrics
  - moves/choreography
  - operation and set-up of equipment
  - producing or collating examples of work.
- Creative interpretation development, such as:
  - physical preparation
  - vocal preparation.
- Meeting opportunity requirements, such as:
  - time limits for audition pieces
  - format of portfolio submission.
- Considering other factors, such as:
  - resources available at the audition
  - copy of the text being performed, backing tracks or music, props or costume
  - technical skills relevant to the venue/production company
  - types of equipment used by the venue/production company.



### **B2 Presenting an audition or portfolio**

- Professional processes for audition or portfolio submission.
- Adapting material to fit the audition requirements of an employment opportunity, such as:
  - timings
  - style
  - use of props, space, music
  - focusing on relevant technical, operation or design skills.
- Preparing for additional skills needed to respond to the requirements of an employment opportunity, such as:
  - taking part in and/or leading workshop activities
  - improvisation skills and sight-reading techniques
  - demonstrating operation of equipment
  - discussing design choices in commentary or in person.
- Presenting strengths in an effective manner, such as:
  - learning performance material
  - communicating themes and intentions
  - meeting all requirements of the opportunity
  - demonstrating technical ability
  - demonstrating potential.

### **Transferable skills**

#### **Communication**

- Building communication skills to be 'work ready'.

#### **Preparing for work**

- Understanding how to prepare for the audition or application process.

#### **Thinking skills/adaptability**

- Selecting and refining material to meet the needs of a potential employer.

#### **Problem solving**

- Responding to feedback and building resilience.

#### **Self-management and development**

- Managing own time and developing work independently.

**Assessment criteria**

Pass	Merit	Distinction
<b>Learning aim A: Identify employment opportunities</b>		
<b>A.P1</b> Identify appropriate potential employment opportunities.	<b>A.M1</b> Produce effective promotional materials for clearly defined opportunities for employment.	<b>A.D1</b> Produce coherent and effective promotional materials for clearly defined and considered opportunities for employment.
<b>A.P2</b> Produce promotional materials that show an appropriate level of organisation.		
<b>Learning aim B: Present an audition or portfolio</b>		
<b>B.P3</b> Select appropriate material to showcase skills for an audition piece or portfolio.	<b>B.M3</b> Demonstrate effective use of skills through the selection of material for an audition piece or portfolio that has a link to employment opportunities.	<b>B.D2</b> Demonstrate effective and controlled use of skills through the selection of material for an audition piece or portfolio that has a defined link to employment opportunities.
<b>B.P4</b> Demonstrate basic skills in an audition piece or portfolio.		

## Essential information for assessment decisions

### Learning aim A

**For distinction standard**, learners will:

- produce coherent and creative promotional materials that represent personality and style. These should include coherent content and supporting text. Materials presented should be coherent, personalised and clearly reflect the requirements of industry
- thoroughly explore how to identify and target potential employment opportunities in the context of their own practice, showing a clear thought process
- show effective research and confident strategies to identify local and national employment opportunities.

**For merit standard**, learners will:

- produce effective promotional materials related to their specialism. The selected materials will demonstrate a consistent approach and a logical selection of content that acknowledges the requirements of industry
- effectively explore how to identify and target potential employment opportunities in the context of their own practice
- show effective research and clearly defined strategies to identify local and national employment opportunities.

**For pass standard**, learners will:

- produce appropriate promotional materials related to their practice. Communication should be clear and appropriate
- identify and target appropriate potential employment opportunities in the context of their own practice
- show limited research and basic strategies to identify local and national employment opportunities.

### Learning aim B

**For distinction standard**, learners will:

- present a solo audition piece or portfolio of work that demonstrates accomplished and efficient use of skills and techniques related to their discipline
- select material that enables them to demonstrate the full potential of their skills and that has a clear and considered link to the employment opportunity. This could be evidenced in a portfolio commentary or introduction to the audition.

**For merit standard**, learners will:

- present a solo audition piece or portfolio of work that demonstrates an efficient and clear use of skills and techniques related to their discipline
- select material that enables them to demonstrate suitable skills and that has a link to the employment opportunity. This could be evidenced in a portfolio commentary or introduction to the audition.

**For pass standard**, learners will:

- present a solo audition piece or portfolio of work that demonstrates a suitable use of skills and techniques related to their discipline
- select material that enables them to demonstrate suitable skills, which could be evidenced in a portfolio commentary or introduction to the audition.

## Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6 Internal assessment* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence provided that they meet the assessment requirements of the unit.

### Suggested scenario

A regional arts centre is hosting a showcase of talent and is holding open auditions for talented performers and production arts practitioners. You must prepare promotional materials and two contrasting solo audition pieces lasting between one and three minutes each or a suitable portfolio. You will be required to present your audition or portfolio to a panel of judges.

**If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.**

A performing arts school has a few places left to work on their summer holiday course. You are required to apply with promotional materials and either a solo audition or submit your portfolio for a place. You will need to present your audition to a panel of tutors.

## Further information for tutors and assessors

### Delivery guidance

The following are examples of practical activities and workshops that tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

#### **Introduction to unit**

A series of practical workshops that explores employment opportunities and shows learners how to prepare for an audition.

**Suggested time:** about 5 hours.

#### **Activity: What employment opportunities are there?**

Learners could be given a range of performing arts job adverts and asked to discuss and identify the skills and techniques that are relevant. They could work in pairs or small groups and present their findings back to the full group.

Learners can be introduced to best practice for keeping a record of the process/audition development notes.

**Suggested time:** about 8 hours.

#### **Activity: My employment opportunities!**

Learners can work individually to select a relevant employment opportunity and select audition material that can be developed and refined in order to audition for the role.

Learners can match their skills and techniques to the requirements of the employment opportunity and apply them to the selected audition material.

Learners can refine and/or adapt the material to create a suitable response.

**Suggested time:** about 8 hours.

#### **Activity: Final preparations**

Learners can hold 'audition or portfolio surgeries' where they share their work in progress informally to receive tutor and peer feedback. The sessions can be recorded to help learners see their techniques in action. An invited panel could also offer feedback to replicate a professional audition setting.

**Suggested time:** about 8 hours.

#### **Activity: Presenting an audition or portfolio**

Learners can present a fully realised and refined audition or portfolio in relation to a potential employment opportunity. Tutors can be 'in role' as the employer and, to replicate the relevant audition setting for the performance discipline, invite learners to take part in the selection process.

**Suggested time:** about 9 hours.

## UNIT 4: AUDITION AND PORTFOLIO PROCESS

### Essential resources

For this unit, learners will need access to

- a rehearsal/studio space to prepare their audition
- the internet.

### Links to other units

This unit has strong links to:

- Unit 2: Professional Development
- Unit 3: Creative Interpretation
- Unit 7: Responding to a Progression Opportunity.

### Employer involvement

This unit would benefit from employer involvement in the form of:

- practitioners delivering masterclasses and/or workshops on audition techniques or portfolio requirements
- presenting auditions/portfolios to industry professionals for assessment.

## Unit 5: Preparing for a Performing Arts Production

Level: **2**

Unit type: **Mandatory**

Assessment type: **Internal**

Guided learning hours: **60**

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### Unit in brief

During the rehearsal period learners develop and apply the skills needed to prepare for a performing arts production.

### Unit introduction

Great performances do not just happen. They are the result of a lot of work and development that takes place during rehearsal; a period where creative decisions are made and skills are developed. In this unit, you will plan and take part in the preparation for a performing arts production. You will learn and develop the skills needed for your role as either a performer or as part of the production crew. You will need to prepare for the performance during rehearsals and in your own time. It will be important that you contribute positively throughout the process. These rehearsals will develop and refine material, timing, communication and preparation for a performance. You will apply rehearsal and personal management skills as you work to undertake the different stages of the process in your assigned role. This can be in the context of any type of performing arts production or performance suitable to your role and discipline.

The skills you develop during the rehearsal period will be useful for you as you progress to employment within the industry or to further training on a Level 3 course.

### Learning aims

In this unit you will:

- A** Prepare for a professional role during rehearsal
- B** Refine skills needed for a professional role during rehearsal.

### Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
<b>A</b> Prepare for a professional role during rehearsal	<b>A1</b> Exploring material <b>A2</b> Exploring technical requirements <b>A3</b> Establishing schedules and etiquette	Videos of the rehearsal and production process with accompanying commentary.
<b>B</b> Refine skills needed for a professional role during rehearsal	<b>B1</b> Using feedback to develop performance/production <b>B2</b> Implement rehearsal or production skills in preparation for a performance	Individual and group rehearsal schedules. Tutor observation.
<b>Key teaching areas in this unit include:</b>		
Sector skills	Knowledge	Transferable skills/behaviours
<ul style="list-style-type: none"> <li>• Rehearsal skills</li> <li>• Group workshop skills</li> <li>• Performance skills</li> <li>• Production skills</li> </ul>	<ul style="list-style-type: none"> <li>• Professional practice</li> <li>• Rehearsal schedules</li> <li>• The rehearsal process</li> <li>• Health and safety</li> </ul>	<ul style="list-style-type: none"> <li>• Working with others</li> <li>• Managing information</li> <li>• Self-management and development</li> </ul>



## Unit content

### Knowledge and sector skills

#### Learning aim A: Prepare for a professional role during rehearsal

Learners will use practical sessions to explore the preparation requirements of a rehearsal and production process in the context of their chosen discipline. They can undertake the process as a performer or a member of the production team. The rehearsal and production process can involve pre-existing or original material as appropriate for learners.

##### A1 Exploring material

- Introduction to the performance material or vision of piece, such as:
  - first read through
  - past production
  - introduction of stimulus
  - introduction of designs or director's vision for the production.
- Exploring source material:
  - previous or similar productions
  - relevant practitioners in chosen discipline
  - contextual research.
- Workshopping roles and processes.
- Discussing themes and initial thoughts.
- Exploring meaning of material.
- Establishing purpose of material.
- Considering target audience.

##### A2 Exploring technical requirements

- How rehearsal space relates to the performance space.
- Marking out space.
- Establishing necessary equipment and resources, such as:
  - music
  - props
  - public address system
  - lighting
  - costume
  - multimedia
  - correct and safe use of the space and/or equipment.

##### A3 Establishing schedules and etiquette

- Rehearsal and production schedules:
  - setting and reviewing targets for the session
  - meeting deadlines.
- Implementing a rehearsal schedule.
- Preparation for rehearsals, such as:
  - appropriate clothing
  - preparation and set-up of equipment
  - warm-ups
  - timekeeping and punctuality.

## UNIT 5: PREPARING FOR A PERFORMING ARTS PRODUCTION

- Rehearsal and production etiquette, such as
  - mobile phone use
  - keeping rehearsal spaces tidy
  - maintaining focus and contribution in rehearsals and production process
  - communicating and working well with others.

### **Learning aim B: Refine skills needed for a professional role during rehearsal**

Learners will use practical rehearsal and production sessions to use feedback and refine skills and/or processes. As far as possible, learners should be encouraged to follow established industry processes in their chosen performing or production discipline. The production or performance they prepare for can be any that is suitable for their role or discipline.

#### **B1 Using feedback to develop performance/production**

- Responding to director/choreographer notes.
- Participating in rehearsal debrief to identify areas for improvement.
- Following instructions.
- Peer-to-peer feedback.
- Creating a personal record to work from:
  - annotating scripts or scores
  - noting choreography.
- Developing structures.
- Offering creative ideas.
- Experimenting and exploring alternative approaches.
- Development of skills and techniques in response to feedback.

#### **B2 Implement rehearsal or production skills in preparation for a performance**

- Implement performance or production skills appropriate and applicable to discipline and role, such as:
  - technical skills linked to genre or the style of the piece
  - communication
  - interpretive skills
  - accuracy
  - creativity
  - physical skills
  - vocal skills
  - musicality
  - characterisation
  - design, such as costume, set or props
  - operation of equipment, such as lights or sound
  - construction
  - stage management.
- Exploratory work:
  - off-text work
  - individual or small-group work.
- Exploring blocking/movement.
- Establishing entrances, exits and production cues.

- Repetition to consolidate learning of the piece and role.
- Using runs to refine performance and production.
- Technical rehearsal.
- Focusing and plotting.
- Cue to cue.
- Dress rehearsal.

### Transferable skills

#### **Working with others**

- Demonstrating collaborative working practice during group rehearsals, in small groups and/or a larger whole group or ensemble.

#### **Managing information**

- Presenting information on the timings and content of rehearsals in the form of a rehearsal schedule.

#### **Self-management and development**

- Setting individual targets for group and rehearsals.
- Meeting deadlines.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Prepare for a professional role during rehearsal</b>		
<b>A.P1</b> Demonstrate appropriate preparation for a rehearsal process.	<b>A.M1</b> Demonstrate effective preparation and self-management within a rehearsal process.	<b>A.D1</b> Demonstrate effective and considered preparation and self-management within a rehearsal process.
<b>A.P2</b> Demonstrate an appropriate level of self-management.		
<b>Learning aim B: Refine skills needed for a professional role during rehearsal</b>		
<b>B.P3</b> Demonstrate appropriate application of skills during a rehearsal process.	<b>B.M2</b> Demonstrate effective application of skills, responses and behaviours, according to the demands of a rehearsal process.	<b>B.D2</b> Demonstrate the effective and considered application of skills, responses and behaviours, according to the demands of a rehearsal process.
<b>B.P4</b> Demonstrate appropriate response and behaviours, according to the demands of a rehearsal process.		

## Essential information for assessment decisions

Learners can prepare for a performing arts production or performance in any context suitable for their role or discipline, provided there is sufficient evidence to meet all assessment criteria.

### Learning aim A

**For distinction standard**, learners will:

- show a well thought-out and purposeful approach to the preparation for a rehearsal or production process
- undertake individual and/or group preparation in terms of material and schedules that shows an attention to detail and full understanding of performance requirements
- manage their time and responsibilities in an independent, efficient and accomplished manner in the process.

**For merit standard**, learners will:

- show an efficient approach to the preparation for a rehearsal or production process
- undertake individual and/or group preparation in terms of material and schedules that shows an understanding and awareness of performance requirements
- manage their time and responsibilities in a capable manner for the process, with some independence.

**For pass standard**, learners will:

- show a suitable approach to the preparation for a rehearsal or production process
- undertake individual and/or group preparation in terms of material and schedules that shows some awareness of performance requirements
- manage their time and responsibilities in a manner suitable for the process but may require the input of others.

### Learning aim B

**For distinction standard**, learners will:

- be technically and stylistically assured during practical sessions, employing relevant skills efficiently in showing extensive knowledge of their use in the process
- offer informed ideas and/or take actions that are well reasoned and show a clear and thorough link to feedback
- display behaviours that are fully in line with the expectations of the different stages of the process and consistently help move the process on in a positive way.

**For merit standard**, learners will:

- be technically and stylistically competent during practical sessions, employing relevant skills efficiently in showing a broad knowledge of their use in the process
- offer informed ideas and/or take actions that show some reasoning and show a clear link to feedback
- display behaviours that are in line with the expectations of the different stages of the process and help move the process on in a positive way.

**For pass standard**, learners will:

- show some technical and stylistic competence during practical sessions, employing relevant skills suitably in showing some knowledge of their use in the process
- offer informed ideas and/or take actions that show some links to feedback
- display behaviours that are suitable for the different stages of the process.

## Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6 Internal assessment* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence provided that they meet the assessment requirements of the unit.

### Suggested scenario

You are part of a performance and production company that is taking part in your local annual fringe arts festival. The festival has an open artistic policy so you can perform a piece of your choice in any local venue. You must now refine your production during a planned and scheduled programme of group and individual rehearsals, culminating in the dress rehearsal.

**If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.**

Your performing arts company has been asked to raise money for a national charity through the ticket sales to prominent local business people and donors for a performance at a local venue. This is part of a series of events across the country and the charity has encouraged participating companies to perform a wide range of work. You must now refine your production during a planned and scheduled programme of group and individual rehearsals, culminating in the dress rehearsal.

## Further information for tutors and assessors

### Delivery guidance

The following are examples of practical activities and workshops that tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

#### **Introduction to unit**

Learners will take part in a practical workshop that includes activities that could be part of their rehearsal and production process; activities that will be used by their company or their individual performance or production role. Activities could include vocal and physical warm-ups, technical set-up, small-group work, learning material, equipment operation etc. Before starting the practical activities they will identify as a group (with support as necessary) the positive behaviours that are expected by professional companies during each phase of the rehearsal process. After the practical workshop there will be an opportunity to reflect on how well they demonstrated professional practice and also identify areas for improvement.

**Suggested time:** about 4 hours.

#### **Activity: Practical workshops – rehearsal schedules**

The tutor/director will introduce a rehearsal schedule to the company. This will include dates, times and the focus of each stage rehearsal. The group will discuss and agree key deadlines, e.g. for learning material, set construction, costume fitting. Learners will start to construct their individual rehearsal and production schedules. They will identify the other members of the company they need to work with in small groups and their own personal deadlines and practise time.

At the beginning of the process, the company will negotiate focused aims for the session. At the end of the session they will review how well they met individual and group aims, planning the next rehearsal and amending the schedules if necessary.

**Suggested time:** about 4 hours.

#### **Activity: Practical workshops – skills and techniques**

Learners will take part in a series of masterclasses that develop the practical skills and techniques that they will need to use in the production. They will focus on the skills and techniques appropriate to their discipline and role in relation to the material.

**Suggested time:** about 8 hours.

#### **Activity: Practical workshops – exploring material**

Learners will take part in a series of exploratory workshops to analyse the material for the rehearsal and production process. They will look at what the technical or artistic requirements are. They will develop an insight into their relevant characters, what the choreography represents or what technical requirements are highlighted in the material, e.g. lighting/sound cues, props mentioned, setting of scenes. They will develop plans on how to address these requirements.

**Suggested time:** about 4 hours.

#### **Activity: Practical workshops – rehearsal schedules**

Learners will undertake a rehearsal and production process to develop material and technical support. They will engage in regular debriefings and feedback sessions to respond to areas for improvement. They will also be encouraged to take part in peer-to-peer feedback.

**Suggested time:** about 20 hours.

## UNIT 5: PREPARING FOR A PERFORMING ARTS PRODUCTION

### Essential resources

For this unit, learners will need access to rehearsal space and suitable production arts resources.

### Links to other units

This unit has strong links to *Unit 6: Performing Arts Production*.

### Employer involvement

This unit would benefit from employer involvement in the form of:

- guest workshops and masterclasses on personal management and applying skills in the rehearsal process
- support from industry professionals who can give an insight into professional behaviour and expectations.



## Unit 6: Performing Arts Production

Level: **2**

Unit type: **Mandatory**

Assessment type: **Internal**

Guided learning hours: **30**

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### Unit in brief

Learners contribute to the staging of a performance in either a performance or production arts role.

### Unit introduction

Nothing beats the thrill of being part of the cast or crew of a successful performance. Every member of the cast and crew works together, using their individual skills to ensure the success of the show.

In this unit, you will apply your performance or technical skills in a performance. You will explore how to prepare effectively for the performance 'on the day' and use feedback from open dress or preview performances to ensure your performance is as successful as possible. You will learn how to take on board that feedback and apply it to contribute to a performance. It will also be important that you are fully prepared, adaptable and open-minded, always willing to respond positively to feedback and develop your performance or technical support during the production period or longer runs.

You will need to apply performance or production skills confidently in performance in order to progress in your chosen pathway to either employment or further study.

### Learning aims

In this unit you will:

- A** Develop personal management skills for performance
- B** Apply skills to a performance.

## Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
<b>A</b> Develop personal management skills for performance	<b>A1</b> Personal preparation <b>A2</b> Backstage etiquette and personal management for performance	Footage of personal preparation with commentary on how the performance or production arts role was developed in response to feedback. Tutor observation. Recording of performance.
<b>B</b> Apply skills to a performance	<b>B1</b> Workshop performances/ open dresses/previews <b>B2</b> Applying performance or technical skills	
<b>Key teaching areas in this unit include:</b>		
Sector skills	Knowledge	Transferable skills/behaviours
<ul style="list-style-type: none"> <li>• Performance or production arts skills</li> <li>• Warm-up skills</li> </ul>	<ul style="list-style-type: none"> <li>• Professional practice</li> <li>• Health and safety</li> <li>• Responding to feedback</li> <li>• Realising a production</li> </ul>	<ul style="list-style-type: none"> <li>• Working with others</li> <li>• Preparing for work</li> <li>• Developing practical and technical skills</li> </ul>

## Unit content

### Knowledge and sector skills

#### Learning aim A: Develop personal management skills for performance

Learners explore the personal and professional responsibilities that need to be addressed when preparing for a performance.

##### A1 Personal preparation

- Individual planning and preparation:
  - time management
  - consolidation of and preparation for own role.
- Lifestyle choices and their impact on performance, such as:
  - eating suitable meals at the right time to be prepared for performance
  - getting enough sleep to undertake performance commitments.
- Ensuring personal props and costume are in the correct place.
- Responding to feedback given in advance of performance.
- Troubleshooting.
- Responding to directions from the stage management team:
  - 'the half'
  - 'front of house clearance'
  - 'get out'.
- Specific preparation, as appropriate to performance or production role, such as:
  - physical, vocal, individual or group warm-ups
  - concentration or energising exercises
  - group
  - 'get in'
  - team meetings
  - preparing the spaces (stage backstage areas, front of house)
  - risk assessment
  - checking equipment.

##### A2 Backstage etiquette and personal management for performance

Learners explore the necessary etiquette of a performance.

- Timekeeping and punctuality.
- Organisation.
- Listening to and following instructions.
- Keeping performance, technical and dressing room spaces tidy.
- Correct and safe use of the space and/or equipment.
- Appropriate behaviour off-stage/in the wings.
- Making a positive contribution to the performance.
- Creating a positive impression in the venue.

**Learning aim B: Apply skills to a performance**

Learners contribute to a performance in either a performance or technical role.

**B1 Workshop performances/open dresses/previews**

Learners will use trial performances to refine their performance or technical skills in real scenarios.

- To demonstrate accuracy, focus and concentration.
- To explore performance energy and commitment.
- To explore responding to any issues that may affect performance situations, such as:
  - unexpected reactions
  - changing material
  - forgetting material
  - omitting material
  - changing the order of material
  - adding new material
  - technical issues
  - applause
  - laughter
  - distractions
  - heckling or calling out
  - restlessness
  - gaining new insight into the role.
- To adapt material for the performance rather than rehearsal space:
  - entrances and exits
  - technical provision
  - sight lines
  - re-spacing or blocking.
- To initiate feedback:
  - from the audience, members of the cast and crew, director/choreographer or musical director
  - via after-show discussions, online forums or polls, director's notes.

**B2 Applying performance or technical skills**

- Maintaining focus and concentration throughout the performance.
- Hitting cues accurately.
- Dealing with issues that may occur, such as:
  - missed lines or cues
  - technical issues
  - audience reactions.
- Communication of genre, style, themes and mood.
- Supporting the creative aims of the production.

- Applying technical skills as appropriate and applicable to performance or production role, such as:
  - physical skills
  - vocal skills
  - musicality
  - interpretive skills
  - accuracy
  - creativity
  - communication
  - working with and liaising with other members of the team
  - employment of paperwork and systems used by professionals in your chosen field
  - operation of technical equipment
  - stage-management skills
  - backstage and offstage skills related to roles, such as:
    - dresser
    - microphone wrangler
    - fly man
    - stagehand.
- Using communication:
  - between members of the cast (if applicable)
  - between members of the crew
  - between members of the cast and crew.

### Transferable skills

#### Working with others

- Demonstrating collaborative working practice during performance and preparation for performance, in small groups and/or a larger whole group or ensemble.

#### Preparing for work

- Contributing to a performance for a live audience.

#### Developing practical and technical skills

- Demonstrating methods of preparing for performance as a performer or technician.
- Developing and applying a range of technical skills in performance.

**Assessment criteria**

Pass	Merit	Distinction
<b>Learning aim A: Develop personal management skills for performance</b>		
<b>A.P1</b> Carry out appropriate preparation for a performance.	<b>A.M1</b> Carry out effective preparation for a performance.	<b>A.D1</b> Carry out effective and thorough preparation for a performance.
<b>Learning aim B: Apply skills to a performance</b>		
<b>B.P2</b> Demonstrate appropriate skills in a performance or technical role.	<b>B.M2</b> Demonstrate an effective use of skills in a performance or technical role.	<b>B.D2</b> Demonstrate secure and confident use of skills in a performance or technical role.

## Essential information for assessment decisions

Learners must take part in a performing arts production or performance in a context that is suitable for their role and discipline, and produce clear evidence of their individual contribution.

### Learning aim A

**For distinction standard**, learners will:

- demonstrate a comprehensive approach to their preparation immediately before the performance, being consistently and completely well prepared, focused and disciplined
- address all necessary physical or technical requirements and will display full consideration of potential issues.

**For merit standard**, learners will:

- demonstrate an efficient approach to their preparation immediately before the performance, being mostly well prepared, focused and disciplined
- address vital physical or technical requirements and display an awareness of potential issues.

**For pass standard**, learners will:

- demonstrate a suitable approach to their preparation immediately before the performance, although this may need to be supported or prompted at times.

### Learning aim B

**For distinction standard**, learners will:

- make a contribution that is consistently stylistically and technically assured for the demands of the piece and the target audience, with no distracting errors or slips
- demonstrate control over use of techniques or processes within the performance and a notable application of skills.

**For merit standard**, learners will:

- make a contribution that is stylistically and technically sufficient for the demands of the piece and the target audience, with no distracting errors or slips
- demonstrate efficient use of techniques or processes within the performance and a proficient application of skills.

**For pass standard**, learners will:

- make a contribution that is stylistically and technically acceptable for the demands of the piece; although there may be some errors or slips, these will not have an overly negative impact on the performance as a whole
- demonstrate suitable use of techniques or processes within the performance and an adequate application of skills.

## Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6 Internal assessment* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence provided that they meet the assessment requirements of the unit.

### Suggested scenario

You are part of a performing arts company that has just finished the rehearsal period for a production you are going to perform in the local fringe arts festival. The performance is very important to the company as some potential supporters and funders will be in the audience. So you decide to test the production in front of a live audience before the festival performance. This will give you the opportunity to really refine the work, ready for the festival performance.

**If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.**

You have just completed the dress rehearsal for a performance you have been asked to give to raise money for a national charity. As prominent local business people and donors will be in the audience, you decide to preview the performance to an invited audience before the big night. You will ask the audience for feedback, so you can perfect the production and be completely prepared for the event.



## Further information for tutors and assessors

### Delivery guidance

The following are examples of practical activities and workshops that tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

#### **Introduction to unit**

Learners will discuss examples of successful productions they have seen, focusing on performance or production elements as appropriate. They will identify the qualities that made the production successful and appreciate the difference a 'live' audience makes. They will watch extracts from recordings of successful performances and give short presentations on the positive elements they have identified.

**Suggested time:** about 3 hours.

#### **Activity: Practical workshops – notes and feedback**

As this unit links to the rehearsal unit, learners will continue to work in a simulated vocational context on the same production.

In the next session, the director will call cast and crew to receive their notes from the dress rehearsal. The company will then watch the recording of the dress rehearsal and undertake peer-to-peer review, offering constructive comments to each other.

In the next workshops, they will rehearse an extract that has been identified in the notes session in small groups and as an ensemble. Production design learners will work individually or in small groups to develop their own input for the performance.

**Suggested time:** about 3 hours.

#### **Activity: External visit – professional practice**

Learners take part in an external visit to a local theatre and have a backstage tour. In the following session, the tour is used to prompt a discussion about expectations of behaviour when working professionally and learners contribute to a code of conduct for their performance company. The group will also explore the timeline leading up to the performance, gaining an appreciation of professional practice.

**Suggested time:** about 4 hours.

#### **Activity: Practical workshops –warm-ups and production plans**

Performance learners will take part in workshops that explore warm-up activities that they could use immediately before their performance. They will take part in vocal and physical warm-ups as well as warm-ups to focus and energise as a group. They will then discuss, agree and order their own group pre-performance warm-up. At the end of these sessions they will identify and demonstrate to the group any additional exercises that they will add to help with their own performance (e.g. the learner playing Bottom, the Weaver in *A Midsummer Night's Dream*, may decide to add additional vocal exercises such as vocal glides to ensure their voice is warmed up for donkey braying).

Production design learners will hold a series of production meetings to agree roles and responsibilities on the day and to plan preparations for the performance.

**Suggested time:** about 3 hours.

**Activity: Practical workshop – recording your contribution**

Learners will look at examples of effective personal commentaries, identifying their key features, and focus on the development of work in response to feedback. These could be in written, photo journal and/or recorded form and need only be a single-session entry. Learners will begin by creating a positive commentary entry for one of their peers who made progress after feedback in an earlier session. They will present these to the group.

They will then continue to work practically to develop their own contribution to the performance. This session will be stopped at regular intervals by the tutor (e.g. after feedback or the warm-up) to give learners an opportunity to start to create a 'live' and ongoing commentary. Learners will again present these commentaries to the group and receive feedback and ideas for modifications and improvements.

**Suggested time:** about 3 hours.

### Essential resources

For this unit, learners will need access to:

- performance space
- equipment relevant to chosen discipline.

### Links to other units

This unit has strong links to *Unit 5: Preparing for a Performing Arts Production*.

### Employer involvement

This unit would benefit from employer involvement in the form of:

- masterclasses from relevant practitioners on the industry expectations when contributing to a performance
- industry feedback on open dress performances.



## Unit 7: Responding to a Progression Opportunity

Level: **2**

Unit type: **Mandatory**

Assessment type: **Internal Synoptic**

Guided learning hours: **90**

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### Unit in brief

Learners present individual promotional and audition material in response to a progression opportunity.

### Unit introduction

The performing arts industry is very competitive, with progression opportunities such as employment, training and education highly sought after. When vacancies or opportunities arise, it is not unheard of for hundreds of people to apply for one or two positions. Despite this competition, it is not impossible to be successful but you must ensure that you create a professional and lasting impression in auditions and through your promotional material. In this unit, you will draw together all the skills and knowledge you have gained on the course and respond to a progression opportunity in the area of acting, dance, musical theatre or production arts.

You will create a promotional portfolio where you will select, develop and present practical performance pieces or production designs and realisations in response to specific employer requirements. You will also prepare material for an audition or presentation to camera in response to the precise requirements of a progression opportunity.

This unit will prepare you for employment or further study. Anybody who wants to work in the performing arts industry will be continually faced with auditions and presentations, which will become part of everyday life. It is vital that potential employees understand how to successfully negotiate auditions in order to secure work. Many performers and those working on production are freelance or self-employed and so the ability to select and present relevant and appropriate promotional materials for a specific progression opportunity is essential when trying to secure work or agency representation.

### Learning aims

In this unit you will:

- A** Demonstrate understanding of the requirements of a progression opportunity
- B** Present material to demonstrate appropriate skills for a progression opportunity
- C** Apply technical performance/production skills to produce material for a progression opportunity.

### Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
<b>A</b> Demonstrate understanding of the requirements of a progression opportunity	<b>A1</b> Features of a progression opportunity <b>A2</b> Personal statement	<p>A personal statement detailing how the learner's knowledge, skills and experience make them suitable for the given progression opportunity.</p> <p>A promotional portfolio containing examples of the learner's performance or production work.</p> <p>A two–three-minute audition (for performers) or a three–five-minute presentation to camera (for members of the production team) of the learner's individual response to the given progression opportunity.</p>
<b>B</b> Present material to demonstrate appropriate skills for a progression opportunity	<b>B1</b> Preparing and developing promotional material <b>B2</b> Selecting appropriate material <b>B3</b> Appropriate presentation of promotional material <b>B4</b> Reviewing and refining promotional material	
<b>C</b> Apply technical performance/production skills to produce material for a progression opportunity	<b>C1</b> Selecting or preparing material <b>C2</b> Technical and interpretive skills in relation to progression opportunity <b>C3</b> Communication	
<b>Key teaching areas in this unit include</b>		
Sector skills	Knowledge	Transferable skills/behaviours
<ul style="list-style-type: none"> <li>• Self-promotion and presentation</li> <li>• Performance/production technical and interpretive skills</li> <li>• Writing a personal statement</li> </ul>	<ul style="list-style-type: none"> <li>• Preparing for an audition</li> <li>• Meeting the specific requirements of a given opportunity</li> </ul>	<ul style="list-style-type: none"> <li>• Preparing for work</li> <li>• Developing practical and technical skills</li> <li>• Communication</li> <li>• Self-management and development</li> </ul>

## Unit content

### Knowledge and sector skills

#### Learning aim A: Demonstrate understanding of the requirements of a progression opportunity

Learners will explore the requirements of a specific employment opportunity and explore how to present themselves in a personal statement to an employer.

##### A1 Features of a progression opportunity

- Nature of the employment company or progression opportunity, such as:
  - Theatre in Education (TIE)
  - touring
  - agency
  - cruise ship
  - industry training provider
  - drama school/university
  - community scheme.
- Core values of the employer or centre and what they are looking for in applicants.
- Target audience/market for a progression opportunity, such as:
  - children
  - teenagers
  - families
  - pensioners.
- How to interpret the context of the progression opportunity:
  - financial
  - social
  - educational
  - entertainment
  - location.
- Time limits and other parameters for required material.
- Skills required for the role.
- Meeting employer or centre needs.

##### A2 Personal statement

- Identifying and matching relevant achievements, experience and interests to a specific progression opportunity.
- Using relevant examples of different experiences and linking them to the progression opportunity.
- Presenting personal skills and ambition within a personal statement.
- Presenting a personal statement in an appropriate format.
- Structuring a personal statement.
- Appropriate layout, fonts and language.
- Choosing appropriate and relevant content.
- How to address the employer's core values.

## UNIT 7: RESPONDING TO A PROGRESSION OPPORTUNITY

- Using terms and concepts relevant to the progression opportunity.
- Explaining the rationale behind selection of promotional material.
- Understanding the pitfalls of producing a generic personal statement for different progression opportunities.
- Creating a positive impression through presentation, spelling and grammar.

### **Learning aim B: Present material to demonstrate appropriate skills for a progression opportunity**

Learners will explore the processes needed to select and present promotional material in response to progression opportunities through their chosen discipline(s).

#### **B1 Preparing and developing promotional material**

- Experimenting with various skills, techniques and processes.
- Trying out various ideas and interpretations.
- Personal management skills:
  - being prepared
  - maximising rehearsal or workshop time.
- Adhering to health and safety guidelines and safe working practices.

#### **B2 Selecting appropriate material**

- Exploring, viewing and evaluating existing promotional material:
  - showreel
  - personal website/portfolio
  - photographs of work
  - sound clips.
- Differences between performance and production arts promotional material.
- Auditing personal skills in relation to opportunity.
- Assessing personal strengths and weaknesses in relation to opportunity.
- Exploring potential repertoire and ideas in relation to opportunity.
- Ensuring diversity and variety of material and skills showcased.
- Interpreting given themes with creativity.
- Exploring different responses.
- Identifying the skills demonstrated by particular pieces or designs.
- Selecting, condensing and editing material in relation to time constraints.

#### **B3 Appropriate presentation of promotional material**

- Appropriate performance or presentation space.
- Appropriate lighting and sound balance.
- Appropriate framing of videos.
- Appropriate resolution and size of photos.
- Ensuring required equipment is set up and working correctly, such as:
  - IT equipment
  - playback/sound systems
  - lighting systems
  - technical equipment.
- Ensuring personal equipment is organised.
- Adhering to time limits.
- Appropriate presentation formats for production design work.



- Presentation etiquette:
  - appropriate attire
  - appropriate location.
- Organising material in an appropriate order.
- Grasping and maintaining attention through selection of material.

#### **B4 Reviewing and refining promotional material**

- Discarding, refining and polishing material, designs and processes.
- Watching back video footage for self-analysis.
- Seeking feedback and responding appropriately to criticism.

### **Learning aim C: Apply technical performance/production skills to produce material for a progression opportunity**

Learners will explore how to present an audition or presentation to camera as required by a specific progression opportunity. They will develop an understanding of the best way to demonstrate appropriate performance or technical/design skills.

#### **C1 Selecting or preparing material**

Factors to consider when selecting or preparing material, such as:

- relationship to the theme or requirements of the progression opportunity
- suitability for the target audience
- opportunity for the material to showcase relevant technical skills
- time constraints related to learning or producing material.

#### **C2 Technical and interpretive skills in relation to progression opportunity**

Learners explore their own technical and interpretive skills, appropriate to their chosen performance or production discipline and learn how to apply them to a progression opportunity in an appropriate manner.

- For performers, as appropriate to discipline:
  - balance
  - co-ordination
  - posture
  - musicality
  - intonation
  - tone
  - dynamic control
  - phrasing
  - expression
  - breath
  - control
  - projection
  - pace
  - characterisation
  - energy
  - use of space and resources

## UNIT 7: RESPONDING TO A PROGRESSION OPPORTUNITY

- For production arts practitioners, as appropriate to discipline:
  - design skills
  - handling of materials
  - use of colours and textures
  - use and operation of equipment
  - understanding of brief/theme
  - technical language and terminology
  - realising ideas
  - explaining creative choices and concepts.

### **C3 Communication**

How learners communicate their work through performance, introductions or presentation.

- Planning of presentation or audition.
- Establishing a running order to presentation or introduction to audition.
- Using filmed rehearsals and trial runs to identify potential improvements.
- Gathering peer feedback.
- Using technical language.
- Clarity of communication.
- Pace of delivery.
- Vocal expression.
- Physical expression.
- Intentions, themes and characters.

### **Transferable skills**

#### **Preparing for work**

- Preparing material for a progression opportunity.

#### **Developing practical and technical skills**

- Developing performance/production skills.

#### **Communication**

- Communicating with an audience verbally and non-verbally when presenting performance/production work.

#### **Self-management and development**

- Selecting, developing and presenting individual work.

### Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Demonstrate understanding of the requirements of a progression opportunity</b>		
<b>A.P1</b> Make appropriate links between personal achievements, experience and interests, and the requirements of a progression opportunity.	<b>A.M1</b> Make considered links between personal achievements, experience and interests, and the requirements of a progression opportunity.	<b>A.D1</b> Justify chosen material and make pertinent connections between personal achievements, experience and interests, and the requirements of a given progression opportunity.
<b>A.P2</b> Describe how chosen material is suitable for the requirements of a progression opportunity.	<b>A.M2</b> Explain how chosen material is suitable for the requirements of a progression opportunity.	
<b>Learning aim B: Present material to demonstrate appropriate skills for a progression opportunity</b>		
<b>B.P3</b> Select material that is appropriate for the requirements of the progression opportunity.	<b>B.M3</b> Select and present material that demonstrates distinct consideration of the requirements of the progression opportunity while creating a positive impression.	<b>B.D2</b> Select and present material that demonstrates some imagination towards the requirements of the progression opportunity while creating a convincing impression.
<b>B.P4</b> Present material in an adequate fashion to create a generally positive impression.		
<b>Learning aim C: Apply technical performance/production skills to produce material for a progression opportunity</b>		
<b>C.P5</b> Demonstrate adequate technical and interpretive skills that broadly convey creative intentions.	<b>C.M4</b> Demonstrate competent and coherent technical, interpretive and communication skills that clearly convey creative intentions.	<b>C.D3</b> Demonstrate fluent and assured technical, interpretive and communication skills that convincingly convey creative intentions.
<b>C.P6</b> Communicate artistic intentions with appropriate clarity and control.		

## Essential information for assessment decisions

### Learning aim A

**For distinction standard**, learners will:

- present a personal statement that details, using specific examples, how their experiences, achievements and interests make them suitable for the given progression opportunity
- consider their chosen material and validate how it is appropriate for the progression opportunity.

**For merit standard**, learners will:

- present a personal statement that illustrates how their experiences, achievements and interests make them suitable for the given progression opportunity
- discuss their chosen material and specify how it is appropriate for the progression opportunity.

**For pass standard**, learners will:

- present a personal statement that identifies how their experiences, achievements and interests make them suitable for the given progression opportunity but some of their connections may be rather generic
- refer to their chosen material and identify how it is appropriate for the progression opportunity but links may be superficial.

### Learning aim B

**For distinction standard**, learners will:

- choose material that responds with genuine consideration to the requirements of the progression opportunity and links will be creative
- pay close attention to the presentation of the material to create a convincing end result.

**For merit standard**, learners will:

- choose material that responds coherently to the requirements of the progression opportunity and links will be clear
- pay appropriate attention to the presentation of the material to create a positive impact.

**For pass standard**, learners will:

- choose material that responds in terms of the most important requirements of the progression opportunity but it may be rather generic overall
- pay some attention to the presentation of the material but some presentational aspects may have been overlooked.

### Learning aim C

**For distinction standard**, learners will:

- perform or present their design ideas/realisations with fluency and security
- deliver an assured and polished display of technical, interpretive and communicative skill.

**For merit standard**, learners will:

- perform or present their design ideas/realisations with a consistent and capable display of technical, interpretive and communicative skill
- deliver a secure performance/presentation with just the occasional slip or misjudgement.

**For pass standard**, learners will:

- perform or present their design ideas/realisations with an appropriate display of technical, interpretive and communicative skill
- deliver a performance/presentation that holds together despite some obvious slips or misjudgements.

## Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6 Internal assessment* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence provided that they meet the assessment requirements of the unit.

### Suggested scenario

Youth Division Performance Company is recruiting young performers and production artists to take part in a series of shows called 'The Children's Spectacular', which will be toured around primary schools in the UK. They are looking for talented actors, dancers, musical theatre performers and a whole range of technicians and designers in the areas of costume, lighting, make-up, props, set and sound. Youth Division Performance Company has a national reputation for producing high-quality, relevant and entertaining work for young people. The core values they look for in all of their employees are attention to detail, hard work and teamwork.

'The Children's Spectacular' will have three separate sections:

- Section 1 – The Magical Ocean
- Section 2 – The Romance of France
- Section 3 – The Wild Jungle.

In order to be considered for this opportunity you should present the following:

1. A promotional portfolio that contains at least three separate examples of your performance or production work. Performers should present examples of solo and/or duet performances in their chosen discipline/s. Production artists should include examples that demonstrate their design, realisation and/or operation skills.
2. You should choose one of the sections of 'The Children's Spectacular' as listed above and present either a two–three-minute audition of a piece of existing or original performance work or a three–five-minute presentation to camera of your production design ideas in response to the theme.
3. A personal statement that covers how your skills, experiences and interests make you suitable to work with Youth Division Performance Company and which describes how your material is suitable for your chosen section of 'The Children's Spectacular'.

**If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.**

Golden Memories Production Company is recruiting young performers and production artists to take part in a series of shows called 'Reminisce', which will be toured around community centres in the UK aimed at the over-60s. The company is looking for talented actors, dancers, musical theatre performers and a whole range of technicians and designers in the areas of costume, lighting, make-up, props, set and sound. Golden Memories Production Company has a national reputation for producing engaging, thoughtful and polished work for the over-60s. The core values they look for in all of their employees are self-discipline, passion and resilience.

'Reminisce' will have three separate sections:

- Section 1 – The Rock 'n' Roll Years
- Section 2 – Carnaby Street
- Section 3 – The Wonder of the Orient.

In order to be considered for this opportunity you should present the following:

1. A promotional portfolio that contains at least three separate examples of your performance or production work. Performers should present examples of solo and/or duet performances in their chosen discipline/s. Production artists should include examples that demonstrate their design, realisation and/or operation skills.
2. You should choose one of the sections of 'Reminisce' as listed above and present either a two–three-minute audition of a piece of existing or original performance work or a three–five-minute presentation to camera of your production design ideas in response to the theme.
3. A personal statement that covers how your skills, experiences and interests make you suitable to work with Golden Memories Performance Company and which describes how your chosen material is suitable for your chosen section of 'Reminisce'.

## Further information for tutors and assessors

### Delivery guidance

The following are examples of practical activities and workshops that tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

#### **Introduction to unit**

Present learners with a selection of advertisements for progression opportunities in the performance and entertainment industry. The advertisements should include different types of opportunities, such as small-scale touring, agencies, cruise ships, leisure and hospitality. Learners should be asked to identify the key requirements of the various opportunities, such as the:

- employer's core values and what they are looking for in applicants
- employer's target audience/market for progression
- skills required to be successful
- audition requirements.

For this activity, it would be best to use actual advertisements and casting calls for progression opportunities.

**Suggested time:** about 5 hours.

#### **Activity: Personal statement**

Learners should document their own achievements, experience and interests in their area of performance on a CV.

Using one of the progression opportunities above, learners should write a personal statement in response to the demands of the advertisement. They should use their CV and be mindful of matching the content of their statement to the specific requirements of the employment opportunity.

**Suggested time:** about 5 hours.

**Activity: Promotional material**

Learners should identify potential promotional material that could be used to support their application for the progression opportunity already explored.

Learners should consider their strengths as performers/production artists and the context of the progression opportunity. They are to present a shortlist of five pieces/designs that could be used to support their application. For performers, the work selected could be a combination of solo, duet or group work and could be drawn from work already generated from other units in the programme. Production artists may draw on design work already completed or could develop new work. Learners should present a justification as to why the pieces/designs selected are on their shortlist and what skills are demonstrated.

Learners should present some existing showreels to the class and ask them to identify their main features. Learners should also evaluate strengths and areas for development in the various showreels presented and discuss as a class.

Learners are to select material that could be included on their own showreel. For performers, this will involve selecting and condensing a 1-minute extract from one piece from their shortlist of five. Production artists should consider how they may best present their design ideas in the most efficient way.

Once learners have selected and rehearsed a short extract for their showreel, they should now consider the most appropriate way of presenting it to the camera. Each learner should perform their extract to the camera with another learner acting as director of photography. This director should select different spaces, backgrounds, lighting states, camera angles etc. and film the extract for the learner.

**Suggested time:** about 16 hours.

**Activity: Audition/presentation**

Learners should generate a list of potential audition/design material based on a given stimulus, for example The Wild Jungle, A Walk in the Clouds, The Mysterious Ocean. Once learners have created their shortlist of three potential ideas, they should try these pieces out in a workshop format where they could receive feedback from the tutor and their peers as to the most viable piece to present in the actual audition. Production artists should create a shortlist of designs to choose from based on the given stimulus.

Once learners have selected a piece/design for the audition/presentation, they should begin developing and refining it. They should continually present their audition piece/presentation to tutors/peers, who should assess the piece and feed back on the following:

- technical and interpretive performance skills
- communication skills
- suitability in relation to audition requirements.

**Suggested time:** about 16 hours.

**Activity: Assignment**

Once learners have worked through the unit content and explored the knowledge, skills and techniques required, they should be issued with the assignment brief, which contains the actual progression opportunity, and begin working on generating assessment evidence.

**Suggested time:** about 45 hours.



### Essential resources

For this unit learners will need access to:

- rehearsal spaces for learners to develop and present work
- video recording and playback equipment
- IT equipment with internet access for research tasks.

### Links to other units

This unit assesses the underpinning knowledge in:

- Unit 1: Skills Development for Performing Arts
- Unit 2: Professional Development
- Unit 3: Creative Interpretation
- Unit 4: Audition and Portfolio Process
- Unit 5: Preparing for a Performing Arts Production
- Unit 6: Performing Arts Production.

### Employer involvement

This unit would benefit from employer involvement in the form of:

- masterclasses and workshops run by professional practitioners exploring professional practice when responding to a progression opportunity
- setting of the final progression opportunity for learners to respond to.



## 4 Planning your programme

### Is there a learner entry requirement?

As a centre, it is your responsibility to ensure that recruited learners have a reasonable expectation of success on the programme. There are no formal entry requirements but we expect learners to have qualifications at or equivalent to Level 1.

Learners are most likely to succeed if they have:

- three or four GCSEs at intermediate grades and/or
- BTEC qualification(s) achieved at least at Level 1
- at least Level 1 equivalent achievement in English and mathematics through GCSE or Functional Skills.

Learners may demonstrate ability to succeed in various ways. For example, learners may have relevant work experience or specific aptitude shown through diagnostic tests or non-education experience.

### What is involved in becoming an approved centre?

All centres must be approved before they can offer this qualification – so that you are ready to assess learners and so that we can provide the support needed. Further information is given in *Section 7 Administrative arrangements*.

### What level of sector knowledge is needed to deliver this qualification?

We do not set any requirements for tutors but expect centres to assess the overall skills and knowledge of the teaching team to ensure that they are relevant and up to date with current industry practice. This will give learners a rich programme to prepare them for progression.

### What resources are required to deliver this qualification?

As part of your centre approval, you will need to show that the necessary material resources and workspaces are available to deliver the qualification. For some units, specific resources are required.

### What makes good vocational teaching?

The approach to vocational teaching must be led by what is right for the particular sector. Therefore, each unit includes delivery guidance and suggested assessment tasks. Using the delivery guidance and suggested assessment tasks and our additional free delivery guidance and assignment briefs, you can build a course that contextualises learning in real-life and/or employment scenarios. This will naturally draw in the kind of broader attributes valued in the sector, for example creativity, in performing arts, as well as the more general skills needed in work that fit well with project-based learning, for example teamwork, independent learning.

The qualification is designed to be taught through three distinct phases:

#### Introductory

*Unit 1: Skills Development for Performing Arts* and *Unit 2: Professional Development* have been designed to be delivered alongside each other in order to give a practical insight into the various technical roles in the performing arts industry and to give employment context to the technical workshops.

## Exploratory

In the exploratory phase of the qualification, learners will study units that follow the production process and, by assuming a technical role, they will further develop knowledge and technical skills. They will study units in *Creative Interpretation, Audition and Portfolio Process, Preparing for a Performing Arts Production* and *Performing Arts Production*.

These units will expand their knowledge and experience of working collaboratively on performing arts productions and give a real insight into the skills, behaviours and attributes needed to produce a performing arts event. The exploratory phase of the qualification will give them the skills and experience to complete the confirmatory phase of the qualification.

## Confirmatory

In the confirmatory phase, learners will study and complete *Unit 7: Responding to a Progression Opportunity*. They will explore ways in which they can promote the work that they produced during the qualification. They will develop professional networks, through collaboration, and use social media to promote their work and support career goals. The unit will enable learners to highlight and showcase their talents as a performer or production arts practitioner.

## Support for employer involvement

It is important that you give learners opportunities that are of high quality and that are directly relevant to their study. We will support you in this through guidance materials and by giving you examples of best practice. See *Section 10 Resources and support* for details of the support available

## What support is available for delivery and assessment?

We provide a wealth of support materials, including schemes of learning, delivery plans, assignment briefs and examples of marked learner work.

To support you with planning your assessments, you will be allocated a Standards Verifier early in the planning stage. There will be extensive training programmes and support from our Subject Advisor team.

For further details see *Section 10 Resources and support*.

## How will my learners become more employable through this qualification?

Learners will be acquiring the key technical and sector knowledge, and practical and technical skills that employers need. Employability skills, such as teamworking and communication, and completing realistic tasks have been built into the design of the learning aims and content. This gives tutors the opportunity to use relevant contexts, scenarios and materials to enable learners to develop a portfolio of evidence that demonstrates the breadth of their skills and knowledge in a way that equips them for employment.

## 5 Assessment structure

The BTEC Level 2 Diploma in Performing and Production Arts Industry Skills is assessed using internal assessments, which are set and marked by tutors.

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

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

One internally-assessed unit in the qualification is defined as synoptic (see *Section 2 Structure*). A synoptic assessment is one that a learner should take later in a programme and in which they will be expected to apply learning from a range of units. As such, you must plan the assignments so that learners can demonstrate learning from across their programme.

We have addressed the need to ensure that the time allocated to final assessment of internal units is reasonable so that there is sufficient time for teaching and learning, formative assessment and development of transferable skills.

In administering assessment, the centre needs to be aware of the specific procedures and policies that apply, for example to registration, entries and results. An overview with signposting to relevant documents is given in *Section 7 Administration arrangements*.

## 6 Internal assessment

This section gives an overview of the key features of internal assessment and how you, as an approved centre, can offer it effectively. The full requirements and operational information are given in the *Pearson Guide to Quality Assurance* available on our website. All members of the assessment team need to refer to this document.

For this qualification, it is important that you can meet the expectations of stakeholders and the needs of learners by providing a programme that is practical and applied. You can tailor programmes to meet local needs and use links with local employers and the wider vocational sector.

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

### Principles of internal assessment

Our approach to internal assessment for this qualification offers flexibility in how and when you assess learners, provided that you meet assessment and quality assurance requirements. You will need to take account of the requirements of the unit format, which we explain in *Section 3 Units*, and the requirements for delivering assessment given in *Section 7 Administrative arrangements*.

### Operating internal assessment

#### The assessment team

It is important that there is an effective team for internal assessment so that all assessment is planned and verified. For this qualification, it is likely that the team will be small but it is still necessary to ensure that the assessment process is followed. Full information is given in the *Pearson Guide to Quality Assurance*.

The key roles are:

- the Lead Internal Verifier (Lead IV) for the qualification has responsibility for the planning, record keeping and standard setting for the qualification. The Lead IV registers with Pearson annually and organises training using our support materials
- Internal Verifiers (IVs) check that assignments and assessment decisions are valid and that they meet our requirements. In a small team, all people will normally be assessors and IVs. No one can verify their own actions as an assessor
- assessors set or use assignments to assess learners to national standards.

#### Planning and record keeping

The Lead IV should make sure that there is a plan for assessment of the internally-assessed units and maintain records of assessment undertaken. The key records are:

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

Examples of records and further information are given in the *Pearson Guide to Quality Assurance*.

## Effective organisation

Internal assessment needs to be well organised so that learners' progress can be tracked and so that we can monitor that assessment is being carried out in line with national standards. We support you through, for example, providing training materials and sample documentation. Our online myBTEC service can help support you in planning and record keeping. Further information on using myBTEC can be found in *Section 10 Resources and support* and on our website.

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

## Learner preparation

To ensure that you provide effective assessment for your learners, you need to make sure that they understand their responsibilities for assessment and the centre's arrangements.

From induction onwards, you will want to ensure that learners are motivated to work consistently and independently to achieve the requirements of the qualification. Learners need to understand how assignments are used, the importance of meeting assignment deadlines and that all the work submitted for assessment must be their own.

You will need to give learners a guide that explains how assignments are used for assessment, how assignments relate to the teaching programme and how they should use and reference source materials, including what would constitute plagiarism. The guide should also set out your approach to operating assessment, such as how learners must submit work and request extensions.

You are encouraged to employ a range of formative assessment approaches before putting learners through to the assignments to formally assess the units. Formative assessment supports teaching and learning, and should be ongoing throughout the learning process. It enables tutors to enhance learning by giving learners constructive feedback so that they can identify their strengths and weaknesses, and to put measures in place to target areas that need work. Formative assessment approaches that incorporate reflective learning and regular skills assessment are important in encouraging self-development and reflective practice, to ensure that learners progress.

## Setting assignments

An assignment is issued to learners as an assignment brief with a defined start date, a completion date and clear requirements for the evidence that they need to provide. This assignment will be separate from the practice and exploration activities that have been used during the learning period, and learners must understand that the assignment is being used to judge the learning aims. There may be specific, observed practical components during the assignment period. Assignments can be divided into tasks and may require several forms of evidence. A valid assignment will enable a clear and formal assessment outcome, based on the assessment criteria.

When setting your assignments, you need to work with the information given in the *Essential information for assessment decisions* and the *Assessment activity* sections of the units. You can choose to use the suggested scenarios or to adapt them to take account of local circumstances, provided that assignments are verified.

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

- A learning aim must always be assessed as a whole and must not be spilt into two or more tasks.
- Assignments must be structured to allow learners to demonstrate the full range of achievement at all grade levels. Learners need to be treated fairly by being given the opportunity to achieve a higher grade if they have the ability.
- Learners should be given clear tasks, activities and structures for evidence; the criteria should not be given as tasks.
- You must ensure that assignments for synoptic assessment are designed to enable learners to draw on the specific units identified and demonstrate that they can identify and use effectively an appropriate selection of skills, techniques, concepts, theories and knowledge in an integrated way. Assignments for the synoptic unit will be monitored at programme level as part of the standards verification process to ensure that they encourage learners to select and apply their learning from across the qualification in an integrated way.
- Where there is a requirement for assessment to be conducted in the real work environment (mandatory work placement), assignments must be designed to facilitate this. Where there is no mandatory requirement for workplace assessment but learners will be in work placement or work experience settings as a part of the programme, then it would be worthwhile if these assignments were also designed for completion in the real work environment. You must ensure that the work placement or work experience setting gives learners the opportunity to achieve at all grade levels.

As assignments provide a final assessment, they will draw on the specified range of teaching content for the learning objective. The specified teaching content is compulsory. The evidence for assessment need not cover every aspect of the teaching content as learners will normally be given particular examples, case studies or contexts in their assignments. For example, if a learner is carrying out a practical performance, then they must address all the relevant range of content that applies in that instance.

An assignment brief should have:

- a vocational scenario or context that motivates the learner to apply their learning through the assignment
- an audience or purpose for which the evidence is being provided
- clear instructions to the learner about what they are required to do, normally set out through a series of tasks.

### **Forms of evidence**

The units allow for a variety of forms of evidence to be used, provided that they are suited to the type of learning aim and the learner being assessed. For most units, the practical demonstration of skills is necessary. The units give you information on suitable forms of evidence that would give learners the opportunity to apply a range of transferable and sector skills. Centres may choose to use different suitable forms for evidence to those proposed. Overall, learners should be assessed using varied forms of evidence.

The main forms of evidence include:

- observation and recordings of practical tasks or performance in the workplace with supporting evidence
- projects
- recordings of role play, interviews and other types of simulated activity
- oral or written presentations with assessor questioning
- work logbooks and reflective journals.



It is important to note that an observation record is a source of evidence and does not confer an assessment decision. It must be sufficiently detailed to enable others to make a judgement about the quality and sufficiency of the performance and must document clearly the rationale for the assessment decision. Observation records should be accompanied by supporting evidence, which may take the form of videos, audio recordings, photographs, preparation notes, learner logs and other similar types of record.

The form(s) of evidence selected must allow:

- the learner to provide all the evidence required for the learning aim(s) and the associated assessment criteria at all grade levels
- the learner to produce evidence that is their own independent work
- a verifier to independently reassess the learner to check the assessor's decisions.

Centres need to take particular care in ensuring that learners produce independent work.

### Making valid assessment decisions

#### Assessment decisions through applying unit-based criteria

Assessment decisions for this qualification are based on the specific criteria given in each unit and set at each grade level. The way in which individual units are written provides a balance of assessment of sector-specific knowledge, technical and practical skills, and transferable skills appropriate to the purpose of the qualification.

Pass, Merit and Distinction criteria all relate to individual learning aims. The assessment criteria for a unit are hierarchical and holistic where, in satisfying the Merit criteria, a learner would also have satisfied the Pass criteria. The unit assessment grid shows the relationships of the criteria so that assessors can apply all the criteria to the learner's evidence at the same time.

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

- to achieve a Distinction, a learner must have satisfied all the Distinction criteria (and all the Pass and Merit criteria); these define outstanding performance across the unit as a whole
- to achieve a Merit, a learner must have satisfied all the Merit criteria (and all the Pass criteria) through high performance in each learning aim
- to achieve a Pass, a learner must have satisfied all the Pass criteria for the learning aims, showing coverage of the unit content and therefore attainment at Level 2 of the national framework.

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

### Making assessment decisions using criteria

As an assessor, you review authenticated learner work and make judgements on standards using the assessment criteria and the supporting information provided in units and training materials. The evidence from a learner can be judged using all the relevant criteria at the same time. The assessor needs to make a judgement against each criterion that evidence is present and sufficiently comprehensive.

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

- the *Essential information for assessment decisions* section in each unit
- your Lead IV and assessment team's collective experience, supported by the standardisation materials we provide.

Once the team has agreed the outcome, a formal assessment decision is recorded and reported to learners. The information given:

- must show the formal decision and indicate where criteria have been met
- may show where attainment against criteria has not been demonstrated
- avoid giving direct, specific instructions on how the learner can improve the evidence to achieve a higher grade.

### Authenticity of learner work

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

Once an assessment has begun, learners must not be given feedback that relates specifically to their evidence and how it can be improved, learners must work independently.

An assessor must assess only learner work that is authentic, i.e. learners' own independent work. Learners must authenticate the evidence that they provide for assessment through signing a declaration stating that it is their own work.

Assessors must complete a declaration that:

- the evidence submitted for this assignment is the learner's own
- the learner has clearly referenced any sources used in the work
- they understand that false declaration is a form of malpractice.

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

During assessment, an assessor may suspect that some or all of the evidence from a learner is not authentic. The assessor must then take appropriate action using the centre's policies for malpractice. Further information is given in *Section 7 Administrative arrangements*.

### Resubmission of improved evidence

An assignment provides the final assessment for the relevant learning aims and is normally a final assessment decision, except where the Lead IV approves one opportunity to resubmit improved evidence based on the completed assignment brief.

The Lead IV has the responsibility to make sure that resubmission is operated fairly. This means:

- checking that a learner can be reasonably expected to perform better through a second submission, for example that the learner has not performed as expected
- making sure that giving a further opportunity does not give an unfair advantage over other learners, for example through the opportunity to take account of feedback given to other learners
- checking that the learner will be able to provide improved evidence without further guidance and that the original evidence submitted remains valid.

Once an assessment decision has been given to the learner, the resubmission opportunity must have a deadline within 15 working days in the same academic year.

For assessment to be fair, it is important that learners are all assessed in the same way and that some learners are not advantaged by having additional time or the opportunity to learn from others. Therefore, learners who did not complete assignments by your planned deadline or an authorised extension deadline, if one was given for specific circumstances, may not have the opportunity to subsequently resubmit. Similarly, learners who submit work that is not their own should not be given an opportunity to resubmit.

The outcome of any resubmission of the assignment by the learner is then recorded as the final decision.

A learner who has not achieved their expected level of performance in the relevant learning aims **after resubmission** of an assignment may be offered a single retake opportunity using a new assignment. The highest grade that may be awarded is a Pass.

The Lead IV must authorise a retake with a new assignment only in exceptional circumstances and where it is necessary, appropriate and fair to do so. For further information on offering a retake opportunity you should refer to the *BTEC Centre Guide to Assessment* available on our website. We provide information on writing assignments for retakes on our website (please go to [www.btec.co.uk/keydocuments](http://www.btec.co.uk/keydocuments)).

## 7 Administrative arrangements

### Introduction

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

### Learner registration and entry

Shortly after learners start the programme of learning, you need to make sure that they are registered for the qualification and that appropriate arrangements are made for internal assessment. You need to refer to our *Information Manual* for information on making registrations for the qualification.

Learners can be formally assessed only for a qualification on which they are registered. If learners' intended qualifications change, for example if a learner decides to choose a different pathway specialism, then the centre must transfer the learner appropriately.

### Access to assessment

Assessments need to be administered carefully to ensure that all learners are treated fairly and that results and certificates are issued on time to allow learners to progress to chosen progression opportunities.

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

- learners with a protected characteristic (as defined by the Equality Act 2010) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to learners who do not share that characteristic
- all learners achieve the recognition they deserve for undertaking a qualification and this achievement can be compared fairly to the achievement of their peers.

Further information on access arrangements can be found in the Joint Council for Qualifications (JCQ) document *Access Arrangements, Reasonable Adjustments and Special Consideration for General and Vocational Qualifications*.

## Administrative arrangements for internal assessment

### Records

You are required to retain records of assessment for each learner. Records should include assessments taken, decisions reached and any adjustments or appeals. Further information can be found in our *Information Manual*. Records must be maintained as specified as we may ask to audit them.

### Reasonable adjustments to assessment

To ensure that learners have fair access to demonstrate the requirements of the assessments, a reasonable adjustment is one that is made before a learner takes an assessment. You are able to make adjustments to internal assessments to take account of the needs of individual learners. In most cases, this can be achieved through a defined time extension or by adjusting the format of evidence. We can advise you if you are uncertain as to whether an adjustment is fair and reasonable. You need to plan for time to make adjustments if necessary.

Further details on how to make adjustments for learners with protected characteristics are given on our website in the document *Supplementary guidance for reasonable adjustment and special consideration in vocational internally assessed units*.

### Special consideration

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

### Appeals against assessment

Your centre must have a policy for dealing with appeals from learners. These appeals may relate to assessment decisions being incorrect or assessment being conducted unfairly. The first step in such a policy could be a consideration of the evidence by a Lead IV or other member of the programme team. The assessment plan should allow time for potential appeals after assessment decisions have been given to learners. If there is an appeal by a learner you must document the appeal and its resolution. Learners have a final right of appeal to Pearson but only if the procedures that you have put in place have not been followed. Further details are given in our policy *Enquiries and appeals about Pearson Vocational Qualifications*.

## Dealing with malpractice in assessment

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

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

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

### Internally-assessed units

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

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

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

### Teacher/centre malpractice

Heads of Centres are required to inform Pearson's Investigations Team of any incident of suspected malpractice by centre staff, before any investigation is undertaken. Heads of Centres are requested to inform the Investigations Team by submitting a *JCQ Form M2(a)* (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)) with supporting documentation to [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com). Where Pearson receives allegations of malpractice from other sources (for example Pearson staff or anonymous informants), the Investigations Team will conduct the investigation directly or may ask the head of centre to assist.

Incidents of maladministration (accidental errors in the delivery of Pearson qualifications that may affect the assessment of learners) should also be reported to the Investigations Team using the same method.

Heads of Centres/Principals/Chief Executive Officers or their nominees are required to inform learners and centre staff suspected of malpractice of their responsibilities and rights; see 6.15 of *JCQ Suspected Malpractice in Examinations and Assessments*.

Pearson reserves the right in cases of suspected malpractice to withhold the issuing of results and/or certificates while an investigation is in progress. Depending on the outcome of the investigation, results and/or certificates may be released or withheld.

You should be aware that Pearson may need to suspend certification when undertaking investigations, audits and quality assurances processes. You will be notified within a reasonable period of time if this occurs.

## Sanctions and appeals

Where malpractice is proven, we may impose sanctions or penalties.

Where learner malpractice is evidenced, penalties may be imposed such as:

- disqualification from the qualification
- being barred from registration for Pearson qualifications for a period of time.

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

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

The centre will be notified if any of these apply.

Pearson has established procedures for centres that are considering appeals against penalties and sanctions arising from malpractice. Appeals against a decision made by Pearson will normally be accepted only from Heads of Centres (on behalf of learners and/or members or staff) and from individual members (in respect of a decision taken against them personally). Further information on appeals can be found in our *Enquiries and appeals about Pearson vocational qualifications and end point assessment policy*, which is on our website. In the initial stage of any aspect of malpractice, please notify the Investigations Team by email via [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com) who will inform you of the next steps.

## Certification and results

Once a learner has completed all the required units for a qualification, the centre can claim certification for the learner, provided that quality assurance has been successfully completed. For the relevant procedures please refer to our *Information Manual*. You can use the information provided on qualification grading to check overall qualification grades.

## Additional documents to support centre administration

As an approved centre, you must ensure that all staff delivering, assessing and administering the qualifications have access to this documentation. These documents are reviewed annually and are reissued if updates are required.

- *Pearson Quality Assurance Handbook*: this sets out how we will carry out quality assurance of standards and how you need to work with us to achieve successful outcomes.
- *Information Manual*: this gives procedures for registering learners for qualifications, transferring registrations, and claiming certificates.
- Regulatory policies: our regulatory policies are integral to our approach and explain how we meet internal and regulatory requirements. We review the regulated policies annually to ensure that they remain fit for purpose. Policies related to this qualification include:
  - adjustments for candidates with disabilities and learning difficulties, access arrangements and reasonable adjustments for general and vocational qualifications
  - age of learners
  - centre guidance for dealing with malpractice
  - recognition of prior learning and process.

This list is not exhaustive and a full list of our regulatory policies can be found on our website.



## 8 Quality assurance

### Centre and qualification approval

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

- Centres must have appropriate physical resources (for example equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualification.
- Staff involved in the assessment process must have relevant expertise and/or occupational experience.
- There must be systems in place to ensure continuing professional development for staff delivering the qualification.
- Centres must have in place appropriate health and safety policies relating to the use of equipment by learners.
- Centres must deliver the qualification in accordance with current equality legislation.
- Centres should refer to the teacher guidance section in individual units to check for any specific resources required.

### Continuing quality assurance and standards verification

On an annual basis, we produce the *Pearson Quality Assurance Handbook*. It contains detailed guidance on the quality processes required to underpin robust assessment, internal verification and planning of appropriate employer involvement.

The key principles of quality assurance are that:

- a centre delivering BTEC programmes must be an approved centre, and must have approval for the programmes or groups of programmes that it is delivering
- the centre agrees, as part of gaining approval, to abide by specific terms and conditions around the effective delivery and quality assurance of assessment; it must abide by these conditions throughout the period of delivery
- Pearson makes available to approved centres a range of materials and opportunities, through online standardisation, intended to exemplify the processes required for effective assessment, and examples of effective standards. Approved centres must use the materials and services to ensure that all staff delivering BTEC qualifications keep up to date with the guidance on assessment
- an approved centre must follow agreed protocols for standardisation of assessors and verifiers, for the planning, monitoring and recording of assessment processes, and for dealing with special circumstances, appeals and malpractice.

The approach of quality-assured assessment is through a partnership between an approved centre and Pearson. We will make sure that each centre follows best practice and employs appropriate technology to support quality-assurance processes, where practicable. We work to support centres and seek to make sure that our quality-assurance processes do not place undue bureaucratic processes on centres. We monitor and support centres in the effective operation of assessment and quality assurance.

The methods we use to do this for these BTEC qualifications include:

- making sure that all centres complete appropriate declarations at the time of approval
- undertaking approval visits to centres
- making sure that centres have effective teams of assessors and verifiers who are trained to undertake assessment
- undertaking an overarching review and assessment of a centre's strategy for ensuring sufficient and appropriate engagement with employers at the beginning of delivery of any BTEC programme(s)
- undertaking a review of the employer involvement planned at programme level to ensure its appropriateness at a time when additional activities can be scheduled where necessary
- assessment sampling and verification, through requested samples of assessments, completed assessed learner work and associated documentation
- an overarching review and assessment of a centre's strategy for delivering and quality assuring its BTEC programmes.

Centres that do not fully address and maintain rigorous approaches to delivering, assessing and quality assurance cannot seek certification for individual programmes or for Diploma qualifications. An approved centre must make certification claims only when authorised by us and strictly in accordance with requirements for reporting.

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

## 9 Understanding the qualification grade

### Awarding and reporting for the qualification

This section explains the rules that we apply in providing an overall qualification grade for each learner. The final grade awarded for a qualification represents a holistic performance across all of the qualification. As the qualification grade is an aggregate of the total performance, there is some element of compensation in that a higher performance in some units will be balanced by a lower outcome in others.

The awarding and certification of these qualifications will comply with the requirements of the Office of Qualifications and Examinations Regulation (Ofqual).

### Eligibility for an award

In order to be awarded the qualification, a learner must complete all units and achieve a Pass or above in all units. See *Section 2 Structure* for full details.

To achieve the qualification grade, learners must:

- achieve and report a grade (D, M or P) for all units within a valid combination
- achieve the minimum number of points at a grade threshold.

Where there are optional units in a qualification, it is the responsibility of the centre to ensure that a correct unit combination is adhered to. Learners who do not pass all the required units shown in the structure will not achieve the qualification. For example, learners who have not taken enough mandatory units will not achieve that qualification even if they have enough points.

### Calculation of the qualification grade

The final grade awarded for a qualification represents an aggregation of a learner's performance across the qualification. As the qualification grade is an aggregate of the total performance, there is some element of compensation in that a higher performance in some units may be balanced by a lower outcome in others.

The qualification is awarded at the grade ranges shown in the table below.

Qualification	Available grade range
Award	P to D
Certificate	P to D
Extended Certificate	PP to DD
Diploma	PP to DD

The *Calculation of qualification grade* table, shown further on in this section, shows the minimum thresholds for calculating these grades. The table will be kept under review over the lifetime of the qualification. The most up to date table will be issued on our website.

Pearson will monitor the qualification standard and reserves the right to make appropriate adjustments.

Learners who do not meet the minimum requirements for a qualification grade to be awarded will be recorded as Unclassified (U) and will not be certificated. They may receive a Notification of Performance for individual units. Our *Information Manual* gives full details.

## Points available for internal units

The table below shows the number of **points** available for internal units. For each internal unit, points are allocated depending on the grade awarded.

	Unit size			
	30 GLH	45 GLH	60 GLH	90 GLH
<b>U</b>	0	0	0	0
<b>Pass</b>	8	12	16	24
<b>Merit</b>	12	18	24	36
<b>Distinction</b>	16	24	32	48

## Claiming the qualification grade

Subject to eligibility, we will automatically calculate the qualification grade for your learners when the internal unit grades are submitted and the qualification claim is made. Learners will be awarded qualification grades for achieving the sufficient number of points within the ranges shown in the relevant calculation of qualification grade table for the cohort.

## Calculation of qualification grade table

Award		Certificate		Extended Certificate		Diploma	
Grade	Points threshold	Grade	Points threshold	Grade	Points threshold	Grade	Points threshold
P	24	P	40	PP	64	PP	96
M	36	M	56	MP	80	MP	112
D	48	D	72	MM	96	MM	128
				DM	108	DM	152
				DD	120	DD	176

The table is subject to review over the lifetime of the qualification.  
The most up-to-date version will be issued on our website.

**Examples of grade calculations based on table applicable to registrations from September 2020**

**Example 1:** Achievement of an Award with a P grade

Unit	GLH	Type	Grade	Points
1	60	Internal	Pass	16
6	30	Internal	Merit	12
	<b>90</b>		<b>P</b>	<b>28</b>

The learner has achieved a Pass or above in all units.

The learner has sufficient points for a P grade.

**Example 2:** Achievement of an Award with a D grade

Unit	GLH	Type	Grade	Points
1	60	Internal	Distinction	32
6	30	Internal	Distinction	16
	<b>90</b>		<b>D</b>	<b>48</b>

The learner has sufficient points for a DD grade.

**Example 3:** Achievement of an Award with an Unclassified result

Unit	GLH	Type	Grade	Points
1	60	Internal	Distinction	32
6	30	Internal	Unclassified	0
	<b>90</b>		<b>U</b>	<b>32</b>

The learner has a U in Unit 3. The learner has a U in Unit 2.

The learner has sufficient points for a P but has not met the requirement for a Pass, or above, in all units.

**Example 1:** Achievement of a Certificate with a P grade

Unit	GLH	Type	Grade	Points
1	60	Internal	Pass	16
5	60	Internal	Pass	16
6	30	Internal	Merit	12
	<b>150</b>		<b>P</b>	<b>44</b>

The learner has achieved a Pass or above in all units.

The learner has sufficient points for a P grade.

**Example 2:** Achievement of a Certificate with a D grade

Unit	GLH	Type	Grade	Points
1	60	Internal	Distinction	32
5	60	Internal	Distinction	32
6	30	Internal	Pass	8
	<b>90</b>		<b>D</b>	<b>72</b>

The learner has sufficient points for a D grade.

**Example 3:** Achievement of a Certificate with an Unclassified result

Unit	GLH	Type	Grade	Points
1	60	Internal	Distinction	32
5	60	Internal	Unclassified	0
6	30	Internal	Pass	8
	<b>150</b>		<b>U</b>	<b>40</b>

The learner has a U in Unit 5.

The learner has sufficient points for a P but has not met the requirement for a Pass, or above, in all units.

**Example 1:** Achievement of an Extended Certificate with a PP grade

Unit	GLH	Type	Grade	Points
1	60	Internal	Pass	16
3	45	Internal	Pass	12
4	45	Internal	Pass	12
5	60	Internal	Pass	16
6	30	Internal	Merit	12
	<b>240</b>		<b>PP</b>	<b>68</b>

The learner has achieved a Pass or above in all units.

The learner has sufficient points for a PP grade.

**Example 2:** Achievement of an Extended Certificate with a DM grade

Unit	GLH	Type	Grade	Points
1	60	Internal	Merit	24
3	45	Internal	Distinction	24
4	45	Internal	Distinction	24
5	60	Internal	Merit	24
6	30	Internal	Distinction	16
	<b>240</b>		<b>DD</b>	<b>112</b>

The learner has sufficient points for a DM grade.

**Example 3:** Achievement of an Extended Certificate with an Unclassified result

Unit	GLH	Type	Grade	Points
1	60	Internal	Merit	24
3	45	Internal	Unclassified	0
4	45	Internal	Pass	12
5	60	Internal	Pass	16
6	30	Internal	Merit	12
	<b>240</b>		<b>U</b>	<b>64</b>

The learner has a U in Unit 3.

The learner has sufficient points for a PP but has not met the requirement for a Pass, or above, in all units.



**Example 1:** Achievement of a Diploma with a PP grade

Unit	GLH	Type	Grade	Points
1	60	Internal	Pass	16
2	30	Internal	Pass	8
3	45	Internal	Pass	12
4	45	Internal	Pass	12
5	60	Internal	Pass	16
6	30	Internal	Merit	12
7	90	Internal	Pass	24
	<b>360</b>		<b>PP</b>	<b>100</b>

The learner has achieved a Pass or above in all units.

The learner has sufficient points for a PP grade.

**Example 2:** Achievement of a Diploma with a DD grade

Unit	GLH	Type	Grade	Points
1	60	Internal	Merit	24
2	30	Internal	Distinction	16
3	45	Internal	Distinction	24
4	45	Internal	Distinction	24
5	60	Internal	Merit	24
6	30	Internal	Distinction	16
7	90	Internal	Distinction	48
	<b>360</b>		<b>DD</b>	<b>176</b>

The learner has sufficient points for a DD grade.

**Example 3:** Achievement of a Diploma with an Unclassified result

Unit	GLH	Type	Grade	Points
1	60	Internal	Merit	24
2	30	Internal	Pass	8
3	45	Internal	Unclassified	0
4	45	Internal	Pass	12
5	60	Internal	Pass	16
6	30	Internal	Pass	8
7	90	Internal	Distinction	48
	<b>360</b>		<b>U</b>	<b>116</b>

The learner has a U in Unit 3.

The learner has sufficient points for an MP but has not met the requirement for a Pass, or above, in all units.

## 10 Resources and support

Our aim is to give you support to enable you to deliver Pearson BTEC Level 2 Industry Skills with confidence. You will find resources to support teaching and learning, assessing, and professional development on our website.

### Support for setting up your course and preparing to teach

#### Schemes of Learning

Our free Schemes of Learning give you suggestions and ideas for how to deliver the units in the qualifications, including opportunities to develop employability skills, tips on embedding mathematics and English, and how to link units through holistic assessments.

#### Delivery planner

High-level models showing how the course can be delivered over different timescales, for example six months, one year, two years.

#### myBTEC

myBTEC is a free, online toolkit that lets you plan and manage your BTEC provision from one place. It supports the delivery, assessment and quality assurance of BTEC qualifications in centres and supports teachers with the following activities:

- checking that a programme is using a valid combination of units
- creating and verifying assignment briefs (including access to a bank of assignment briefs that can be customised)
- creating assessment plans and recording assessment decisions
- tracking the progress of every learner throughout their programme.

To find out more about myBTEC, visit the myBTEC page on the support services section of our website.

### Support for teaching and learning

#### Work Experience Toolkit

Our free Work Experience Toolkit gives guidance for tutors, assessors, work-based supervisors and learners on how to make the most of work placements and work experience.

Pearson Learning Services provides a range of engaging resources to support BTEC qualifications.

Teaching and learning resources may also be available from a number of other publishers.

Details of Pearson's own resources and of all endorsed resources are on our website.

### Support for assessment

#### Sample assessment materials for internally-assessed units

We do not prescribe the assessments for the internally-assessed units. Rather, we allow you to set your own, according to your learners' preferences.

We provide assignment briefs approved by Pearson Standards Verifiers.

## Sample marked learner work

To support you in understanding the expectation of the standard at each grade, examples of sample marked learner work will be made available on our website.

## Training and support from Pearson

### People to talk to

There are lots of people who can support you and give you advice and guidance on delivering your Pearson BTEC Level 2 Diplomas. They include the following.

- Standards Verifiers – they can support you with preparing your assignments, ensuring that your assessment plan is set up correctly, in preparing learner work and providing quality assurance through sampling.
- Subject Advisors – available for all sectors. They understand all Pearson qualifications in their sector and so can answer sector-specific queries on planning, teaching, learning and assessment.
- Curriculum Development Managers (CDMs) – they are regionally based and have a full overview of BTEC qualifications and of the support and resources that Pearson provides. CDMs often run network events.
- Customer Services – the 'Support for You' section of our website gives the different ways in which you can contact us for general queries. For specific queries, our service operators can direct you to the relevant person or department.

### Training and professional development

We provide a range of training and professional development events to support the introduction, delivery, assessment and administration of the Pearson BTEC Level 2 Diplomas.

These sector-specific events, developed and delivered by specialists, are available both face to face and online.