



Pearson
BTEC

Pearson BTEC
International Level 2 in
Performing Arts

Specification

First teaching from September 2022

L2

Issue 1

Pearson BTEC International Level 2 Qualifications in Performing Arts

Specification

First teaching September 2022

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About Pearson

We are the world's leading learning company operating in countries all around the world. We provide content, assessment and digital services to learners, educational institutions, employers, governments and other partners globally. We are committed to helping equip learners with the skills they need to enhance their employability prospects and to succeed in the changing world of work. We believe that wherever learning flourishes so do people.

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Welcome

With a track record built over 40 years of learner success, our BTEC International Level 2 qualifications are recognised internationally by governments and employers. These qualifications are designed to enhance the curriculum and prepare learners for the ever-changing world of work. BTEC International Level 2 qualifications allow learners to progress to study at Level 3 and above or to the workplace.

Career-ready education

BTECs enable a learner-centred approach to education, with a flexible, unit-based structure and knowledge applied to project-based assessments. BTECs focus on the holistic development of the practical, interpersonal and thinking skills required to be successful in employment and higher education.

When creating the BTEC International Level 2 qualifications in this suite, we worked with many employers, colleges and schools to ensure that we met their needs.

BTEC addresses these needs by offering:

- a range of BTEC qualification sizes, each with a clear purpose, so that there is something to suit each learner's choice of study programme and progression plans
- internationally relevant content, which is closely aligned with employer and further education needs
- assessments and projects chosen to help learners progress; this means that some assessments and projects are set by you to meet local needs, while others are set by Pearson, ensuring a core of skills and understanding common to all learners.

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

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Introduction to the BTEC International Level 2 qualifications for the performing arts sector

This specification contains all the information you need to deliver the Pearson BTEC International Level 2 qualifications in Performing Arts. We also refer you to other handbooks and policies. This specification includes all the units for these qualifications. These qualifications are part of the suite of Level 2 qualifications offered by Pearson. In this suite, there are qualifications that focus on different progression routes, allowing learners to choose the one best suited to their aspirations. These qualifications are not regulated in England.

All qualifications in the suite share some common units and assessments, which gives learners some flexibility in moving between sizes.

In the performing arts sector, these qualifications are:

Pearson BTEC International Level 2 Award in Performing Arts

Pearson BTEC International Level 2 Certificate in Performing Arts

Pearson BTEC International Level 2 Extended Certificate in Performing Arts.

This specification signposts the other essential documents and support that you need as a centre in order to deliver, assess and administer the qualifications, including the staff development required. A summary of all essential documents is given in *Section 7 Administrative arrangements*. Information on how we can support you with these qualifications is given in *Section 10 Resources and support*.

The information in this specification is correct at the time of publication.

Qualifications, sizes and purposes at a glance

| Title | Size and structure | Summary purpose |
|---|--|--|
| Pearson BTEC International Level 2 Award in Performing Arts | 120 GLH Equivalent in size to one International GCSE. Two units, of which one is mandatory and assessed by a Pearson Set Assignment. Mandatory content (100%). | The Award is designed to support learners who want an introduction to the performing arts sector through applied learning and for whom an element of performing arts would be complementary. It is designed to be taught alongside other vocational or academic qualifications. The qualification supports progression to further study at Level 3/pre-tertiary education as part of a programme of study that includes BTEC International Level 3 qualifications and/or International A levels. |
| Pearson BTEC International Level 2 Certificate in Performing Arts | 240 GLH Equivalent in size to two International GCSEs. Four units. Two units are mandatory, one of which is assessed by a Pearson Set Assignment. Mandatory content (50%). | The Certificate has a similar purpose to the Award in that it is designed to support learners who are interested in learning about, and developing skills in, performing arts alongside other fields of study, with a view to progressing to a wide range of courses at Level 3/pre-tertiary level. Being a larger size than the Award allows learners to take an additional two specialist units, which will provide them with a broader base of knowledge and skills. |
| Pearson BTEC International Level 2 Extended Certificate in Performing Arts | 360 GLH Equivalent in size to three International GCSEs. Six units. Three units are mandatory, two of which are assessed by Pearson Set Assignments. Mandatory content (50%). | The Extended Certificate is designed to support learners who want to study performing arts as a substantial element of a one-year, full-time course alongside smaller courses in other subjects, or for those wanting to take it alongside another area of complementary or contrasting study as part of a two-year, full-time study programme. Being a larger size than the Certificate allows students to develop a still broader base of knowledge and skills. |

Structures of the qualifications at a glance

This table shows all the units and the qualifications to which they contribute. The full structure for this Pearson BTEC International Level 2 qualifications in Performing Arts is shown in *Section 2 Structure*. **You must refer to the full structure to select units and plan your programme.**

Key

Pearson Set Assignment units are shown in bold

M

Mandatory units

O

Optional units

| Unit (number and title) | Unit size (GLH) | Award (120 GLH) | Certificate (240 GLH) | Extended Certificate (360 GLH) |
|--|--------------------|--------------------|--------------------------|--------------------------------------|
| 1 Introduction to Performing and Production Arts | 60 | M | M | M |
| 2 Performing Arts Production | 60 | M | M | M |
| 3 Performing Existing Repertoire | 60 | | O | O |
| 4 Devising Performance Work | 60 | | O | O |
| 5 The Context of Performance | 60 | | O | O |
| 6 Community Performance | 60 | | O | O |
| 7 Site-specific Performance | 60 | | O | O |
| 8 Multimedia Performance | 60 | | O | O |
| 9 Performance Project | 60 | | O | O |
| 10 Individual Showcase | 60 | | | M |

Qualification and unit content

Pearson has developed the content of the new BTEC International Level 2 qualifications in collaboration with employers and subject experts so that content is up to date and includes knowledge, understanding, skills and personal attributes required in the sector.

The mandatory content ensures that all learners are following a coherent programme of study and that they acquire knowledge, understanding and skills that will be worthwhile and fulfilling, and will also provide a basis for further study at Level 3. Learners are expected to show achievement across mandatory units as detailed in *Section 2 Structure*.

BTEC qualifications encompass applied learning that brings together knowledge and understanding with practical and technical skills. This applied learning is achieved through learners performing vocational tasks that encourage the development of appropriate vocational behaviours and transferable skills. Transferable skills include communication, teamwork and research and analysis, which are valued by employers. Opportunities to develop these skills are signposted in the units.

Our approach provides rigour and balance, and promotes the ability to apply learning immediately in new contexts. The units include guidance on approaches to breadth and depth of coverage, which can be modified to ensure that content is current and reflects international variations.

Assessment

Assessment is designed to fit the purpose and objective of the qualification. It includes a range of assessment types and styles suited to vocational qualifications in the sector. All assessment is internal but some mandatory units are assessed using Pearson Set Assignments.

Pearson Set Assignment (PSA) units

Some units in the qualifications are assessed using a Pearson Set Assignment. Each assessment is set by Pearson and is marked by teachers.

Set assignment units are subject to external standards verification processes common to all BTEC units. By setting an assignment for some units, we can ensure that all learners take the same assessment for a specific unit. Learners are permitted to resit set assignment units during their programme. Please see *Section 6 Internal assessment* for further information.

Set assignments are available from June each year and are valid until the end of August in the following year. For detailed information on the Pearson Set Assignment, please see the table in *Section 2 Structure*. For further information on preparing for assessment, see *Section 5 Assessment structure*.

Internal assessment

All units in the sector are internally assessed and subject to external standards verification. Before you assess you will need to become an approved centre, if you are not one already. You will need to prepare to assess using the guidance in *Section 6 Internal assessment*.

For units where there is no Pearson Set Assignment, you select the most appropriate assessment styles according to the learning set out in the unit. This ensures that learners are assessed using a variety of styles to help them develop a broad range of transferable skills. Learners could be given opportunities to:

- write up the findings of their own research
- use case studies to explore complex or unfamiliar situations
- carry out projects for which they have choice over the direction and outcomes
- demonstrate practical and technical skills using appropriate tools/ processes etc.

For these units, Pearson will provide an Authorised Assignment Brief that you can use. You will make grading decisions based on the requirements and supporting guidance given in the units. Learners may not make repeated submissions of assignment evidence. For further information, please see *Section 6 Internal assessment*.

Language of assessment

Assessment of the units for these qualifications is available in English but can be translated as necessary.

Learners taking the qualification/s may be assessed in sign language where it is permitted for the purpose of reasonable adjustment. For information on reasonable adjustments, see *Section 7 Administrative arrangements*.

Grading for units and qualifications

Achievement of the qualification requires demonstration of depth of study in each unit, assured acquisition of a range of practical skills required for employment or for progression to higher education, and successful development of transferable skills. Learners who achieve a qualification will have achieved across mandatory units where applicable.

Units are assessed using a grading scale of Distinction (D), Merit (M), Pass (P) and Unclassified (U). All mandatory and optional units contribute proportionately to the overall qualification grade, for example a unit of 60 GLH will contribute double that of a 30 GLH unit.

Qualifications in the suite are graded using a scale of P to D*, **or** PP to D*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 qualifications.

1 Qualification purpose and progression

Pearson BTEC International Level 2 qualifications in Performing Arts

Who are these qualifications for?

The Pearson BTEC International Level 2 qualifications in Performing Arts are designed primarily for learners in the 14–19 age group who wish to develop their knowledge and skills in performing arts. These qualifications complement other subjects that they may be studying and are useful in their own right, but they also allow learners to progress to related qualifications at Level 3 and then to higher education or employment. Which size qualification to choose?

Choosing the most suitable size of qualification will depend on the learner's broader programme of study. For example, a learner who wishes to have a brief introduction to the performing arts sector may take the Award, whereas learners who have a greater interest are likely to take the larger Certificate or Extended Certificate sizes. At all sizes, learners are likely to combine this with other qualifications, such as International GCSEs, in order to support their desired progression.

Qualification structures have been designed to enable a learner who starts with the smallest qualification to progress easily to the larger qualifications.

What do these qualifications cover?

All learners will be required to take mandatory content that is relevant across a variety of areas of performing arts, namely an introductory unit and putting on a production. In addition, at Certificate and Extended Certificate sizes, learners take optional units to develop knowledge and skills in more specific areas, such as devising new material, multimedia performance and exploring the context in which a work was created. For the Extended Certificate, there is a mandatory unit that focuses on how to present oneself when applying for a progression opportunity, such as a place on a course or a role in a production.

It is important to note that at all three sizes of qualification, it is possible to be assessed in either a performing or a production role. However, Units 3 and 4 are designed to be taught and assessed only in performance roles, and so care must be taken when selecting units.

What could these qualifications lead to?

These qualifications support progression to a range of Level 3 courses. Learners who wish to progress to closely-related subjects could progress on to Level 3 courses in

- Performing Arts
- Production Arts.

How do these qualifications provide transferable skills?

In the BTEC International Level 2 units, there are opportunities during the teaching and learning phase to give learners practice in developing transferable skills. Where we refer to transferable skills in this specification, we are generally referring to skills in 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 units for assessment of these skills where relevant, for example, where learners are required to undertake real or simulated activities. These skills are indicated in the units and in *Appendix 1: Transferable employability skills*.

How do the qualifications provide transferable knowledge and skills for further and higher education?

All BTEC International Level 2 qualifications provide transferable knowledge and skills that prepare learners for progression to university. The transferable skills that universities value include:

- the ability to learn independently
- the ability to research actively and methodically
- the ability to give presentations and be active group members.

BTEC learners can also benefit from opportunities for deep learning, where they are able to make connections across units and select areas of interest for detailed study.

2 Structure

Qualification structures

The structures for the qualifications in this specification are:

- Pearson BTEC International Level 2 Award in Performing Arts
- Pearson BTEC International Level 2 Certificate in Performing Arts
- Pearson BTEC International Level 2 Extended Certificate in Performing Arts.

Pearson BTEC International Level 2 Award in Performing Arts

Mandatory units

There are 2 mandatory units, 1 of which is assessed by a set assignment. Learners must complete and achieve a Pass or above in the mandatory units.

| Pearson BTEC International Level 2 Award in Performing Arts | | | | |
|--|--|-----------|------------------|----------------|
| Unit number | Unit title | GLH | Type | How assessed |
| Mandatory units – learners complete and achieve two mandatory units | | | | |
| 1 | Introduction to Performing and Production Arts | 60 | Mandatory | Internal |
| 2 | Performing Arts Production | 60 | Mandatory | Set assignment |

Pearson BTEC International Level 2 Certificate in Performing Arts

Mandatory units

There are 2 mandatory units, 1 of which is assessed by a set assignment. Learners must complete and achieve a Pass or above in the mandatory units.

Optional units

Learners must also complete two optional units.

| Pearson BTEC International Level 2 Certificate in Performing Arts | | | | |
|---|--|-----------|------------------|----------------|
| Unit number | Unit title | GLH | Type | How assessed |
| Mandatory units – learners complete and achieve two units | | | | |
| 1 | Introduction to Performing and Production Arts | 60 | Mandatory | Internal |
| 2 | Performing Arts Production | 60 | Mandatory | Set assignment |
| Optional units – learners must complete two optional units | | | | |
| 3 | Performing Existing Repertoire | 60 | Optional | Internal |
| 4 | Devising Performance Work | 60 | Optional | Internal |
| 5 | The Context of Performance | 60 | Optional | Internal |
| 6 | Community Performance | 60 | Optional | Internal |
| 7 | Site-specific Performance | 60 | Optional | Internal |
| 8 | Multimedia Performance | 60 | Optional | Internal |
| 9 | Performance Project | 60 | Optional | Internal |

Pearson BTEC International Level 2 Extended Certificate in Performing Arts

Mandatory units

There are 3 mandatory units, 2 of which are assessed by set assignments. Learners must complete and achieve a Pass or above in the mandatory units.

Optional units

Learners must also complete three optional units.

| Pearson BTEC International Level 2 Extended Certificate in Performing Arts | | | | |
|--|--|-----------|------------------|----------------|
| Unit number | Unit title | GLH | Type | How assessed |
| Mandatory units – learners complete and achieve three units | | | | |
| 1 | Introduction to Performing and Production Arts | 60 | Mandatory | Internal |
| 2 | Performing Arts Production | 60 | Mandatory | Set assignment |
| 10 | Individual Showcase | 60 | Mandatory | Set assignment |
| Optional units – learners must complete three optional units | | | | |
| 3 | Performing Existing Repertoire | 60 | Optional | Internal |
| 4 | Devising Performance Work | 60 | Optional | Internal |
| 5 | The Context of Performance | 60 | Optional | Internal |
| 6 | Community Performance | 60 | Optional | Internal |
| 7 | Site-specific Performance | 60 | Optional | Internal |
| 8 | Multimedia Performance | 60 | Optional | Internal |
| 9 | Performance Project | 60 | Optional | Internal |

Set assignment units

This is a summary of the type and availability of set assignment units. For more information, see *Section 5 Assessment structure*, and the units and sample assessment materials.

| Unit | Type | Availability |
|---|---|---------------------------------------|
| Unit 2: Performing Arts Production | <ul style="list-style-type: none">• An assignment set by Pearson and marked by the centre. | Two available for each series. |
| Unit 10: Individual Showcase | <ul style="list-style-type: none">• An assignment set by Pearson and marked by the centre.• The advised assessment period is 25 hours. | Two available for each series. |

Employer involvement in assessment and delivery

You are encouraged to give learners opportunities to be involved with employers. For more information, please see *Section 4 Planning your programme*.

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 teachers, assessors, internal verifiers and other staff responsible for the programme review this section.

| Section | Explanation |
|------------------------------------|--|
| Unit number | The number is in a sequence in the sector. Numbers may not be sequential for an individual qualification. |
| Unit title | This is the formal title that we always use, it appears on certificates. |
| Level | All units are at Level 2. |
| Unit type | This shows if the unit is internal or assessed using a Pearson Set Assignment. See structure information in <i>Section 2 Structure</i> for details. |
| Guided Learning Hours (GLH) | Units have a GLH value of 60. 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. |
| Unit in brief | This is 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. |
| Unit introduction | This is written with learners in mind. It indicates why the unit is important, how learning is structured and how it might be applied when they progress to employment or higher education. |
| Assessment | For internal set assignment units, this section states whether set assignments are required to be completed. |
| Learning aims | These help to define the scope, style and depth of learning of the unit. You can see where learners should be learning standard requirements ('understand') or where they should be actively researching ('investigate'). You can find out more about the verbs we use in learning aims in <i>Appendix 2: Glossary of terms used</i> . |
| Summary of unit | This section helps teachers to see at a glance the main content areas given against the learning aims and the structure of the assessment. The content areas and structure of assessment must be covered. The forms of evidence given are suitable to fulfil the requirement. |

| Section | Explanation |
|---|---|
| Content | 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. |
| Assessment criteria | Each learning aim has Pass and Merit criteria. Each assignment has at least one Distinction criterion. A full glossary of terms used is given in <i>Appendix 2: Glossary of terms used</i> . All assessors need to understand our expectations of the terms used. Distinction criteria represent outstanding performance in the unit. Some criteria require learners to draw together learning from across the learning aims. |
| Essential information for assignments | This shows the maximum number of assignments that may be used for the unit to allow for effective summative assessment and how the assessment criteria should be used to assess performance. For set assignment units, this section will include any conditions for taking the assignment. |
| Further information for teachers and assessors | This section gives you information to support the implementation of assessment. It is important that this is read carefully alongside the assessment criteria, as the information will help with interpretation of the requirements. |
| Resource requirements | 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> . |
| Essential information for assessment decisions | This section gives guidance on and examples for each learning aim or assignment of the expectations for Pass, Merit and Distinction standard. |
| Assessment controls | This section gives details of the rules that learners need to abide by when taking the assessment. |
| Links to other units and other curriculum subjects | This section shows you the main relationships between different units and any clear links to other curriculum subjects. This helps you to structure your programme and make best use of available materials and resources. |
| Employer involvement | This section gives you information on the units, which can be used to involve learners with employers. This will help you to identify the kind of involvement that is likely to be most successful. |
| Opportunities to develop transferable employability skills | This section gives you guidance on how transferable employability skills might be developed in teaching and assessment of the unit. |

Index of units

This section contains all the units developed for these qualifications. Please refer to *page 3* to check which units are available in all qualifications in the performing arts sector.

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Unit 1: Introduction to Performing and Production Arts

Level: 2

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners will explore the performing arts industry, developing skills and collaborative working practices through workshops, classes and rehearsals.

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, such as acting, dance, musical theatre or production roles, 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 the production team.

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.

Learning aims

In this unit you will:

- A** Develop skills in a performing arts industry role
- B** Develop collaborative and professional working practices
- C** Review own practice.

Summary of unit

| Learning aim | Key content areas | Assessment approach |
|---|---|--|
| A Develop skills in a performing arts industry role | A1 Exploring roles and responsibilities in the performing arts industry A2 Exploring and developing skills and techniques appropriate to a chosen discipline | Learners will participate in classes, workshops and rehearsals to develop skills and good working practices, collating a portfolio of evidence to include: <ul style="list-style-type: none"> 3–5 milestone and/or relevant video recordings of classes, workshops and rehearsals showing the development of skills in a chosen role. video/audio recordings of collaborative activities, such as group discussions, rehearsals, other practical work and meetings oral or written commentary reviewing own practice. |
| B Develop collaborative and professional working practices | B1 Developing collaborative skills B2 Developing professional working practices through the rehearsal or design/production processes | |
| C Review own practice | C1 Documenting progression and evaluating personal contributions | |

Content

Learning aim A: Develop skills in a performing arts industry role

A1 Exploring roles and responsibilities in the performing arts industry

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

- Characteristics of working in different types of performing arts events, such as:
 - live theatre
 - film and television
 - digital media production
 - radio
 - workshops
 - Theatre in Education (TIE)
 - community projects
 - carnival
 - street performance
 - installations
 - site-specific performance.
- Types of venue and performance space and how they impact on performers and production arts practitioners:
 - traverse
 - arena
 - end stage
 - in the round
 - studio
 - location (indoor and outdoor).
- Different types of staging and performance environments.
- Responsibilities during performance and rehearsal.
- Design and realisation for production arts.
- Responsibilities of performing arts and production arts roles, including:
 - actor
 - dancer
 - singer
 - musical theatre performer
 - designer
 - technician
 - stage manager.
- Relationships and interactions with other associated roles, such as:
 - creatives
 - director/choreographer
 - musical director/composer
 - writer
 - technician/stage manager
 - designer
 - administrative
 - producer
 - arts administrator
 - agents.

A2 Exploring and developing skills and techniques appropriate to a chosen discipline

Learners will explore and develop the skills and techniques associated with their chosen discipline through practical classes, workshops, technical classes and rehearsals. They can do this from either a performance or a production perspective.

- Working practices, such as:
 - warming up and/or preparation
 - safe working
 - working as an ensemble or team
 - understanding technical language and direction.
- Performance skills and techniques, as appropriate to the chosen discipline:
 - vocal skills
 - movement skills
 - physical skills
 - interpretive skills
 - communication with the audience/other performers
 - stage etiquette.
- Production skills and techniques, as appropriate to the chosen discipline:
 - using equipment
 - technical skills
 - design skills
 - developing ideas
 - responding to briefs
 - following/giving cues.

Learning aim B: Develop collaborative and professional working practices

B1 Developing collaborative skills

Learners will explore and develop collaborative skills through rehearsals, workshops and meetings.

- Communicating with group members.
- Identifying needs of different group/team members.
- Sharing ideas and opinions.
- Giving and responding to constructive criticism in different ways:
 - peer-to-peer discussion
 - director/choreographer/musical director comments
 - receiving and taking notes
 - opportunities for improvement.
- Making collaborative decisions on how to progress.
- Appropriate interaction with others, e.g. trust and cooperation.

B2 Developing professional working practices through the rehearsal or design/production processes

Learners will experience the rehearsal or design/production process, developing behaviours and approaches required for successful performing arts work.

- The structure of rehearsals, relevant to the chosen discipline.
- Rehearsal or design/production skills, relevant to the chosen discipline.
- Personal management skills, such as:
 - attendance
 - time management
 - readiness to work
 - willingness to try things out
 - concentration and focus with tasks
 - rehearsal discipline.

Learning aim C: Review own practice

C1 Documenting progression and evaluating personal contributions

Learners will document their progress, evaluating personal contributions and finding ways to move forward in their own development.

- Detailing experience, personal contribution and development.
- Making judgements on contributions and their suitability in workshops and rehearsals.
- Reviewing own development, recognising strengths and areas for improvement.
- Use of actions, targets, short- and long-term goals related to the chosen role or discipline.
- Use of feedback from others, e.g. teachers, instructors, peers.

Assessment criteria

| Pass | Merit | Distinction |
|---|--|---|
| Learning aim A: Develop skills in a performing arts industry role | | A.D1 Demonstrate an effective and considered practical understanding of a role and use of associated skills. |
| A.P1 Demonstrate basic practical understanding of a role and use of the associated skills. | A.M1 Demonstrate a mostly effective practical understanding of a role and use of associated skills. | |
| Learning aim B: Develop collaborative and professional working practices | | B.D2 Demonstrate effective and considered collaboration with others, applying excellent working practices. |
| B.P2 Demonstrate basic collaboration with others, applying satisfactory working practices. | B.M2 Demonstrate mostly effective collaboration with others, applying good working practices. | |
| Learning aim C: Review own practice | | C.D3 Demonstrate effective and considered use of review to develop own practice. |
| C.P3 Demonstrate basic use of review to develop own practice. | C.M3 Demonstrate mostly effective use of review to develop own practice. | |

Essential information for assignments

The recommended structure of assessment is shown in the unit summary, along with suitable forms of evidence. *Section 6 Internal assessment* gives information on setting assignments and there is also further information on our website.

There is a maximum number of one summative assignment for this unit.

The relationship of the learning aims and criteria is:

Learning aims: A, B and C (A.P1, B.P2, C.P3, A.M1, B.M2, C.M3, A.D1, B.D2, C.D3)

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to equipment relating to the role and discipline they are exploring. For example, dancers will need access to dance studios and lighting designers will need access to a lighting rig and/or relevant software.

For assessment purposes, a video camera and playback facilities will be required.

Essential information for assessment decisions

This unit is an introduction to the performing arts industry and will lay the foundations for further development throughout the course. Tasks and activities should generally be small and exploratory. Large productions should be avoided at this stage.

Learning aim A

For Distinction standard, learners will be effective and considered in demonstrating their understanding of a role, participating in practical work with commitment, energy and control. Their practical understanding will be thorough, extending from knowledge of how performing arts productions are put together and the roles and responsibilities necessary to their success, to the specific skills required to be effective in their chosen role. For example, they will exemplify the requirements of the role. Learners will show clear thought and deliberation in their choice and use of skills throughout their practical work. Use of subject-specific terminology through practical work, discussions, and oral and/or written commentaries will be accurate and show considerable understanding of the role.

For Merit standard, learners will be mostly effective when demonstrating their understanding of a role, participating in practical work with commitment and energy, although this does not always amount to control. Their practical understanding will show some inconsistencies, for example they may understand what is required of the role but this may not always translate through to their practical work. Some thought is applied to their choice and use of skills throughout their practical work. Use of subject-specific terminology through practical work, discussions, and oral and/or written commentaries will not always be accurate and therefore will show minor gaps in knowledge and understanding.

For Pass standard, learners will demonstrate a basic understanding of a role, participating in practical work. Their practical understanding will show an awareness of the demands of the performing arts industry, but their superficial understanding of the chosen role will prevent full realisation of their skills. Learners will be unclear on the use and meaning of subject-specific terminology throughout practical work, discussions, and oral and/or written commentaries.

Learning aim B

For Distinction standard, learners will demonstrate effective and considered collaboration with others, for example they will take 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 responsibilities. They will share ideas and opinions in a sensitive manner, taking an active approach to receiving constructive criticism. They will apply excellent working practices, demonstrating maturity and discipline.

For Merit standard, learners will demonstrate mostly effective collaboration with others, for example they will take a capable approach to the needs of their group members and work in a manner that demonstrates a valid application of their responsibilities. Learners will mostly share ideas and opinions through collaboration and will accept constructive criticism. They will apply good working practices but may not always be consistent. For example, there may be issues with time-management and being prepared for each session, but when in lesson, they work with rehearsal discipline, focus and concentration.

For Pass standard, learners will demonstrate basic collaboration with others, for example they will take a competent approach to the needs of their group members and work in a manner that demonstrates some understanding of their responsibilities. Some ideas and opinions will be shared, but they will tend to follow the lead of others and will need to be prompted to contribute. They apply satisfactory working practices, contributing in a manner which does not prevent responsibilities from being completed but which may not support its progression.

Learning aim C

For Distinction standard, learners will reflect on their abilities effectively, with insight and consideration, selecting pertinent examples from their experiences and contributions in classes, workshops and rehearsals. Actions, targets, short- and long-term goals will be appropriate and effectively drive forward their development, using specific exercises or techniques which will enhance their performance. Feedback will be taken on board and acted on. Development will be successful because of comprehensive self-review which considers their strengths and areas to improve and demonstrates a full understanding of their abilities. Their ideas for how to improve will be realistic and achievable, reflecting industry practice.

For Merit standard, learners will carry out a mostly effective review of their abilities. They will make mostly relevant judgements, with reference to their experiences and contributions in classes, workshops and rehearsals. Actions, targets, short- and long-term goals will mostly be appropriate and some effective improvements will be made. There will be suggestions on useful and mostly relevant exercises or techniques which will support their performance. Feedback will be taken on board and there will be notable effort to apply corrections, although this may not always be successful. Development will be evident because of mostly effective self-review which acknowledges their strengths and areas to improve. Their ideas for how to improve will be mostly relevant and will reflect industry practice.

For Pass standard, learners will show a basic ability to review their abilities, but this will be mainly superficial, with basic references to their experiences and contributions in classes, workshops and rehearsals. Actions, targets, short- and long-term goals will be vague or repetitive, with some relevancy, and therefore basic improvements will be made. Suggestions for exercises or techniques to support their performance will highlight gaps in knowledge and understanding of either their role or the industry. Feedback will be taken on board but not always acted on or corrections will not be consistently applied. Basic developments will be evident due to self-review which identifies their strengths and areas to improve. Their ideas for how to improve will show some awareness of industry practice.

Links to other units and curriculum subjects

This unit is an introductory unit where learners explore and develop their skills in preparation for all other units. It is therefore recommended that this unit is completed before learners take part in any other practical units.

This unit can be linked to *Unit 5: The Context of Performance*.

Employer involvement

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

- guest speakers
- work experience
- visits to theatres and performing arts organisations.

Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop communication, self-management, problem-solving and collaborative working skills.

Unit 2: Performing Arts Production

Level: 2

Unit type: **Pearson Set Assignment**

Guided learning hours: **60**

Unit in brief

Learners will take part in the planning and preparation of a performing arts production in either a performance or production role.

Unit introduction

Nothing beats the thrill of being part of the cast or crew of a successful performance. All members of the cast and production team work together, using their individual skills to ensure the success of the show. But 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 either as a performer or as part of the production team. You will need to prepare for the performance during rehearsals and in your own time. These rehearsals will develop and refine material, for example timing and communication. You will apply rehearsal and personal management skills as you work to undertake the different stages of the process in your assigned role.

You will need to apply performance or production skills confidently during the development and performance in order to realise a successful performing arts event. You will work as part of a team and navigate 'showtime' with an approach that ensures an 'unforgettable show' for your audience.

Assessment

This unit has a Pearson Set Assignment. Learners must complete a Pearson Set Assignment Brief.

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
- C** Apply skills to a performance.

Summary of unit

| Learning aim | Key content areas | Assessment approach |
|--|--|---|
| A Prepare for a professional role during rehearsal | A1 Exploring material and technical requirements A2 Establishing schedules and etiquette A3 Personal preparation | This unit is assessed through a Pearson Set Assignment. |
| B Refine skills needed for a professional role during rehearsal | B1 Using feedback to develop performance/production B2 Implementing rehearsal or production skills in preparation for a performance B3 Back stage etiquette and personal management for performance | |
| C Apply skills to a performance | C1 Workshop performances/open dress/previews C2 Applying performance or technical skills | |

Content

Learning aim A: Prepare for a professional role during rehearsal

A1 Exploring material and technical requirements

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 as a member of the production team.

- Introduction to the performance material or 'creative vision' of piece, such as:
 - introduction of stimulus or existing material
 - introduction of designs or director/choreographer'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.
- How rehearsal space relates to the performance space.
- Marking out space.
- Establishing necessary equipment and resources, such as:
 - music
 - props
 - sound system
 - lighting
 - costume
 - multimedia
 - correct and safe use of the space and/or equipment.

A2 Establishing schedules and etiquette

Learners will plan the rehearsal process, establishing standards of behaviour which will have a positive impact on the success of each rehearsal and production meeting.

- Rehearsal and production schedules:
 - setting and reviewing actions 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.
- Rehearsal and production etiquette, such as:
 - keeping rehearsal spaces tidy
 - maintaining focus and contribution in rehearsal and production process
 - communicating and working well with others.

A3 Personal preparation

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

- Individual time management.
- Adhering to deadlines and calls.
- 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.
- Troubleshooting.
- Responding to directions from the stage management team.
- Specific preparation, as appropriate to performance or production role, such as:
 - memorising material
 - planning and task completion
 - developing skills relevant to the demands of the performance
 - physical, vocal, individual or group warm-ups
 - concentration and energising exercises
 - 'get in'
 - team meetings
 - preparing the spaces (stage backstage areas, front of house)
 - risk assessment
 - checking equipment.

Learning aim B: Refine skills needed for a professional role during rehearsal**B1 Using feedback to develop performance/production**

Learners will use practical rehearsal and production sessions to use feedback to refine their skills and/or processes. As far as possible, learners should be encouraged to follow established industry processes in their chosen performing or production discipline.

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

B2 Implementing rehearsal or production skills in preparation for a performance

Learners will use their skills in rehearsal or production activities.

- Implement performance or production skills appropriate and applicable to discipline and role, such as:
 - technical skills linked to genre or 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.

B3 Backstage etiquette and personal management for performance

Learners explore the necessary etiquette of a performance.

- Timekeeping and punctuality.
- Organisation.
- Listening to and following instructions/cues.
- Keeping performance, technical and dressing room spaces tidy, e.g. management of personal props and costumes.
- 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 C: Apply skills to a performance

C1 Workshop performances/open dress/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 situation, such as:
 - unexpected reactions
 - changing, forgetting, omitting material
 - changing the order of material
 - adding new material
 - technical issues
 - applause
 - laughter
 - distractions
 - heckling or calling out
 - restlessness
- To gain new insight into the role.
- To adapt material for the performance rather than the 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.

C2 Applying performance or technical skills

Learners will take part in a performing arts production.

- 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 roles, such as:
 - physical skills
 - vocal skills
 - musicality
 - interpretive skills
 - accuracy
 - creativity
 - communication
 - working with and liaising with other members of the team
 - using production documentation and systems appropriate to the production role
 - operation of technical equipment
 - stage-management skills.
- Using professional communication:
 - between members of the cast (if applicable)
 - between members of the crew
 - between members of the cast and crew.

Assessment criteria

| Pass | Merit | Distinction |
|---|---|---|
| Learning aim A: Prepare for a professional role during rehearsal | | A.D1 Demonstrate effective and considered preparation and self-management within a rehearsal process. |
| A.P1 Demonstrate satisfactory preparation and self-management within a rehearsal process. | A.M1 Demonstrate mostly effective preparation and self-management within a rehearsal process. | |
| Learning aim B: Refine skills needed for a professional role during rehearsal | | B.D2 Demonstrate the effective and considered application of skills, responses and behaviours, during the rehearsal process. |
| B.P2 Demonstrate satisfactory application of skills, responses and behaviours, during the rehearsal process. | B.M2 Demonstrate mostly effective application of skills, responses and behaviours, during the rehearsal process. | |
| Learning aim C: Apply skills to a performance | | C.D3 Demonstrate effective, secure and confident use of skills in a performance or technical role. |
| C.P3 Demonstrate satisfactory skills in a performance or technical role. | C.M3 Demonstrate a mostly effective use of skills in a performance or technical role. | |

Essential information for assignments

This unit is assessed using a Pearson Set Assignment Brief. A set assignment must be used to assess learners.

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to the equipment and resources required to realise a performing arts production, such as a performance space, sound equipment, lighting and costume, where appropriate.

Essential information for assessment decisions

Learners will prepare for a performing arts production in any context suitable to their role or discipline, provided there is sufficient evidence to meet all assessment criteria. Learners will then take part in a performing arts production, producing clear evidence of their individual contribution.

Learning aim A

For Distinction standard, learners will demonstrate an effective and considered approach when preparing for a rehearsal or production process, through well thought-out and purposeful management of the required tasks. They will undertake individual and/or group preparation in terms of material and schedules that shows an attention to detail and full understanding of the performance requirements. They will manage their time and responsibilities in an independent, efficient and accomplished manner.

For Merit standard, learners will demonstrate a mostly effective approach to the preparation for a rehearsal or production process, which means that the majority of the required tasks will be completed well, but maybe at the expense of the completion of others. They will undertake individual and/or group preparation in terms of material and schedules that shows an informed understanding and awareness of performance requirements. They will manage their time and responsibilities in a capable manner for the process, with some independence.

For Pass standard, learners will show a satisfactory approach to the preparation for a rehearsal or production process, although there may be some hesitancy in the completion of directed tasks. They will undertake basic individual and/or group preparation in terms of material and schedules that shows some awareness of performance requirements. They will 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 effective and considered in their application of technical, stylistic and interpretive skills during practical sessions, employing the relevant skills with expertise, showing their extensive knowledge of their use in rehearsals. Through assured collaboration, they will offer informed ideas and/or take actions that are well reasoned. Feedback will be well thought through and used with success where appropriate. Learners will display behaviours that are fully in line with the expectations of the different stages of the rehearsal process and consistently help move the process on in a positive way. Just prior to and during the performance, they will demonstrate a comprehensive approach to their preparation, being consistently and completely well prepared, focused and disciplined.

For Merit standard, learners will be mostly effective in their application of technical, stylistic and interpretive skills during practical sessions, with some skills stronger than others. They will employ the relevant skills showing a broad knowledge of their use in rehearsals, although a minor lack of confidence may undermine their success in part. Through useful collaboration, they will offer generally informed ideas and/or take actions that show some reasoning. They will respond to most feedback, although some responses may not be well thought through. Learners will 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. Just prior to and during the performance, they will demonstrate an efficient approach to their preparation, being mostly well prepared, focused and disciplined.

For Pass standard, learners will show satisfactory technical, stylistic and interpretive competence during practical sessions, employing basic skills and showing some knowledge of their use in the process. They will offer some informed ideas and/or take actions that show some links to feedback, but these will be basic and/or inconsistent. Learners will display behaviours that are suitable for the different stages of the process. Just prior to and during the performance, they will demonstrate a satisfactory approach to their preparation, although this may need to be supported or prompted at times.

Learning aim C

For Distinction standard, learners will make an effective and considered stylistic and interpretive contribution which fulfils the demands of the performing arts production. Any errors will be managed seamlessly within the performance. They will demonstrate a high level of technical proficiency with creative and imaginative use of techniques or processes. Meaning and purpose will be effectively communicated.

For Merit standard, learners will make a mostly effective stylistic and interpretive contribution which is sufficient for the demands of the performing arts production. Any errors may have a small impact on the flow of the production but will not distract from its overall success. They will demonstrate technical proficiency with a creative use of techniques or processes. Meaning and purpose will be clear and mostly effective.

For Pass standard, learners will make a satisfactory stylistic and interpretive contribution which suits the demands of the performing arts production. Any errors will be apparent, although they will not have an overly negative impact on the performance. They will demonstrate technical competency with satisfactory use of techniques or processes although there will be some weaknesses evident. Some meaning and purpose will be conveyed.

Assessment controls

Supervision: you should be confident of the authenticity of learners' work. This may mean that learners should be supervised.

Resources: all learners should have access to the same types of resources to complete the assignment.

Research: learners should be given the opportunity to carry out research outside of the learning context if required for the assignment.

Links to other units and curriculum subjects

This unit is synoptic and draws on the skills and knowledge developed in *Unit 1: Introduction to Performing and Production Arts*. For learners taking the Certificate or Extended Certificate, it could also draw upon knowledge and skills developed in any of the other units.

Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop research, planning, communication, self-management, problem-solving and collaborative working skills.

Unit 3: Performing Existing Repertoire

Level: 2

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

This unit is about the rehearsal and performance of existing performing arts repertoire. Learners will develop the skills required to interpret and realise a role in an extract from a play, musical or dance piece. The repertoire studied must have been created for and performed by professional practitioners. As the focus of this unit is performance work, this unit is not suitable for learners completing the programme with a production arts focus.

Unit introduction

Most performers at some point in their careers are required to perform work that has been created by others, whether that be a play script, a musical theatre score and libretto or a piece of choreography. The ability to interpret and bring to life work created by a playwright, composer, lyricist and/or choreographer is therefore a key skill for any performer.

In this unit, you will rehearse a piece of repertoire using a range of techniques appropriate to the work. This will involve the application of relevant technical and interpretive performance skills as well as the ability to work as part of an ensemble with other performers. The concept of teamwork is vital to the success of any performance company and you will therefore need to conduct yourself in an appropriate manner during rehearsals.

The unit will culminate in a performance of your chosen repertoire in which you will need to communicate the creative intentions of the playwright, composer, lyricist and/or choreographer to an audience. You will also be asked to review the rehearsal process and the final performance, reflecting on the effectiveness of the work undertaken.

Learning aims

In this unit you will:

- A** Rehearse a piece of existing repertoire
- B** Perform a piece of existing repertoire
- C** Review the effectiveness of the rehearsal process and the final performance.

Summary of unit

| Learning aim | Key content areas | Assessment approach |
|--|---|---|
| A Rehearse a piece of existing repertoire | A1 Initial skills development A2 Application of skills in rehearsals | Video recordings of 3–5 milestone rehearsal sessions. |
| B Perform a piece of existing repertoire | B1 Application of technical and interpretive skills in performance | A rehearsal log, blog or vlog undertaken at 3–5 milestone points in the process. |
| C Review the effectiveness of the rehearsal process and the final performance | C1 Reviewing the effectiveness of the rehearsal process C2 Evaluating the effectiveness of the final performance | Video recording of the performance. A written or oral evaluation of rehearsal process and final performance. |

Content

The chosen repertoire could be:

- a play or extract from a play
- a musical or extract from a musical
- a dance piece or extract from a dance piece.

The chosen repertoire must have been created by professional practitioners.

Learning aim A: Rehearse a piece of existing repertoire

A1 Initial skills development

Learners will need to take part in workshops and/or technique classes to explore the chosen repertoire in terms of the following.

- Developing skills in line with requirements of the repertoire:
 - physical skills relevant to the repertoire and performance discipline, e.g.:
 - alignment, balance, control, flexibility, coordination, focus, extension, posture
 - accuracy, movement memory, stamina, spatial awareness, use of weight
 - facial expression, gesture, mannerism
 - musicality, rhythm, phrasing pace
 - vocal and/or musical skills relevant to the repertoire and the performance discipline, e.g.:
 - articulation, projection and voice placement, breath control
 - intonation, rhythm
 - pace, use of pause
 - expression, word painting, phrasing, musicality
 - working with an accompanist/backing track
 - learning material
 - interpretive skills relevant to the repertoire and the performance discipline, e.g.:
 - awareness of performance space
 - characterisation
 - interaction with other performers
 - energy and commitment
 - stage presence
 - musicality.
- Exploring the chosen repertoire:
 - treatment of themes and issues
 - context
 - stylistic features
 - text and subtext.

A2 Application of skills in rehearsals

Learners will participate in rehearsals of the chosen repertoire.

- Preparation for rehearsals:
 - appropriate attire
 - preparation and set-up of equipment and materials
 - physical and vocal warm-ups.
- Exploratory work relevant to the repertoire and performance discipline, e.g.:
 - off-text work
 - individual/small-group work
 - exploring blocking and movement
 - breaking down the piece into sections
 - establishing entrances, exits and production cues.
- Repetition and recall relevant to the repertoire, e.g.:
 - learning dialogue, libretto, songs, blocking, movement, choreography
 - applying directorial feedback and corrections
 - using runs to refine the performance and production.
- Application of performance skills and techniques in rehearsals:
 - physical skills relevant to the repertoire and performance discipline
 - vocal and musical skills relevant to the repertoire and the performance discipline
 - interpretive skills relevant to the repertoire and the performance discipline.
- Personal management skills and behaviours:
 - time management
 - responding to direction and/or correction in an appropriate manner
 - physical and mental preparation
 - discipline and cooperation
 - energy, focus and concentration.

Learning aim B: Perform a piece of existing repertoire**B1 Application of technical and interpretive skills in performance**

Learners will perform the rehearsed repertoire to an audience.

- Application of performance skills and techniques relevant to the repertoire and performance discipline:
 - physical skills
 - vocal and musical skills
 - interpretive skills.
- Communication relevant to the repertoire and performance discipline:
 - artistic intentions
 - with the audience, e.g. example themes, purpose, issues, stylistic features, character/role
 - with other performers, e.g. interaction, response.

Learning aim C: Review the effectiveness of the rehearsal process and the final performance.

C1 Reviewing the effectiveness of the rehearsal process

Learners will reflect on the progress of the work at milestone points during the rehearsal period and evaluate the final performance of the chosen repertoire.

- Individual and group contribution for the process.
- Professional working practices during rehearsals.
- Development and application of performance skills.
- Response to feedback from director, choreographer, musical director, peers.
- Use of rehearsal techniques.
- Working relationships.
- Personal planning, time management and discipline.
- Strengths and areas needing development.
- Actions and targets for improvement.

C2 Evaluating the effectiveness of the final performance

Learners will review the final performance in terms of the following.

- Application of performance skills:
 - physical skills
 - vocal and musical skills
 - interpretive skills.
- Communication:
 - themes and meaning
 - artistic intentions
 - stylistic qualities
 - character/role
 - engaging the audience.

Assessment criteria

| Pass | | Merit | Distinction |
|---|--|---|--|
| Learning aim A: Rehearse a piece of existing repertoire | | | A.D1 Demonstrate effective and disciplined application of skills, processes and practices during the rehearsal of existing repertoire. |
| A.P1 Demonstrate satisfactory application of skills, processes and practices during the rehearsal of existing repertoire. | | A.M1 Demonstrate mostly effective application of skills, processes and practices during the rehearsal of existing repertoire. | |
| Learning aim B: Perform a piece of existing repertoire | | | B.D2 Demonstrate effective, secure and confident application of technical, interpretive and communication skills to the performance of existing repertoire. |
| B.P2 Demonstrate satisfactory application of technical, interpretive and communication skills to the performance of existing repertoire. | | B.M2 Demonstrate mostly effective application of technical, interpretive and communication skills to the performance of existing repertoire. | |
| Learning aim C: Review the effectiveness of the rehearsal process and the final performance | | | C.D3 Analyse the main strengths and weaknesses of the rehearsal process and the final performance, using considered examples. |
| C.P3 Describe the main strengths and weaknesses of the rehearsal process and the final performance. | | C.M3 Explain the main strengths and weaknesses of the rehearsal process and the final performance, using appropriate examples. | |

Essential information for assignments

The recommended structure of assessment is shown in the unit summary, along with suitable forms of evidence. *Section 6 Internal assessment* gives information on setting assignments and there is also further information on our website.

There is a maximum number of one summative assignment for this unit.

The relationship of the learning aims and criteria is:

Learning aims: A, B and C (A.P1, B.P2, C.P3, A.M1, B.M2, C.M3, A.D1, B.D2, C.D3)

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to equipment and resources relating to their discipline, for example, actors will need access to a rehearsal and performance space and suitable scripts.

For assessment purposes, a video recording equipment and playback facilities will be required.

Essential information for assessment decisions

Learning aim A

For Distinction standard, learners will approach the rehearsal process in an effective manner, participating in practical work with commitment, concentration and energy. They will demonstrate a high level of discipline in the rehearsal room and will be fully prepared for each session. Feedback from the director, musical director and/or choreographer will be used to extend their understanding of the repertoire and their application of skills. They will share ideas and opinions in a sensitive manner, showing a mature approach when receiving constructive criticism. They will show that they have given considerable thought to their character or role within the piece and will demonstrate the ability to experiment with a variety of creative ideas with imagination. Purposeful exploration and research will be used to extend understanding of the repertoire and their character or role within the piece.

For Merit standard, learners will approach the rehearsal process in a mostly effective manner, participating in practical work with some commitment, concentration and energy. They will demonstrate a generally good level of discipline in the rehearsal room being prepared for most sessions. Feedback from the director, musical director and/or choreographer will be translated into some improvements in their understanding of the repertoire and their application of skills and will be accepted in a positive manner. Some appropriate ideas and opinions will be shared with the group.

Learners will show that they have given thought to their character or role within the piece and will demonstrate the ability to experiment with some creative ideas. Exploration and research will be evidenced and there will be some evidence that this has been used to extend understanding of the repertoire and their character or role within the piece.

For Pass standard, learners will approach the rehearsal process in a satisfactory manner. They will generally participate in practical work positively, but will not always demonstrate sufficient energy and commitment. They will demonstrate appropriate levels of discipline while in the rehearsal room but will not always prepare for sessions, for example failing to learn material by given deadlines or not wearing appropriate attire. Feedback from the director, musical director and/or choreographer will be accepted in an appropriate manner but may not be translated into improvements of their understanding of the repertoire and their application of skills. Learners will generally not share their ideas and opinions, but they will accept and implement those suggested by others.

Learners will show that they have given some thought to their character or role within the piece, but there will be little evidence of research and exploration being used to extend understanding of the repertoire and their character or role within the piece.

Learning aim B

For Distinction standard, learners will apply performance skills to the realisation of existing repertoire in an effective, secure and confident manner. Technical acting, dance and/or singing skills will be secure and applied in a fluent and creative manner. A confident interpretation of the repertoire will demonstrate a considered understanding of the stylistic features of the piece and the learner's role/character within the work. Learners will communicate effectively with other performers and sustained use of technical and interpretive skills will allow them to clearly communicate the artistic intentions of the piece to the audience, maintaining interest throughout.

For Merit standard, learners will apply performance skills to the realisation of existing repertoire in a mostly effective manner. Technical acting, dance and/or singing skills will be applied in a generally creative manner. The interpretation of the repertoire will demonstrate an understanding of the main stylistic features of the piece and the learners' role/character within the work. Learners will communicate mostly effectively with other performers and use of technical and interpretive skills will allow them to communicate the artistic intentions of the piece to the audience with some clarity.

For Pass standard, learners will apply performance skills to the realisation of existing repertoire in a satisfactory manner. Technical acting, dance and/or singing skills will be applied in a generally appropriate manner and any errors such as forgotten lines will not detract from the overall performance. The interpretation of the repertoire will demonstrate a basic understanding of the main stylistic features of the piece and the learners' role/character within the work. Learners will show awareness of other performers but may not interact. Use of technical and interpretive skills will allow the learner to communicate the main artistic intentions of the piece to the audience, although this may lack clarity in places.

Learning aim C

For Distinction standard, learners will analyse the strengths and weaknesses of the rehearsal process. They will reflect on the activities undertaken in rehearsals with insight, selecting considered examples from their experiences to justify their conclusions, considering the impact specific actions had on the process and the final performance. The success of the final performance in achieving its aims will be fully analysed along with any shortcomings, again, with reference to considered examples.

For Merit standard, learners will explain the main strengths and weaknesses of the rehearsal process. They will reflect on the activities undertaken in rehearsals, selecting some appropriate examples from their experiences to explain what went well and less well. The success of the final performance in achieving its aims will be explained, along with any shortcomings, again with reference to appropriate examples.

For Pass standard, learners will describe the main strengths and weaknesses of the rehearsal process. Their account will lack detail, however, and will tend to provide a narrative of the process without specific examples of what went well and less well. The success and shortcomings of the final performance in achieving its aims will be described but without reference to specific examples.

Links to other units and curriculum subjects

This unit involves the rehearsal and performance of existing repertoire. This could be combined with work for the following units to extend learners' understanding of the material and/or provide a larger-scale performance project.

This unit links to:

- Unit 2: Performing Arts Production
- Unit 5: The Context of Performance.

Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop research, planning, communication, self-management, problem-solving and collaborative working skills.

Unit 4: Devising Performance Work

Level: 2

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners will work as part of a group to create, rehearse and perform a piece of performance work in response to a given stimulus. As the focus is performance work, this unit is not suitable for learners completing the programme with a production arts focus.

Unit introduction

Many performance companies develop their work through group collaboration responding to a stimulus to create an original performance piece. In this unit, you will learn how to devise performance work, developing your ideas for an original performance which will be rehearsed and performed to an audience. Your piece can use acting, dance and/or musical theatre skills.

You will begin by developing the skills and techniques to be used when developing and shaping your piece. Your teacher/tutor will provide a stimulus, for example a picture, a text, a theme, or a piece of music. In your group, you will explore the stimulus and develop a structure for your piece. You will need to identify a target audience for your piece and consider their needs when creating the content of your devised performance. You will then rehearse your piece before performing it to an audience. You will also record the creative development process at key milestones during the process.

Your final performance will be in front of an audience.

Learning aims

In this unit you will:

- A** Explore, develop and shape material for a devised performance
- B** Rehearse devised material
- C** Perform devised material.

Summary of unit

| Learning aim | Key content areas | Assessment approach |
|--|---|---|
| A Explore, develop and shape material for a devised performance | A1 Explore a stimulus A2 Develop and shape ideas | Video recordings of discussions and practical exploration sessions. A logbook completed at milestone stages of the development and rehearsal process. Video recordings of milestone rehearsals. Video recordings of the final performance. |
| B Rehearse devised material | B1 Take part in rehearsals of devised material | |
| C Perform devised material | C1 Take part in the performance of devised material | |

Content

Learning aim A: Explore, develop and shape material for a devised performance

A1 Explore a stimulus

Learners will take part in activities to explore a given stimulus.

- The stimulus could be:
 - textual, e.g. a poem, story, news report or piece of dance notation.
 - visual, e.g. a painting, photograph, film or artefact
 - aural, e.g. a piece of music, soundscape or recording.
 - abstract, e.g. a theme, issue, word or mood.
- Exploring the stimulus through practical activities, for example:
 - discussions
 - improvisations
 - mind mapping.
- Undertaking research to explore the wider possibilities of the stimulus, for example:
 - historical and social context
 - current themes and trends
 - issues and controversies.

A2 Develop and shape ideas

Learners will take part in activities to shape their ideas and develop the structure of a devised piece of performance.

- Developing ideas for the work, taking into consideration:
 - the performance discipline(s) used, e.g. acting, dance, musical theatre
 - the genre and stylistic features of the work
 - the purpose and intentions of the work, e.g. to entertain, educate, inform
 - the needs of the target audience, e.g. age, gender, ethnicity, culture, disability
 - the performance space, e.g. proscenium arch, black box studio, in the round, end on, site specific
 - time constraints
 - availability of production elements, e.g. lighting, sound, set props, costumes
 - the overall structure of the piece
 - drama, e.g. linear, nonlinear
 - dance, e.g. binary, ternary rondo, episodic, narrative
 - musical theatre, e.g. narrative, revue, use of existing songs.
- Using appropriate techniques to develop creative and imaginative ideas, which might include:
 - exploratory drama strategies
 - improvisation
 - still image
 - thought tracking
 - hot seating
 - role on the wall
 - forum theatre
 - writing in role

- choreographic devices
 - use of motifs
 - accumulation
 - cannon
 - repetition
 - inversion
 - retrograde
 - fragmentation
 - embellishment.
- Developing the structure of the piece, for example by:
 - creating storyboards or flowcharts
 - identifying the sequence of events
 - developing characters and/or roles
 - considering stylistic features.

Learning aim B: Rehearse devised material

B1 Take part in rehearsals of devised material

Learners will take part in initial rehearsals of the devised material, facilitated by the teacher/tutor, actively participating in the following activities.

- Selecting and applying performance skills relevant to the material and the discipline.
- Responding appropriately to feedback from the tutor and peers in order to further develop and refine the material.
- Giving positive and constructive feedback to peers.
- Reviewing and adjusting material.
- Practising and refining the material.
- Working independently to practise and learn material.
- Working cooperatively with others.
- Showing energy and commitment to the process.
- Working with props and other production elements.
- Taking part in technical and dress rehearsals.

Learning aim C: Perform devised material

C1 Take part in the performance of devised material

Learners will take part in the performance of the work they have devised. Depending on the performance discipline, they will need to demonstrate the following activities.

- Application of performance skills and techniques relevant to the material and performance discipline:
 - physical skills
 - vocal and musical skills
 - interpretive skills.
- Dealing with issues during the performance, such as:
 - missed lines or cues
 - audience reactions
 - technical issues.

- Communication of the intentions of the piece:
 - engaging the audience in the performance
 - accuracy and clarity of performance
 - working with props and other production elements
 - communication of theme(s), purpose, stylistic features, character/role as appropriate.
 - communication with other performers for example, interaction, response.

Assessment criteria

| Pass | Merit | Distinction |
|---|--|--|
| Learning aim A: Explore, develop and shape material for a devised performance | | A.D1 Explore, develop and shape material for a devised performance, providing perceptive and imaginative ideas with a high level of commitment to the process. |
| A.P1 Explore, develop and shape material for a devised performance, contributing generally relevant ideas. | A.M1 Explore, develop and shape material for a devised performance, providing mostly effective ideas and consistently making a positive contribution. | |
| Learning aim B: Rehearse devised material | | B.D2 Apply relevant skills and techniques in rehearsal, working with sensitivity to others and making positive, effective and imaginative contributions to the process. |
| B.P2 Apply relevant skills and techniques in rehearsal, working cooperatively with others. | B.M2 Apply relevant skills and techniques in rehearsal, working cooperatively with others and making a positive contribution to the process. | |
| Learning aim C: Perform devised material | | C.D3 Perform devised material that effectively and confidently communicates intentions to the audience. |
| C.P3 Perform devised material that communicates some intentions to the audience. | C.M3 Perform devised material that clearly communicates intentions to the audience. | |

Essential information for assignments

The recommended structure of assessment is shown in the unit summary, along with suitable forms of evidence. *Section 6 Internal assessment* gives information on setting assignments and there is also further information on our website.

There is a maximum number of one summative assignment for this unit.

The relationship of the learning aims and criteria is:

Learning aims: A, B and C (A.P1, B.P2, C.P3, A.M1, B.M2, C.M3, A.D1, B.D2, C.D3)

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to equipment and resources relating to their discipline, for example actors will need access to a drama studio.

For assessment purposes, a video camera and playback facilities will be required.

Essential information for assessment decisions

Learning aim A

For Distinction standard, learners will work during practical sessions with a high level of commitment to the process. They will be fully prepared for each session and will consistently work with purpose and energy. Responses to the stimulus will be perceptive and imaginative and, where appropriate, supported by relevant research. Learners will take into consideration key factors such as the target audience, available resources and stylistic features when presenting ideas. During the development and shaping of the work learners will fully consider ideas, accepting those that are relevant and will add value to the piece and rejecting those that are unworkable and/or or don't fit the brief. Learners will communicate positively and supportively with other members of the group and will consistently treat the opinions of others with respect.

For Merit standard, learners will work during practical sessions with a good level of positivity. They will be generally well prepared for sessions. Responses to the stimulus will be mostly effective and may be supported by relevant research, although ideas may not show a great deal of imagination. Learners will take into consideration some relevant factors such as the target audience, available resources and stylistic features when presenting ideas. During the development and shaping of the work, learners will accept relevant ideas and will reject those that are not fully appropriate. Learners will communicate appropriately with other members of the group and will treat the opinions of others with respect.

For Pass standard, learners will work during practical sessions with some level of positivity but may not undertake required preparation for sessions. Responses to the stimulus will be generally relevant but learners may not always consider factors such as the target audience, available resources and stylistic features when presenting ideas. During the development and shaping of the work learners will accept relevant ideas but may be reluctant to reject those that are not fully appropriate. Learners will communicate in a generally appropriate manner with other members of the group.

Learning aim B

For Distinction standard, learners will approach the rehearsal process in a mature and positive manner, participating in the work with high levels of commitment and energy. Relevant skills and techniques will be applied in an effective manner. Learners will demonstrate a high level of discipline in the rehearsal room, will work effectively with others and will be fully prepared for each session.

Learners' ideas will be imaginative, have a positive impact on the piece and will be shared in a sensitive manner. Ideas presented by others will be fully considered and learners will show sensitivity when providing opinions and feedback. Learners will show that they have given considerable thought to the structure and style of the piece as well as to their own character or role. During rehearsals they will demonstrate the ability to experiment with a variety of effective and creative ideas with imagination.

For Merit standard, learners will approach the rehearsal process in a positive manner, participating in the work with some commitment and energy. Relevant skills and techniques will be applied in a mostly effective manner. Learners will demonstrate a good level of discipline in the rehearsal room, will work cooperatively with others and will be generally well prepared for most sessions. Their ideas will have a positive impact on the piece and will be shared in an appropriate manner. Ideas presented by others will be considered. Learners will show that they have given some thought to the structure and style of the piece as well as to their own character or role. During rehearsals they will demonstrate the ability to experiment with ideas in a positive manner.

For Pass standard, learners will approach the rehearsal process in a generally appropriate manner. Relevant skills and techniques will be applied. Learners will demonstrate some degree of discipline in the rehearsal room, but may not be fully prepared for each session, for example not managing to learn material by given deadlines, not wearing appropriate attire. Learners working at this level may not contribute their own ideas, but ideas presented by others will be accepted and they will work cooperatively with others.

Learning aim C

For Distinction standard, learners will apply performance skills to the realisation of devised performance work in an effective, secure and confident manner. Technical and interpretive acting, dance and/or singing skills will be secure and applied in a fluent and creative manner. A confident performance of the material will clearly communicate the artistic intentions of the piece to the audience.

For Merit standard, learners will apply performance skills to the realisation of devised performance work in a mostly effective manner. Technical and interpretive acting, dance and/or singing skills will be generally secure but may not always be applied in a fully effective manner. The performance of material will clearly communicate the artistic intentions of the piece to the audience.

For Pass standard, learners will apply performance skills to the realisation of devised performance work. Technical and interpretive acting, dance and/or singing skills will communicate some artistic intentions of the piece to the audience. The performance may not be fully secure, but any errors, such as forgetting a line, will not detract from the overall performance.

Links to other units and curriculum subjects

This unit involves the rehearsal and performance of devised performance work. This could be combined with work for the following units to provide a larger-scale performance project:

- Unit 6: Community Performance
- Unit 7: Site-specific Performance
- Unit 8: Multimedia Performance
- Unit 9: Performance Project.

Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop research, planning, communication, self-management, problem-solving and collaborative working skills.

Unit 5: The Context of Performance

Level: 2

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners will develop their understanding of how performance material comes to be created within a given context. They will consider the original context of a piece and why it is still relevant to and enjoyed by modern audiences.

Unit introduction

How is the work of a playwright, choreographer, composer or lyricist affected by the world in which they live? Why do some examples of performance work created centuries ago still appear fresh and relevant today?

Performance material is not created in a vacuum. Plays, musicals and dance pieces all have a context, and their content and style are influenced by the time and place in which they were created. Performance work may be created as a direct response to major events such as war or famine. Other pieces may simply reflect the values, beliefs and issues of the time. Some pieces are affected by political factors such as censorship.

In this unit you will explore how performance work comes to be created in a particular context. You will consider the original context of professional repertoire, exploring circumstances, events and factors that influenced its creation. You will explore the relevance of repertoire to a modern audience. By considering how the settings, themes, plot, and characters may still be applicable in the present day, you will present ideas for a modern adaptation of repertoire.

Learning aims

In this unit you will:

- A** Explore the historical context of professional repertoire
- B** Consider why professional repertoire might still be relevant today
- C** Explore how professional repertoire can be updated for a modern audience.

Summary of unit

| Learning aim | Key content areas | Assessment approach |
|---|---|--|
| A Explore the historical context of professional repertoire | A1 Initial exploration of context A2 Influential events, circumstances and factors | A written report/video or audio presentation that: <ul style="list-style-type: none"> · explores the historical context of a piece · considers why it is still relevant today · puts forward ideas for how to adapt it for a modern audience. |
| B Consider why professional repertoire might still be relevant today | B1 Historical and modern performances of professional repertoire | |
| C Explore how professional repertoire can be updated for a modern audience | C1 Ideas for a modern adaptation C2 Presentation of ideas | |

Content

Learning aim A: Explore the historical context of professional repertoire

Professional repertoire studied in relation to this learning aim could include:

- plays
- musicals
- dance
- physical theatre.

The repertoire can be any style or genre.

A1 Initial exploration of context

Learners should begin by undertaking an initial exploration into professional repertoire by considering the types of questions that can be asked about its context.

- What:
 - what is the performance material about?
 - what are the main themes?
 - what are its stylistic features?
- Who:
 - who created the performance material?
 - was it created by a single person or was it a collaboration, e.g. between a composer and a lyricist?
 - what other notable works did they produce?
- Where:
 - where was the performance material created?
- When:
 - when was the performance material created?
 - what other forms of drama/dance/musical theatre were being created at this time?
- Why:
 - why was the performance material created?
 - what was its purpose, e.g. to entertain, educate, inform?

A2 Influential events, circumstances and factors

Learners should explore the events, circumstances and factors that can influence the creation of performance material.

- Historical events:
 - what was happening when the performance material was created?
 - was its creation influenced by specific events?
- Social circumstances:
 - how did people live at the time the performance material was created?
 - what were the needs, values and beliefs of the target audience?
 - how did these influence the themes, characters and stylistic features of the performance material?
 - how did the needs of the target audience influence staging and design elements?
- Cultural factors:
 - what were the performance conventions of the time?
 - what were the trends and fashions in performing arts?

- Political factors:
 - was the creation and/or presentation of the performance material affected by censorship or other legislation?
- Economic factors:
 - did wealth or the lack of it influence the creation, design and/or presentation of the performance material?
 - was private or public funding used to support the creation, design and/or presentation of the performance material?
- Technological factors:
 - how did technological advances affect the creation, design and/or presentation of the performance material?

Learning aim B: Consider why professional repertoire might still be relevant today

B1 Historical and modern performances of professional repertoire

Learners should consider the reasons why performance material can still be relevant to modern audiences and explore modern versions.

- Then and now:
 - are the themes of the chosen performance material still relevant today?
 - can modern audiences identify with the characters?
 - are the settings used in the chosen performance material still relevant?
- Modern examples of the chosen performance:
 - how have modern practitioners/performance companies reimagined chosen performance material to make it suitable?
 - what adaptations have been made?

Learning aim C: Explore how professional repertoire can be updated for a modern audience

C1 Ideas for a modern adaptation

Learners should consider how performance material might be adapted/updated in order to appeal to a modern audience.

- Setting:
 - where will the action take place (time/space)?
 - why might this need to differ from the original piece?
- Plot, action and/or themes:
 - what adaptations are needed to make the piece relevant to your audience?
 - does the plot need updating to reflect modern values and beliefs?
 - can modern themes be incorporated into the plot/action?
- Characters:
 - how can you ensure the audience is able to identify with the characters?
- Staging and design elements:
 - how will the piece be staged?
 - what production and design elements are needed to ensure the piece is relevant and appeals to the audience?

C2 Presentation of ideas

Learners should consider ways to present ideas for a modern adaptation of performance material.

- Presenting ideas in writing or orally.
- Use of supporting evidence/research to support ideas.
- Use of visual aids.
- Use of cue cards (if presenting).
- Referencing sources.

Assessment criteria

| Pass | Merit | Distinction |
|---|--|---|
| Learning aim A: Explore the historical context of professional repertoire | | A.D1 Analyse the historical context of a chosen piece of professional repertoire, showing thorough understanding of the factors that influenced its creation. |
| A.P1 Describe the historical context of a chosen piece of professional repertoire. | A.M1 Explain the historical context of a chosen piece of professional repertoire, showing good understanding of the factors that influenced its creation. | |
| Learning aim B: Consider why professional repertoire might still be relevant today | | B.D2 Analyse the relevance of a chosen piece of professional repertoire for modern audiences, citing well-chosen examples to support conclusions to the process. |
| B.P2 Describe the relevance of a chosen piece of professional repertoire for modern audiences. | B.M2 Explain the relevance of a chosen piece of professional repertoire for modern audiences. | |
| Learning aim C: Explore how professional repertoire can be updated for a modern audience | | C.D3 Suggest considered and imaginative ideas for how a piece of professional repertoire could be adapted for a modern audience. |
| C.P3 Suggest generally relevant ideas for how a piece of professional repertoire could be adapted for a modern audience. | C.M3 Suggest mostly effective ideas for how a piece of professional repertoire could be adapted for a modern audience. | |

Essential information for assignments

The recommended structure of assessment is shown in the unit summary, along with suitable forms of evidence. *Section 6 Internal assessment* gives information on setting assignments and there is also further information on our website.

There is a maximum number of one summative assignment for this unit.

The relationship of the learning aims and criteria is:

Learning aims: A, B and C (A.P1, B.P2, C.P3, A.M1, B.M2, C.M3, A.D1, B.D2, C.D3)

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to chosen performance pieces in live contexts or recordings and access to the texts, scores and/or libretti of the original pieces.

Essential information for assessment decisions

Learning aim A

For Distinction standard, learners will analyse the historical context of a chosen piece of professional repertoire. They will analyse in detail the influence of specific factors on the content and original performance conditions of the piece, showing a thorough understanding of how and why these factors influenced its creation and the relative importance of different factors. They will support their conclusions with reference to specific aspects of the chosen piece.

For Merit standard, learners will explain the historical context of a chosen piece of professional repertoire. They will explain the influence of specific factors on the content and original performance conditions of the piece, showing a good understanding of the factors that influenced its creation, but will tend not to consider their relative importance. They will support some of their conclusions with reference to specific aspects of the chosen piece.

For Pass standard, learners will describe the historical context of a chosen piece of professional repertoire. They will identify some of the factors that influenced the content and original performance conditions of the piece. Comments will be general and not always supported through reference to specific aspects of the chosen piece. For example, learners may reference the influence of technological factors on a Victorian melodrama by describing the use of stage equipment such as thunder runs and trapdoors to make the performance more exciting.

Learning aim B

For Distinction standard, learners will analyse the reasons why the chosen piece of professional repertoire is still relevant to modern audiences and consider the relative importance of these reasons. Conclusions will include considered reference to specific features of the piece, for example themes, settings and characters. Well-chosen examples from the piece will be used to support arguments.

For Merit standard, learners will explain the reasons why the chosen piece of professional repertoire is still relevant to modern audiences. Explanations will include some reference to specific features of the piece, for example themes, settings and characters. Some examples from the piece will be used to support arguments.

For Pass standard, learners will describe the reasons why the chosen piece of professional repertoire is still relevant to modern audiences. Descriptions are likely to be general and may not refer in any detail to specific features of the piece. For example, the learner may state that one of the reasons the play 'Macbeth' is still relevant to modern audiences is because people can identify with the main character's greed for power.

Learning aim C

For Distinction standard, learners will suggest considered ideas for how the chosen piece of professional repertoire could be adapted for a modern audience. Ideas will be detailed, imaginative and well thought out. Learners will fully consider how the content, performance style and staging of the piece could be adapted. Imaginative and well-considered changes to aspects of the piece might also be suggested, such as the setting and characters, as well as the use of production elements such as lighting, sound, costume, set and props.

For Merit standard, learners will suggest mostly effective ideas for how the chosen piece of professional repertoire could be adapted for a modern audience, however some of the ideas may be impractical. Ideas will be detailed and learners will consider how specific aspects of the work, such as the content, performance style and staging of the piece, could be adapted. Appropriate changes to aspects of the piece such as the setting and characters as well as the use of production elements such as lighting, sound, costume, set and props might also be suggested.

For Pass standard, learners will suggest generally relevant ideas for how the chosen piece of professional repertoire could be adapted for a modern audience, but ideas are likely to be lacking in detail and general in nature. Learners may not consider how specific aspects of the work, such as the content, performance style and staging of the piece, could be adapted. Some changes to aspects of the piece such as the setting and characters as well as the use of production elements such as lighting, sound, costume, set and props might be suggested and these will be generally relevant.

Links to other units and curriculum subjects

This unit involves the study of existing repertoire. This could be combined with work for the following units to extend learners' understanding of the material:

- Unit 1: Introduction to Performing and Production Arts
- Unit 3: Performing Existing Repertoire.

Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop research, communication, self-management and problem-solving skills.

Unit 6: Community Performance

Level: 2

Unit type: **Internal**

Guided learning hours: 60

Unit in brief

Learners will gain an understanding of organisations and community performance projects and how they make a difference in community settings. They will plan and develop a community performance project.

Unit introduction

Performing arts play a vital role in communities, including physical communities where people live in the same area, and communities of interest where people share an interest or concern. A wide range of different types of organisations create and deliver community performance projects for a variety of different reasons.

In this unit, you will learn about different types of community performance projects and the types of organisations that are behind this important work. You will also think about what the purpose of the work is and who the work is for. You will then use your creativity and performing or production arts skills to explore ideas for your own community performance project. Finally, you will work as part of a group to identify a purpose for the work and to plan, develop and realise the community performance project.

Learning aims

In this unit you will:

- A** Explore community performance work
- B** Plan and develop a community performance project
- C** Realise a community performance project
- D** Review a community performance project.

Summary of unit

| Learning aim | Key content areas | Assessment approach |
|---|--|--|
| A Explore community performance work | A1 Community performance organisations A2 Community performance projects | A report or presentation about community arts organisations and performance projects. |
| B Plan and develop a community performance project | B1 Exploring ideas for a community performance project B2 Refining ideas and developing a community performance project | A video recording of the performance project outcome, supported by written materials and/or a presentation that explains the planning and development stages. |
| C Realise a community performance project | C1 Taking part in a community performance project | Learners in production roles should, in addition, give a short presentation/pitch to camera that briefly outlines their ideas, skills and creative intentions in relation to the piece. A written review, or presentation or viva voce. |
| D Review a community performance project | D1 Reflecting on and reviewing work | |

Content

Learning aim A: Explore community performance work

A1 Community performance organisations

Learners should explore the types of organisations that create and deliver community performance projects.

- Types of organisations involved in community performance work:
 - public bodies, such as local councils or governing bodies
 - private companies or bodies
 - charitable organisations
 - non-governmental organisations (NGO)
 - community interest companies (CIC)
 - charities
 - social enterprises.
- How organisations are funded:
 - grants
 - donations
 - sponsorship
 - in-kind support
 - use of space or equipment
 - professional advice or support.

A2 Community performance projects

Learners will explore a range of examples of community performance projects to understand their features and differences.

- Who is the community performance for?
 - work that serves a physical community and happens in a specific place or location
 - work that serves a community of interest by working with a particular profile of people, e.g.
 - children
 - older people
 - people with shared concerns or issues
 - people with specific needs.
- What is the purpose of the community performance project?
 - who are the main beneficiaries?
 - what are the main reasons for undertaking the work?
 - what difference will the project make to the beneficiaries and their community, e.g.
 - raise awareness of an issue or theme
 - deliver a health or safety message
 - raise confidence or self-esteem?

Learning aim B: Plan and develop a community performance project

B1 Exploring ideas for a community performance project

Learners need to explore and select ideas that will best communicate their intended creative intentions to a community audience.

- Research activities:
 - what will be the best style to use for the work?
 - what is the purpose of the work?
 - who is it for?
 - what is it about?
 - what difference will it make?
- Planning considerations:
 - what resources will be needed/are available?
 - what skills do learners have that can be used?
 - what are the deadlines?
 - what individual roles and responsibilities are there?
 - what group roles and responsibilities are there?

B2 Refining ideas and developing a community performance project

Learners need to undertake activities to make a positive contribution to the development of their own community performance project.

- Refining the work:
 - refine ideas to meet the aims and objectives
 - select and reject ideas to meet the aims of the project
 - consider alternative ideas.
- Developing the work:
 - create and develop content using performing and/or production arts skills and techniques, as appropriate to their role
 - performance skills, such as dance, acting, musical theatre, music
 - production skills, such as masks, props, puppets, costumes
 - technical skills, such as lighting, sound, recorded media
 - create and develop content using additional skills and techniques
 - leadership skills
 - administration skills
 - communication skills
 - creative and critical thinking skills.

Learning aim C: Realise a community performance project

C1 Realising a community performance project

Learners will put their exploration, planning and development into practice to realise a community performance project. They can undertake one or more roles that are relevant to the project they have developed and to the aims and objectives of the community performance project.

- Taking part in the performance project:
 - actively participate by undertaking a relevant role
 - apply skills and techniques relevant to the role
 - respond to the needs of the community audience as appropriate
 - work safely at all times.

- Communicate during the performance:
 - with other members of the group as appropriate to the role(s) being undertaken
 - with the audience to communicate meaning as appropriate to the purpose of the project.

Learning aim D: Review a community performance project

D1 Reflecting on and reviewing work

Learners need to reflect on and review their work at different stages of the project in order to develop their practice.

- How successful was the overall purpose of the project in terms of:
 - the communication of themes and ideas to the target audience
 - having the desired effect on the beneficiaries of the performance project?
- How successful was the community performance project in terms of:
 - meeting the creative aims and objectives of the community performance project
 - giving full consideration to the needs of the community audience
 - working practices during the exploration and development stages of the process?
- How successful were their working practices in terms of:
 - working with others as part of a group
 - working as an individual
 - applying relevant technical skills and techniques to fulfil their role
 - recognising areas for improvement?

Assessment criteria

| Pass | | Merit | Distinction |
|--|--|--|--|
| Learning aim A: Explore community performance work | | | A.D1 Analyse the key features of community performing arts work with reference to well-chosen examples. |
| A.P1 Describe the key features of community performing arts work. | | A.M1 Explain the key features of community performing arts work with reference to appropriate examples. | |
| Learning aim B: Plan and develop a community performance project | | | B.D2 Make an effective and considered contribution to the planning and development of a community performance project. |
| B.P2 Make a satisfactory contribution to the planning and development of a community performance project. | | B.M2 Make a mostly effective contribution to the planning and development of a community performance project. | |
| Learning aim C: Realise a community performance project | | | C.D3 Take part in a community performance project and make a consistently effective contribution to the realisation of the project's aims and objectives. |
| C.P3 Take part in a community performance project and make a satisfactory contribution to the realisation of the project's aims and objectives. | | C.M3 Take part in a community performance project and make a mostly effective contribution to the realisation of the project's aims and objectives. | |
| Learning aim D: Review a community performance project | | | D.D4 Evaluate the strengths and weaknesses of the community performance work and their own contribution, with clear consideration of the aims and objectives. |
| D.P4 Describe the strengths and weaknesses of the community performance work and their own contribution. | | D.M4 Explain the strengths and weaknesses of the community performance work and their own contribution, with some consideration of the aims and objectives. | |

Essential information for assignments

The recommended structure of assessment is shown in the unit summary, along with suitable forms of evidence. *Section 6 Internal assessment* gives information on setting assignments and there is also further information on our website.

There is a maximum number of two summative assignments for this unit.

The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.M1, A.D1)

Learning aims: B, C and D (B.P2, C.P3, D.P4, B.M2, C.M3, D.M4, B.D2, C.D3, D.D4)

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to rehearsal/performance space and associated resources. Their intended community audience may have specific needs that will need to be fully considered.

Essential information for assessment decisions

For Distinction standard, learners will analyse the key features of community performing arts work. They will show a full appreciation of these key features and will make reference to specific and well-chosen examples of community performance organisations and projects. Learners will be able to distinguish between different types of organisations and types of funding. They will make insightful connections between the type of organisation, how it is funded, who the work is for and the purpose of the work.

For Merit standard, learners will explain the key features of community performing arts work. They will show an appreciation of these key features and will make some reference to appropriate examples of community performance work. Learners will be able to recognise different types of organisations and some types of funding. They will explain some key features such as the target audience relating to different types of community performance work, but may not make clear connections between them.

For Pass standard, learners will describe the key features of community performing arts work. They will show some appreciation of these key features and there may be an attempt to refer to some generic examples of community performance work. Learners will be able to give a basic description of organisations and state who the work is intended for, but their descriptions may lack detail.

Learning aim B

For Distinction standard, learners will approach the planning and development phase with commitment and focus in order to make an effective and considered contribution. They will be able to initiate relevant ideas as well as effectively respond to the ideas of others. Their contribution will fully support the communication of intended themes and ideas. Their research activities will have a positive impact on the exploration and development phase, and they will take into account key considerations such as fully appropriate resources and skills needed to realise their ideas. They will be committed to the development phase and will be able to refine ideas to meet aims and objectives that in turn improve the project outcome. Learners will demonstrate commitment to the process by developing their performance/production skills, relevant to their role, in a consistently effective manner.

For Merit standard, learners will approach the planning and development phase with commitment in order to make a mostly effective contribution. This means that their contribution may not be consistent across all the stages, for example their contribution to the exploration of ideas may be more effective than during the refinement phase. They will be able to initiate some appropriate ideas as well as support the ideas of others. Their contribution will support the communication of intended themes and ideas. Their research activities will have some impact on the exploration and development phase, and they will take into account some of the more obvious key considerations such as physical resources and some skills needed to realise the main ideas. They will be committed to the development phase and will be able to refine some

ideas to meet the main aims and objectives. Learners will demonstrate commitment to the process by developing their performance/production skills relevant to their role in a mostly effective manner.

For Pass standard, learners will approach the planning and development phase in such a manner that they make a satisfactory contribution. They will be able to initiate some of the more obvious ideas and accept the ideas of others. Their contribution will support the communication of the main themes and ideas. Their research activities will be satisfactory, but may be teacher led or in reaction to the research of others in the group. Learners will take into account some of the more obvious key considerations, but these may be in isolation and not always relevant to the project. Their approach to the development phase will be satisfactory and they will make a mostly appropriate contribution. Learners will demonstrate some commitment to the process by developing their performance/production skills in a satisfactory manner.

Learning aim C

For Distinction standard, learners will make a consistently effective contribution to the realisation of a community performance project outcome. They will apply consistently relevant technical, stylistic, interpretive and communication skills, depending on their role, to effectively realise the community performance project's aims and objectives. They will successfully communicate meaning for their audience. Learners will show full consideration of the community audience's needs and expectations. They will communicate in a consistently effective manner with other performers and members of the production team as appropriate during performance.

For Merit standard, learners will make a mostly effective contribution to a community performance project outcome. They will apply mostly relevant technical, stylistic, interpretive and communication skills, depending on their role, to contribute to the realisation of the community performance project's main aims and objectives. They will be able to communicate meaning for the audience linked to the main themes and ideas in a mostly effective manner, but may not as effectively communicate other, less obvious themes. Learners will show some consideration of the community audience's needs. They will communicate in a mostly effective manner with other performers and members of the production team as appropriate during performance.

For Pass standard, learners will make a satisfactory contribution to a community performance project outcome. They will apply technical, stylistic, interpretive and communication skills, depending on their role, to support the realisation of some of the community performance project's aims and objectives. There may be some lapses in focus or practical/technical ability during performance. Learners will attempt to communicate the themes and ideas to the audience, but this will not always have the intended effect. Learners will show some awareness of the community audience during the performance and will show satisfactory awareness of other performers and members of the production team as appropriate during performance.

Learning aim D

For Distinction standard, learners will evaluate the project and its strengths and weaknesses, supported by clear consideration of the project's aims and objectives. They will cover all the key stages of the work, including the exploration of ideas, the refinement of ideas and the development process as well as the performance outcome.

They will evaluate how well the main purpose of the work was achieved as well as giving clear consideration to the creative intentions. They will assess how their individual contribution fitted into the work of the group. They will acknowledge the audience's reaction and consider it against the intended effect.

For Merit standard, learners will give a clear explanation of the project, including the strengths and weaknesses, with some consideration of the project's aims and objectives. They will cover most of the key stages of the work, including the exploration of ideas, the development process and the performance outcome. They will explain the main purpose of the work, with some consideration of the creative intentions. They will explain how their individual contribution fitted into the work of the group. They will acknowledge the audience's reaction with some detail.

For Pass standard, learners will give a basic description of the project. They may only describe the strengths or the weaknesses, or they may cover both with little detail. They may refer to only one stage of the work, for example the final performance, and not to the exploration and development phase. They are likely to identify the main purpose of the work, outlining only the main idea or theme, and not refer to specific aims or objectives. They may refer to the work of the group in general terms only and it may not always be clear what their individual contribution was. They may refer to the audience reaction in general terms, such as stating that they enjoyed it, and not acknowledge the intended effect on the audience.

Links to other units and curriculum subjects

To complete this unit, learners will need to have developed skills and techniques in their chosen discipline or production role, as well as professional working practices, which is covered in *Unit 1: Introduction to Performing and Production Arts*.

This unit links to:

- Unit 2: Performing Arts Production
- Unit 3: Performing Existing Repertoire
- Unit 4: Devising Performance Work
- Unit 5: The Context of Performance
- Unit 7: Site-specific Performance
- Unit 8: Multimedia Performance
- Unit 9: Performance Project.

Employer involvement

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

- guest speakers
- work experience in a community arts setting
- visits to community organisations and/or performances.

Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop research, planning, communication, self-management, problem-solving, critical thinking and creative collaboration skills.

Unit 7: Site-specific Performance

Level: 2

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners will explore the creative possibilities in site-specific work, developing and performing a site-specific performance for an audience, in a space/location of their choosing.

Unit introduction

Have you ever stumbled across a performance in an unusual place? A café, library, forest or staircase? This is called a site-specific performance.

Site-specific performance is work inspired by the place in which it is performed. No longer constrained by conventional performance spaces, live performance can take place in unexpected, unlikely and atmospheric settings.

In this unit, you will learn about how site-specific work is developed and will explore creative possibilities in response to different environments to help communicate meaning to an audience. You will choose a site to develop and shape a site-specific performance, applying your performing or production skills to communicate to your audience and using the space effectively and safely.

Learning aims

In this unit you will:

- A** Explore the key features of site-specific performance work
- B** Develop and shape a site-specific performance
- C** Apply skills to a site-specific performance.

Summary of unit

| Learning aim | Key content areas | Assessment approach |
|---|--|---|
| A Explore the key features of site-specific performance work | A1 The impact of location in site-specific performance A2 Purpose and starting points for creating site-specific work | A portfolio of work which explores a minimum of three contrasting locations and a range of contexts and starting points, including: <ul style="list-style-type: none"> video footage of pertinent tasks, activities and/or short projects response to research (oral and/or written) site surveys, risk assessments outlines of creative possibilities and constraints (oral and/or written). |
| B Develop and shape a site-specific performance | B1 Developing a site-specific performance B2 Applying skills in the preparation of a site-specific performance | Evidence of learners creating, developing and shaping a site-specific performance. Evidence may include: <ul style="list-style-type: none"> video recordings of milestone or key stages (three to five) from creative exploration and/or rehearsals records of production meetings, e.g. video or audio recordings, minutes, or written/oral commentaries performance/production log that details learners' contributions to: <ul style="list-style-type: none"> the development of the piece the rehearsals of the piece production designs/plans (for production design and technical roles) rehearsal schedules/plans (for performers) |
| C Apply skills to a site-specific performance | C1 Applying skills to a site-specific performance | A site-specific performance, evidenced by video footage of the final piece. |

Content

Learning aim A: Explore the key features of site-specific performance work

A1 The impact of location in site-specific performance

Learners will practically explore different performance spaces, finding ways to use the environment to communicate ideas and intention, and experimenting with the nature of the audience.

- Performance space features, such as:
 - man-made, e.g. buildings, bridges, stairs
 - natural, e.g. landscapes
 - light, e.g. natural, artificial
 - space, e.g. open, restricted
 - sound and acoustics
 - weather.
- Audience, such as:
 - static audience
 - promenade
 - participatory or non-participatory
 - sitting or standing
 - ratio of performers to audience
 - relationship of audience to space
 - relationship of audience to performers.

A2 Purpose and starting points for creating site-specific work

Learners will explore different starting points to generate ideas for site-specific work.

- Purpose, such as:
 - artistic, commission, community initiative
 - to educate, entertain and/or communicate an idea
 - accessibility and reaching new and/or target audiences.
- Target audience, such as age, gender, culture, race, disability, shared interest.
- Generating ideas:
 - performance styles within the disciplines of dance, acting, musical theatre
 - consideration of environment, e.g. space, structures, acoustics
 - health and safety, e.g. surveying sites, permissions, risk assessments, on-site facilities, required resources
 - social and historical impact of site
 - practitioners and existing work
 - research
 - practical exploration.

Learning aim B: Develop and shape a site-specific performance

B1 Developing a site-specific performance

Learners will work collaboratively to develop a site-specific performance in either a performance or production role.

- Identifying purpose, objectives and target audience.
- Surveying the sites and establishing what is achievable and safe.
- Researching site and themes.
- Practically exploring stimulus, e.g. textual, visual, aural, abstract.
- Using existing or devised work.
- Structuring a performance, e.g. storyboards, sequencing of events, developing character or role.
- Making creative decisions on how the piece will be staged with consideration to the environment.
- Making creative decisions on how production elements may be used.
- Contributing and accepting ideas.
- Selecting and rejecting ideas.

B2 Applying skills in the preparation of a site-specific performance

Learners will participate in the rehearsal or production process of a site-specific work, refining and shaping the final performance.

- Applying safe practice.
- Preparing appropriately for rehearsal.
- Showing commitment to the task or activity.
- Responding to peer feedback and teacher instructions/corrections.
- Receiving and giving positive constructive feedback.
- Working independently.
- Working cooperatively with others.
- Repeating and revisiting material.
- Reviewing and adjusting material.
- Selecting and applying relevant skills, pertinent to the role.
- Developing skills in response to the demands of the work.

Learning aim C: Apply skills to a site-specific performance

C1 Applying skills to site-specific performance

Learners will apply skills and techniques to a site-specific performance. The performance can take place anywhere other than a conventional studio or theatre space, or a space that people expect to watch a performance in.

- Application of skills and techniques, appropriate to chosen discipline and role, for example:
 - maintaining focus and concentration throughout the performance.
 - hitting cues accurately
 - showing awareness of environment, e.g. space, structure, acoustics.
 - showing awareness of audience, e.g. proximity, audience involvement.
 - communicating material, e.g. meaning, mood, artistic intention.

Assessment criteria

| Pass | | Merit | Distinction |
|--|---|-------|---|
| Learning aim A: Explore the key features of site-specific performance work | | | A.D1 Demonstrate effective and considered practical understanding of site-specific performance and secure use of associated skills. |
| A.P1 Demonstrate satisfactory practical understanding of site-specific performance and basic use of associated skills. | A.M1 Demonstrate mostly effective practical understanding of site-specific performance and use of associated skills. | | |
| Learning aim B: Develop and shape a site-specific performance | | | B.D2 Make an effective and considered contribution to the development and rehearsal of a site-specific performance. |
| B.P2 Make a satisfactory contribution to the development and rehearsal of a site-specific performance. | B.M2 Make a mostly effective contribution to the development and rehearsal of a site-specific performance. | | |
| Learning aim C: Apply skills to a site-specific performance | | | C.D3 Apply secure and confident skills to a site-specific performance, working seamlessly with the performance location. |
| C.P3 Apply satisfactory skills to a site-specific performance, with some consideration of the performance location. | C.M3 Apply mostly effective skills to a site-specific performance, working with good consideration of the performance location. | | |

Essential information for assignments

The recommended structure of assessment is shown in the unit summary, along with suitable forms of evidence. *Section 6 Internal assessment* gives information on setting assignments and there is also further information on our website.

There is a maximum number of two summative assignments for this unit.

The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.M1, A.D1)

Learning aims: B and C (B.P2, C.P3, B.M2, C.M3, B.D2, C.D3)

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to alternative spaces for performance work. Health and safety equipment may be required depending on the chosen space(s).

Essential information for assessment decisions

Learners will explore and develop their understanding of the site-specific performance style prior to developing their own site-specific performance. Learners will work with others and may choose their own site, although it is recommended that this is under supervision. Learners must produce clear evidence of their individual contribution.

Learning aim A

For Distinction standard, learners will demonstrate effective and considered practical understanding of the key features of site-specific performance through practical tasks and exploratory activities. Application of associated skills will be secure, assured and comprehensive, fully connecting to the demands of this performance style. Learners will show a wide-ranging and thoughtful approach to the creative possibilities of different sites, developing initial ideas and responding to starting points with consideration. Their ideas will be strongly connected to the site, ambitious, achievable and safe.

For Merit standard, learners will demonstrate a mostly effective practical understanding of the key features of site-specific performance through practical tasks and exploratory activities. Application of associated skills will be mostly effective, with minor moments of uncertainty that compromise fluency, but connecting well to the demands of this performance style for the most part. Learners will show an effective approach to the creative possibilities of different sites, developing considered initial ideas and responding to starting points appropriately. Their ideas will be mostly connected to the site, achievable and safe.

For Pass standard, learners will demonstrate satisfactory practical understanding of the key features of site-specific performance through practical tasks and exploratory activities. Application of associated skills will be basic, with an attempt to respond to the demands of this performance style. Learners will show a satisfactory approach to the creative possibilities of different sites, developing initial ideas and responding to starting points, although their responses may be basic and/or obvious. Their ideas will have some connection to the site, but they may not be wholly achievable or take into account safety onsite.

Learning aim

For Distinction standard, learners will effectively contribute to the development of a site-specific performance. They will participate in exploratory activities offering informed ideas and responding to starting points with creativity and imagination. They will select and reject ideas through effective collaboration and clear and considered regard to the site, context and target audience. Learners will apply the relevant skills effectively during practical sessions, with consistency and confidence. They will work with full consideration of the complexities of the chosen site, fulfilling the requirements of the rehearsal process with maturity and supporting the progression of the work.

For Merit standard, learners will make a mostly effective contribution to the development of a site-specific performance, although this may not be wholly consistent. They will participate in exploratory activities offering mostly informed ideas and responding to starting points with some creativity. They will contribute to the selection and rejection of ideas through collaboration and regard to the site, context and target audience. Learners will apply the relevant skills effectively during practical sessions, with just some inconsistencies evident. They will work with some consideration of the complexities of the chosen site, contributing effectively to the rehearsal process and supporting the progression of the work.

For Pass standard, learners will make a satisfactory contribution to the development of a site-specific performance. They will participate in exploratory activities offering some ideas and general responses to starting points, although these may be obvious or superficial. They will make a satisfactory contribution to the rehearsal process, collaborating with others and showing awareness of the site, context and target audience, although contributions at times will be uninformed and progress instigated by others. Learners will apply skills appropriate to their role during practical sessions. They will work with awareness of the complexities of the chosen site, with a basic contribution to the rehearsal process which does not always support the progression of the work.

Learning aim C

For Distinction standard, learners will securely apply technical, stylistic and interpretive skills with confidence, flair and accuracy. Their application of skills will respond fully to the demands of the site-specific performance, with attention to detail. Meaning and purpose will be fully communicated. Learners will work seamlessly with the space, demonstrating highly effective control and management within it and showing consideration for audience, location and environment. The site will be navigated with ease and comprehensive consideration to safety risks, taking into account any difficulties encountered during the rehearsal process.

For Merit standard, learners will apply mostly effective technical, stylistic and interpretive skills, with few minor errors that do not distract from the overall performance. Their application of skills will respond to the demands of the site-specific performance but will not consider the finer details of the piece. Meaning and purpose will be communicated. Learners will demonstrate good control within the space, with mostly successful attention to audience, location and environment. The site will be navigated well with consideration to safety risks, taking into account any difficulties encountered during the rehearsal process.

For Pass standard, learners will apply satisfactory technical, stylistic and interpretive skills with some errors. Their application of skills will show some response to the demands of the site-specific performance. Meaning and purpose will be communicated for the most part. Learners will demonstrate some control within the space, with some consideration to audience, location and environment. The site will be navigated safely, although the learner may find this difficult at times.

Links to other units and curriculum subjects

To complete this unit, learners must have developed skills and techniques in their chosen discipline or production role, as well as professional working practices, which is covered in *Unit 1: Introduction to Performing and Production Arts*.

This unit links to:

- Unit 3: Performing Existing Repertoire
- Unit 4: Devising Performance Work
- Unit 5: The Context of Performance
- Unit 6: Community Performance
- Unit 8: Multimedia Performance
- Unit 9: Performance Project.

Employer involvement

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

- guest speakers
- visits to professional site-specific performances.

Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop research, planning, communication, self-management, problem-solving and collaborative working skills.

Unit 8: Multimedia Performance

Level: 2

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners will develop the knowledge, skills and understanding to plan, rehearse and participate in a multimedia performance.

Unit introduction

Live performances have long been a captivating multimedia experience, often combining drama, music, movement, lighting, sound and projection effects. However, the creative use of different forms of media, such as live animation, mobile applications and 360-degree film, has the power to transform the relationship between the performer, stage and audience. Integrating different media elements within a performance can be a dynamic and innovative way to communicate ideas and engage audiences.

In this unit, you will explore the different types of media used in live performances and the creative possibilities offered by media-enhanced performances. You will develop ideas for a multimedia performance and work collaboratively to generate media materials and plan how to incorporate these media elements into your performance. It is essential that you rehearse your multimedia performance with the media elements and engage in an ongoing process of rehearsal and review to refine both the performance and the media elements themselves.

You will also participate in a multimedia performance, and whether you take on a performance or a production role, you will need to apply appropriate skills and techniques to ensure that the media elements are seamlessly integrated within the performance and add meaning for the audience. The performance can be carried out on your own or in a group and it can be in a discipline of your choice, such as dance, drama or live art (where performers interact with art and design media, animations and projections). You could also participate in a multimedia performance without performers.

Learning aims

In this unit you will:

- A** Explore multimedia performance
- B** Develop a multimedia performance
- C** Participate in a multimedia performance.

Summary of unit

| Learning aim | Key content areas | Assessment approach |
|--|--|---|
| A Explore multimedia performance | A1 Types of media used in performance A2 Integrating multimedia within performance | A report, blog or presentation comparing: <ul style="list-style-type: none"> different types of media used in live performance how multimedia is incorporated into different performances the impact of integrating multimedia into different performances. |
| B Develop a multimedia performance | B1 Develop ideas for a multimedia performance B2 Create and rehearse a multimedia performance | Portfolio of development work including the individual learner's contribution and application of skills and techniques when: <ul style="list-style-type: none"> generating and developing ideas planning a multimedia performance developing media materials rehearsing the multimedia performance. |
| C Participate in a multimedia performance | C1 Apply skills and techniques for a multimedia performance | Evidence of the application of skills and techniques relevant to the learner's specific performance or production role, such as: <ul style="list-style-type: none"> a video recording of the multimedia performance a video recording or annotated photographs of the learner carrying out a production role. |

Content

Learning aim A: Explore multimedia performance

A1 Types of media used in performance

Learners will need to investigate the different types of media that are used in live performances.

- Digital technologies:
 - video, e.g. pre-recorded footage, animation, live feeds, motion graphics
 - images, e.g. still images, montage, slideshow
 - audio, e.g. musical underscoring, soundscapes
 - communication technology, e.g. text chat, mobile applications, social media, video conferencing
 - immersive technology, e.g. augmented reality, virtual reality, 360-degree video, volumetric capture
 - digital design, e.g. computer-aided design (CAD), 3D modelling, computer-generated imagery (CGI).
- Artefacts and materials, e.g. painted screens, fabrics, sculptures, placards.

A2 Integrating multimedia within performance

Learners will need to investigate how multimedia is incorporated within live performance and its impact.

- Uses of multimedia in live performance:
 - interaction, e.g. virtual sets, props and actors
 - storytelling, e.g. narration, instruction, inner thoughts, commentary
 - transformative, e.g. immersive, interactive.
- Techniques for incorporating multimedia into live performance:
 - visual projection, e.g. video projection, back projection, LCD screens, projection mapping, non-traditional aspect ratio, 3D video projections, multiple interfaces
 - motion, e.g. motion capture, motion sensor technology, motion-activated audio
 - digital performance, e.g. online contributors
 - music visualisation, e.g. real-time animated imagery.
- Impact:
 - audience, e.g. engagement, altered experience, active role
 - performance, e.g. innovative, enhanced through multimedia
 - theatrical illusion, e.g. virtual scenery, simulations.

Learning aim B: Develop a multimedia performance

B1 Develop ideas for a multimedia performance

Learners will need to contribute to the generation of ideas for the use of multimedia in a specific live performance.

- Generating ideas:
 - the performance
 - developing original material from given stimuli
 - interpretation of existing work
 - the structure of the performance
 - integrating multimedia into the performance
 - types of media
 - purpose
 - relevance to the interpretation of the material
 - how the multimedia elements will communicate meaning, e.g. ideas, effects
 - impact on the audience.
- Selecting, rejecting and refining ideas, e.g. based on available resources, creative intentions.

B2 Create and rehearse a multimedia performance

Learners will need to work collaboratively to plan and develop multimedia elements and integrate them into rehearsals for a specific live performance.

- Planning for the integration of multimedia into the performance:
 - the performance, e.g. staging, scripting
 - the media elements, e.g. content, design, aesthetic qualities
 - techniques for incorporating the media elements, e.g. plans, sketches, models.
- Developing media materials:
 - creating material, e.g. filming video footage, recording audio, producing artefacts
 - sourcing material, e.g. appropriate secondary sources, prop shop
 - adapting and preparing material, e.g. texturing, trimming, adding effects, file formats.
- Rehearsing the performance:
 - selecting resources, e.g. equipment, technical support
 - techniques for integrating multimedia, e.g. projecting video, displaying mobile phone screens
 - modifying the use of the multimedia elements, e.g. how performers interact with multimedia elements, how the multimedia elements help to tell the story, how the multimedia elements transform the performance
 - refining the multimedia materials, e.g. editing, adapting, reworking
 - technical rehearsals with multimedia elements, e.g. timing, coordination, reaction, interaction
 - reviewing and refining the performance, e.g. identifying and improving specific aspects of the multimedia performance
 - health and safety considerations, e.g. risk assessment.

Learning aim C: Participate in a multimedia performance**C1 Apply skills and techniques for a multimedia performance**

Learners will actively take part in a live performance incorporating the use of multimedia elements, either in a performance or a production role.

- Working practices:
 - working independently
 - working collaboratively with other performers and technicians.
- Skills and techniques for multimedia performance:
 - controlling the media elements
 - engagement with the media elements
 - timing and coordination with media elements
 - correct positioning
 - response and reaction to media elements
 - spatial awareness
 - maintain focus and concentration
 - appropriate skills in relation to the style of performance and media used, e.g.
 - vocal skills
 - movement skills
 - interpretive skills
 - communicating intentions, e.g. meaning, mood, character, creative vision.

Assessment criteria

| Pass | Merit | Distinction |
|---|---|---|
| Learning aim A: Explore multimedia performance | | A.D1 Demonstrate effective and considered understanding of incorporating media elements within live performance. |
| A.P1 Demonstrate satisfactory understanding of incorporating media elements within live performance. | A.M1 Demonstrate mostly effective understanding of incorporating media elements within live performance. | |
| Learning aim B: Develop a multimedia performance | | B.D2 Make an effective and considered contribution to the development and rehearsal of a multimedia performance. |
| B.P2 Make a satisfactory contribution to the development and rehearsal of a multimedia performance. | B.M2 Make a mostly effective contribution to the development and rehearsal of a multimedia performance. | |
| Learning aim C: Participate in a multimedia performance | | C.D3 Apply secure and confident skills for a multimedia performance, working effectively with the multimedia elements. |
| C.P3 Apply satisfactory skills for a multimedia performance, working with some consideration of the multimedia elements. | C.M3 Apply mostly effective skills for a multimedia performance, working with good consideration of the multimedia elements. | |

Essential information for assignments

The recommended structure of assessment is shown in the unit summary, along with suitable forms of evidence. *Section 6 Internal assessment* gives information on setting assignments and there is also further information on our website.

There is a maximum number of two summative assignments for this unit.

The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.M1, A.D1)

Learning aims: B and C (B.P2, C.P3, B.M2, C.M3, B.D2, C.D3)

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to equipment and software relevant to the multimedia performance.

Essential information for assessment decisions

Learning aim A

For Distinction standard, learners will provide a thorough comparison of how different media elements are incorporated within live performances. They will demonstrate effective understanding of the techniques used to incorporate the media elements into the live performance, such as an accurate and detailed explanation of how 3D modelling and projection mapping are used to create a 3D video projected landscape for a specific performance.

Learners will also demonstrate effective understanding of how the media elements are used within the live performance, such as clear and considered examples of the part the media elements play in telling the story, and the impact of the use of the media elements upon both the performance and the audience.

For Merit standard, learners will provide an appropriate comparison of how different media elements are incorporated within live performances. They will demonstrate mostly effective understanding of the techniques used to incorporate the media elements into the live performance, such as a mostly accurate explanation of the use of pre-recorded audio and a smartphone app in a specific immersive performance. However, these explanations may include some minor inaccuracies and lack detail regarding how the media elements are integrated within the performance.

Learners will also demonstrate mostly effective understanding of how the media elements are used within the live performance, such as appropriate examples of the part the media elements play in telling the story, and the impact of the use of the media elements upon both the performance and the audience.

For Pass standard, learners will provide a straightforward comparison of how different media elements are incorporated within live performances. Learners will demonstrate satisfactory understanding of the media elements used in live performances, such as a description of the use of audio in a specific performance. However, they will not necessarily describe the techniques used to incorporate the audio into the live performance, for example how the use of motion sensor technology allows actors to control the sound effects.

Learners will also demonstrate satisfactory understanding of how the media elements are used within the live performance, such as straightforward examples of the part the media elements play in telling the story, and the impact of the use of the media elements upon the performance and/or the audience.

Learning aim B

For Distinction standard, learners will make an effective individual contribution to the development of a multimedia performance. They will generate effective ideas for the performance and will carefully consider the integration of media elements into the performance, such as generating creative ideas for the types of media to use, their purpose, how they will communicate meaning and their impact on the audience. Learners will give careful consideration to the process of selecting, rejecting and refining ideas, such as basing decisions on the available resources and creative intentions.

They will develop their initial ideas through effective planning for the integration of the media elements into the performance relevant to their specific production or performance role, for example clearly communicating the staging of the performance, the content, design and aesthetic qualities of the media elements or how they will be incorporated within the performance. Learners' ideas are likely to be inventive and move beyond derivative ideas from existing performances. Learners will make an effective contribution to the development of media material, such as skilfully creating, sourcing, adapting or preparing media material.

Learners will make an effective contribution to rehearsals relevant to their specific production or performance role, for example carefully considering the media elements, the techniques for integrating them within the performance and how they are used in the performance. Learners will also play a purposeful role in technical rehearsals. They will engage in an ongoing review process to effectively refine and improve outcomes.

For Merit standard, learners will make a mostly effective individual contribution to the development of a multimedia performance. They will generate appropriate ideas for the performance and give good thought to the integration of media elements into the performance, such as generating suitable ideas for the types of media to use, their purpose, how they will communicate meaning and their impact on the audience. Learners will give some thought to the process of selecting, rejecting and refining ideas, such as basing decisions on the available resources or creative intentions.

Learners will develop their initial ideas through mostly effective planning for the integration of the media elements into the performance relevant to their specific production or performance role, for example suitably communicating the staging of the performance, the content, design and aesthetic qualities of the media elements or how they will be incorporated within the performance. Although learners' ideas may not be inventive, they will be appropriate for the planned performance. Learners will make a mostly effective contribution to the development of media material, such as competently creating, sourcing, adapting or preparing media material.

Learners will make a mostly effective contribution to rehearsals relevant to their specific production or performance role, for example, by giving good thought to the media elements, the techniques for integrating them within the performance and how they are used in the performance. They will also play a suitable role in technical rehearsals. Learners will engage in a review process to identify and act upon areas for improvement.

For Pass standard, learners will make a satisfactory individual contribution to the development of a multimedia performance. They will generate straightforward ideas for the performance and the media elements to be used in the performance. However, learners are likely only to give basic thought to the purpose of the media elements, how they will communicate meaning or their impact on the audience. They will give limited thought to the process of selecting and rejecting ideas.

Learners will develop their initial ideas through satisfactory planning for the integration of the media elements into the performance relevant to their specific production or performance role, for example basic communication of the staging of the performance or the content, design and aesthetic qualities of the media elements or how they will be incorporated within the performance. Learners' ideas are likely to be derivative with limited fitness for purpose. Learners will make a satisfactory contribution to the development of media material, such as tentatively creating, sourcing, adapting or preparing media material.

Learners will make a satisfactory contribution to rehearsals relevant to their specific production or performance role, for example by giving some thought to the media elements, the techniques for integrating them within the performance and how they are used in the performance. They will also play a satisfactory role in technical rehearsals. However, learners are unlikely to make any purposeful use of review to improve outcomes.

Learning aim C

For Distinction standard, learners will demonstrate secure and confident use of skills and techniques for multimedia performance relevant to either a performance or production role, for example accomplished technical or performance skills, clear communication with others and maintaining focus and concentration throughout the performance.

Learners will also work effectively with the media elements to communicate meaning through the performance. For example, they may demonstrate accomplished control over the media elements, consistently hitting cues and exhibiting complete awareness in a production role. Performers may show skilful timing and co-ordinated interactions with the media elements, effectively reacting and responding to the media elements and demonstrating accurate positioning throughout the performance.

For Merit standard, learners will demonstrate mostly effective use of skills and techniques for multimedia performance relevant to either a performance or production role, for example good technical or performance skills, appropriate communication with others and remaining generally focused throughout the performance. However, they will not consistently apply a high level of technical or performance skills.

Learners will also work with good consideration of the media elements to communicate meaning through the performance. For example, they may demonstrate suitable control over the media elements, mostly hitting cues and exhibiting good awareness in a production role. Performers may competently co-ordinate interactions with the media elements and appropriately react and respond to the media elements in the performance. However, the learner's timing and positioning in a performance role will not always be accurate.

For Pass standard, learners will demonstrate satisfactory use of skills and techniques for multimedia performance relevant to either a performance or production role, for example basic technical or performance skills. However, there is likely to be limited evidence of appropriate communication with others.

Learners will also work with some consideration of the media elements to communicate meaning through the performance, such as demonstrating basic control over the media elements in a production role. Performers are likely to demonstrate basic interaction, reaction and responses to the media elements. The learner's timing and awareness are likely to be limited in either a production or performance role.

Links to other units and curriculum subjects

This unit involves the rehearsal and performance of multimedia work. This could be combined with work for the following units to provide a larger scale performance project:

- Unit 4: Devising Performance Work
- Unit 6: Community Performance
- Unit 7: Site-specific Performance
- Unit 9: Performance Project.

Employer involvement

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

- guest speakers
- work experience
- workshops with practitioners.

Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop their skills in:

- research
- planning
- working with own initiative
- problem solving
- communication.

Unit 9: Performance Project

Level: 2

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners will work as part of a group to explore, develop, realise and review a performance project. They will create a workshop performance in response to a commission brief set by the centre.

Unit introduction

How are ideas for performance created? Who is performance work made for? In the performing arts, work is often created for a particular reason or for a specific audience. It can have a set of specific objectives. The person or the organisation wanting the work to be created can be called a commissioning body, and they will give a performing arts company a commission brief, which has all the details about the performance project. Responding to a commission brief will let you develop your skills relating to project work and help you understand the answer to these questions.

Project work is an accepted way of working in the performing arts industry. In this unit, you will learn about the creative development process and it will help you to understand all the stages of a creative journey. This unit is a great opportunity to be imaginative and to create work using your own ideas.

You will respond to a commission brief as either a performer or production team member and will explore ideas and develop a workshop performance to present to a small audience, using a range of appropriate skills and techniques in order to meet your project objectives. You will reflect on your work, including the process and the performance outcome and present your thoughts to others.

Learning aims

In this unit you will:

- A** Explore ideas for a performance project
- B** Develop ideas for a performance project
- C** Realise a performance project
- D** Review a performance project.

Summary of unit

| Learning aim | Key content areas | Assessment approach |
|--|---|--|
| A Explore ideas for a performance project | A1 Understanding a commission brief A2 Selecting ideas for performance in response to a commission brief | Materials that show the exploration and development phase. This could be a process logbook/blog/vlog or recordings of discussions/practical sessions. A recording of performance project outcome, which could include a short presentation to camera for production learners. A written review, presentation or viva voce. |
| B Develop ideas for a performance project | B1 Refining ideas B2 Developing skills for performance in response to a commission brief | |
| C Realise a performance project | C1 Communicating themes and ideas in performance C2 Applying skills and techniques in performance | |
| D Review a performance project | D1 Reflection and review D2 Adaptations for future work | |

Content

Learning aim A: Explore ideas for a performance project

A1 Understanding a commission brief

Learners need to understand all the features of a commission brief.

- The commissioning body:
 - who is asking you to create the performance work, e.g.
 - a charity or good cause
 - a local council or authority
 - other community groups.
- What the aims and objectives for the performance are, e.g.
 - raise awareness of an issue
 - celebrate an achievement or an occasion
 - teach a subject or deliver a message
 - find a solution to a problem.
- Who the target audience is, e.g.:
 - age
 - social background
 - level of education
 - values and beliefs
 - lifestyle.
- What other requirements there are in the commission brief, e.g.:
 - running time
 - style of work
 - technical resources, e.g. equipment, safety requirements
 - physical resources, e.g. rehearsal and performance space, backstage areas
 - human resources, e.g. performance, technical and production roles.

A2 Selecting ideas for performance in response to a commission brief

Learners need to be able to explore and select ideas in response to a given commission brief.

- The initial exploration of ideas in response to a given stimulus, e.g.:
 - a word, phrase or headline
 - a conversation
 - an object or artefact
 - a piece of music or soundscape
 - a piece of film or video
 - an image or photograph
 - a piece of existing performing arts repertoire.
- The selection process, which can include considering and answering questions, e.g.:
 - is the idea in keeping with the main purpose of the commission brief?
 - is the idea suitable for the target audience?
 - do we have the resources available to use the idea?
 - do we have the skills required to use the idea?
 - are there alternative ideas that would be better to use?
 - does the idea suit us as individuals and as a group?

Learning aim B: Develop ideas for a performance project

B1 Refining ideas

Learners need to refine ideas in order to meet the requirements of the commission brief.

- Refining ideas as a group and individual:
 - during classes and workshops
 - during rehearsals
 - during construction, or making sessions
 - during production design meetings
 - during team meetings
 - through self-reflection
 - as a result of feedback from others.

B2 Developing skills for performance in response to a commission brief

Learners need to take into account their technical performing or production arts skills and any resource requirements.

- Developing skills as a group and individual during:
 - classes and workshops
 - rehearsals
 - individual practice
 - work undertaken as part of other skills units on your course
 - work undertaken on other performance projects.

Learning aim C: Realise a performance project

C1 Communicating themes and ideas in performance

Learners will need to communicate the selected ideas in a performance or production role, in a workshop performance to an audience.

- Communicating with others in performance:
 - performers
 - members of the production team.
- Communicating with the audience, by:
 - creating the intended atmosphere or mood
 - communicating intended ideas
 - having the intended effect on the audience.

C2 Applying skills and techniques in performance

Learners will need to apply relevant performing arts skills and techniques relevant to their performance or production role(s) in a workshop performance.

- Skills and techniques relevant to the role(s) may include:
 - physical skills
 - vocal skills
 - interpretive skills
 - design skills
 - technical skills.
- Skills and techniques may also include:
 - interaction with other roles
 - non-verbal skills, such as spatial awareness, monitoring audience reaction
 - communication with others during performance.

Learning aim D: Review a performance project

D1 Reflection and review

Learners need to reflect on and review their work to develop their practice, considering all stages of the project:

- How well they met the demands and requirements of the commission brief in terms of:
 - meeting the requirements set by the commissioning body
 - meeting the aims and objectives of the performance project
 - giving full consideration to the needs of the target audience
 - working practices during the exploration and development stages of the process.
- How successful the performance project was in terms of:
 - their individual contribution
 - the group response.

D2 Adaptations for future work

Learners need to understand their working methods and processes, so that they can recognise ways to build on their skills and their way of working for future projects.

- How well they met the requirements of the commission brief.
- How well they worked in terms of:
 - group work/team work
 - independent thinking
 - self-motivation
 - contributing ideas
 - responding to the ideas of others
 - rehearsal techniques
 - communicating themes and ideas to an audience
 - responding to feedback.
- Building on the review, identify specific:
 - areas for improvement
 - ways to improve.

Assessment criteria

| Pass | | Merit | Distinction |
|--|--|-------|--|
| Learning aim A: Explore ideas for a performance project | | | A.D1 Make an effective and considered contribution to practical activities that explore ideas in response to a commission brief. |
| A.P1 Make a satisfactory contribution to practical activities that explore ideas in response to a commission brief. | A.M1 Make a mostly effective contribution to practical activities that explore ideas in response to a commission brief. | | |
| Learning aim B: Develop ideas for a performance project | | | B.D2 Make an effective and considered contribution to the development of the performance work. |
| B.P2 Make a satisfactory contribution to the development of the performance work. | B.M2 Make a mostly effective contribution to the development of the performance work. | | |
| Learning aim C: Realise a performance project | | | C.D3 Take part in a performance project and make a consistently effective contribution to the realisation of the project's aims and objectives. |
| C.P3 Take part in a performance project and make a satisfactory contribution to the realisation of the project's aims and objectives. | C.M3 Take part in a performance project and make a mostly effective contribution to the realisation of the project's aims and objectives. | | |
| Learning aim D: Review a performance project | | | D.D4 Evaluate the strengths and weaknesses of the performance project, with clear consideration of the aims and objectives. |
| D.P4 Describe the strengths and weaknesses of the performance project. | D.M4 Explain the strengths and weaknesses of the performance project, with some consideration of the aims and objectives. | | |

Essential information for assignments

The recommended structure of assessment is shown in the unit summary, along with suitable forms of evidence. *Section 6 Internal assessment* gives information on setting assignments and there is also further information on our website.

There is a maximum number of one summative assignment for this unit.

The relationship of the learning aims and criteria is:

Learning aims: A, B, C and D (A.P1, B.P2, C.P3, D.P4, A.M1, B.M2, C.M3, D.M4, A.D1, B.D2, C.D3, D.D4)

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to rehearsal/performance space and associated resources appropriate to their project. Video recording/playback equipment will be required.

Essential information for assessment decisions

Learning aim A

For Distinction standard, learners will analyse the features of the commission brief and approach the exploration phase with commitment and focus in order to make an effective and considered contribution. They will be able to successfully respond to a given stimulus and contribute effectively to the process of selecting ideas. They will be able to initiate relevant ideas as well as effectively respond to the ideas of others.

For Merit standard, learners will consider the features of the commission brief and approach the exploration phase with commitment in order to make a mostly effective contribution. They will be able to respond appropriately to a given stimulus and contribute in a mostly effective manner to the process of selecting ideas. They will be able to initiate some appropriate ideas as well as support the ideas of others.

For Pass standard, learners will be able to identify some of the most obvious features of the commission brief and will approach the exploration phase in such a way that they make a satisfactory contribution. They will be able to respond to a stimulus with some basic ideas and support the process of selecting ideas.

Learning aim B

For Distinction standard, learners will make a consistently effective contribution to the development process and give full consideration to the project's intentions and how they can be realised through a focused development phase. Their input to the project through rehearsals and individual practice will show a high level of commitment and focus. They will have a positive impact on the development phase and be able to refine ideas to meet aims and objectives, which in turn improve the project outcome. Learners will demonstrate commitment to the process by developing their performance/production skills, relevant to their role, in a consistently effective manner.

For Merit standard, learners will make a mostly effective contribution to the development process. Their input to the project through rehearsals and individual practice will show a good level of commitment. They will have some impact on the development phase and be able to contribute to the refinement of ideas to meet the main aims and objectives, which in turn will improve the project outcome. Learners will demonstrate commitment to the process by developing their performance/production skills, relevant to their role, in a mostly effective manner, with some skills being applied with more precision than others.

For Pass standard, learners will make a satisfactory contribution to the development process. They will take part in rehearsals but may need guidance on how best to contribute to the development of the project. Learners will demonstrate some commitment to the process by developing some appropriate performance/production skills that communicate some of the themes and ideas in a satisfactory manner.

Learning aim C

For Distinction standard, learners will make a consistently effective contribution to the realisation of a performance project outcome, in response to a commission brief. They will apply consistently relevant technical, stylistic, interpretive and communication skills, depending on their role, to effectively realise the performance project's aims and objectives. They will successfully communicate meaning for their target audience, showing full consideration of the audience's needs and expectations. Learners will communicate in a consistently effective manner with other performers and members of the production team as appropriate during performance.

For Merit standard, learners will make a mostly effective contribution to a performance project outcome, in response to a commission brief. They will apply mostly relevant technical, stylistic, interpretive and communication skills, depending on their role, to contribute to the realisation of the performance project's main aims and objectives. They will be able to communicate meaning for their target audience, linked to the main themes and ideas in a mostly effective manner, but may not as effectively communicate other less obvious intentions. Learners will communicate in a mostly effective manner with other performers and members of the production team as appropriate during performance.

For Pass standard, learners will make a satisfactory contribution to a performance project outcome. They will apply technical, stylistic, interpretive and communication skills, depending on their role, to support the realisation of some of the performance project's aims and objectives. There may be some lapses in focus or practical/technical ability during performance. Learners will attempt to communicate the themes and ideas to their target audience, but this will not always have the intended effect. Learners will show some consideration of the audience during the performance and will show satisfactory awareness of other performers and members of the production team as appropriate during performance.

Learning aim D

For Distinction standard, learners will evaluate the project and its strengths and weaknesses, supported by clear consideration of the project's aims and objectives. They will fully cover all the key stages of the work, including the exploration and development of ideas as well as the performance outcome. They will evaluate how well they met the demands and requirements of the commission brief and how well they met the expectations and needs of the target audience. They will analyse and reflect upon their working practices as individuals as well as evaluating the group response.

For Merit standard, learners will give a clear explanation of the project and its strengths and weaknesses, supported by some consideration of the project's aims and objectives. They will cover the key stages of the work, including the exploration and development of ideas as well as the performance outcome, although some stages may be reviewed in more detail than others. They will explain how well they met the demands and requirements of the commission brief and how well they met some of the expectations and needs of the target audience. They will reflect upon their working practices as individuals as well as explaining the group response.

For Pass standard, learners will give a basic description of the project. They may only describe the strengths or the weaknesses or they may cover both with little detail. They may cover only some of the key stages of the work, for example the initial ideas and then the performance outcome, showing gaps in their review. They may refer to the most obvious aspects of the commission brief or the target audience, but without detail. They may refer only to the working practices of the group in general terms only, and it may not always be clear what their individual contribution was.

Links to other units and curriculum subjects

To complete this unit, learners will need to have developed skills and techniques in their chosen discipline or production role, as well as professional working practices, covered in *Unit 1: Introduction to Performing and Production Arts*.

This unit links to:

- Unit 2: Performing Arts Production
- Unit 3: Performing Existing Repertoire
- Unit 4: Devising Performance Work
- Unit 5: The Context of Performance
- Unit 6: Community Performance
- Unit 7: Site-specific Performance
- Unit 8: Multimedia Performance.

Employer involvement

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

- guest speakers
- visits to appropriate performance events.

Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop research, planning, communication, self-management, problem-solving, critical thinking and creative collaboration skills.

Unit 10: Individual Showcase

Level: 2

Unit type: **Pearson Set Assignment**

Guided learning hours: 60

Unit in brief

Learners will develop knowledge and skills related to promoting themselves for a relevant progression opportunity linked to education and/or work, for example a place on a course or a job.

Unit introduction

How can you make sure that you present yourself in the best way possible when employment or training opportunities arise? When selecting material and preparing for an audition or presentation, it is crucial you show yourself in the most positive way you can. First impressions matter, so it is important that you are able to recognise and promote your skills with confidence and clarity.

This unit covers what to consider and what to include in an application and how to prepare for and perform an audition and/or presentation in order to demonstrate relevant knowledge, skills and techniques.

You will prepare application materials in response to a progression opportunity and your response will give you a clear focus for your work. You will learn how to match your experience and consider your potential when applying.

Assessment

This unit has a Pearson Set Assignment. Learners must complete a Pearson Set Assignment Brief.

Learning aims

In this unit you will:

- A** Create self-promotional materials for a progression opportunity
- B** Present a self-promotional response to a progression opportunity.

Summary of unit

| Learning aim | Key content areas | Assessment approach |
|---|--|---|
| A Create self-promotional materials for a progression opportunity | A1 Understanding progression opportunities A2 Preparing a response to a progression opportunity | This unit is assessed through a Pearson Set Assignment. |
| B Present a self-promotional response to a progression opportunity | B1 Selecting material and preparing for an audition or pitch/presentation B2 Performing an audition or giving a presentation or pitch | |

Content

Learning aim A: Create self-promotional materials for a progression opportunity

A1 Understanding progression opportunities

Learners will explore the different types of progression opportunities available to them, that are suitable for their discipline and skills.

- Exploring different types of progression opportunities:
 - employment opportunities
 - commercial work
 - charitable work
 - community work
 - education and training opportunities
 - further or higher education courses
 - professional training
 - short courses.
- Understanding the requirements for an opportunity:
 - what type of opportunity is it?
 - who is the audition or presentation for?
 - what information is provided?
 - what preparation do I need to undertake?
- Understanding other factors linked to an opportunity:
 - is it full time/part-time/seasonal?
 - is it paid or voluntary, or are costs involved?

A2 Preparing a response to a progression opportunity

Learners will explore what the requirements are for different progression opportunities.

- Consideration of skills needed to be demonstrated:
 - Performing or production arts skills, e.g.:
 - performance skills
 - technical skills
 - design skills
 - transferable skills
 - organisational ability
 - critical thinking skills
 - self-management
 - communication skills
 - teamwork
 - social communication.
- Features and requirements for different types of promotional materials used to respond to a progression opportunity:
 - expression of interest
 - letter of application
 - curriculum vitae
 - headshot
 - showreel
 - technical or design portfolio
 - references or testimonials.

Learning aim B: Present a self-promotional response to a progression opportunity.

B1 Selecting material and preparing for an audition or pitch/presentation

Learners will need to select material relevant for the progression opportunity to promote themselves effectively.

- Considering the requirements of the progression opportunity and the role being applied for:
 - preparing relevant material for an audition or a pitch/presentation
 - supporting materials.
- Adapting material to meet requirements of the audition or presentation:
 - timings
 - style
 - use of props, space, music, equipment.
- Other factors to be considered:
 - opportunity for preparation/set up
 - physical preparation
 - vocal preparation
 - technical preparation
 - specific requirements
 - time limits for audition pieces and pitches or presentations
 - the need to show contrast or breadth of skills
 - resources that will be needed/are available
 - changing facilities
 - technical support
 - backing tracks or music
 - props or costume
 - equipment.

B2 Performing an audition or giving a presentation or pitch

Learners will perform their audition or give their pitch or presentation in a way fitting for the opportunity and in a way that reflects professional practice.

- Professional process for audition or presentation:
 - being prepared, e.g. warm-ups, clothing, materials
 - greetings and introductions
 - procedure and etiquette.
- Demonstrating skills and techniques in an effective manner:
 - fulfilling all requirements
 - being fully prepared
 - knowing performance material
 - rehearsed pitch or presentation
 - communicating themes and intentions
 - demonstrating potential.

Assessment criteria

| Pass | Merit | Distinction |
|---|---|---|
| Learning aim A: Create self-promotional materials for a progression opportunity | | A.D1 Produce effective and considered promotional materials in response to a progression opportunity. |
| A.P1 Produce satisfactory self-promotional materials in response to a progression opportunity. | A.M1 Produce mostly effective promotional materials in response to a progression opportunity. | |
| Learning aim B: Present a self-promotional response to a progression opportunity | | B.D2 Demonstrate effective and considered promotional intent in an audition or pitch/presentation. B.D3 Demonstrate secure and confident technical ability and interpretive skills in an audition or pitch/presentation. |
| B.P2 Demonstrate satisfactory promotional intent in an audition or pitch/presentation. B.P3 Demonstrate satisfactory technical ability in an audition or pitch/presentation. | B.M2 Demonstrate mostly effective promotional intent in an audition or pitch/presentation. B.M3 Demonstrate mostly effective technical ability in an audition or pitch/presentation. | |

Essential information for assignments

This unit is assessed using a Pearson Set Assignment Brief. A set assignment must be used to assess learners.

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to relevant resources and/or equipment that is required for them to prepare and perform their audition or presentation.

Essential information for assessment decisions

Learners will prepare for an audition or pitch / presentation, as appropriate to their role or discipline, provided there is sufficient evidence to meet all assessment criteria.

Learning aim A

For Distinction standard, learners will produce effective and considered promotional materials in response to a progression opportunity. Learners will show that they have given considerable thought to their progression opportunity and will demonstrate the ability to produce self-promotional materials that fully meet the requirements. Their self-promotional materials will demonstrate consistently relevant skills and techniques and will create a consistently positive impression.

For Merit standard, learners will produce mostly effective promotional materials in response to a progression opportunity. Learners will show that they have given sufficient thought to their progression opportunity to be able to produce self-promotional materials that mostly meet the requirements. Their self-promotional materials will demonstrate mostly relevant skills and techniques and will create a positive impression overall.

For Pass standard, learners will produce satisfactory promotional materials in response to a progression opportunity. Learners will show that they have given some thought to their progression opportunity to be able to produce self-promotional materials that meet some of the requirements. Their self-promotional materials will demonstrate some relevant skills and techniques and will create a generally positive impression, although there are likely to be occasional weaknesses where certain skills and techniques are less secure.

Learning aim B

For Distinction standard, learners will apply their skills to show effective and considered promotional intent in an audition or pitch/presentation in a manner that is consistently appropriate for their progression opportunity. Learners will demonstrate secure and confident technical ability that is fully relevant to their discipline and performance or production skills will be secure and applied in a fluent and creative manner. Their audition or pitch/presentation will be consistently engaging and successful.

For Merit standard, learners will apply their skills to show mostly effective promotional intent in an audition or pitch/presentation in a manner that is suitable for their progression opportunity. Learners will demonstrate mostly effective technical ability that is relevant to their discipline and performance or production skills will be applied in a mostly effective manner. Their audition or pitch/presentation will be engaging overall.

For Pass standard, learners will apply their skills to show satisfactory promotional intent in an audition or presentation in a manner that shows some awareness of their progression opportunity. Learners will demonstrate satisfactory technical ability that has some relevance to their discipline and performance or production skills will be applied in a satisfactory manner. Their audition or pitch/presentation will be engaging in places.

Assessment controls

Time: this assignment has a recommended time period. This is for advice only and can be adjusted depending on the needs of learners.

Supervision: you should be confident of the authenticity of learners' work. This may mean that learners should be supervised.

Resources: all learners should have access to the same types of resources to complete the assignment.

Research: learners should be given the opportunity to carry out research outside of the learning context if required for the assignment.

Links to other units and curriculum subjects

To complete this unit, learners will need to have developed skills and techniques in their chosen discipline or production role, as well as professional working practices, which are covered in *Unit 1: Introduction to Performing and Production Arts*.

This unit links to:

- Unit 5: The Context of Performance
- Unit 3: Performing Existing Repertoire.

Employer involvement

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

- guest speakers and interview opportunities
- visits to appropriate organisations.

Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop research, planning, communication, self-management and problem-solving skills.

4 Planning your programme

How do I choose the right BTEC International Level 2 qualification for my learners?

BTEC International Level 2 qualifications come in a range of sizes, each with a specific purpose. You will need to recruit learners very carefully to ensure that they start on the right size of qualification to fit into their study programme and that they take the right pathways or optional units to allow them to progress to the next stage.

Some learners may want to take a number of complementary qualifications or keep their progression options open. These learners may be suited to taking a BTEC International Level 2 Award. Learners who then decide to continue with a fuller vocational programme can transfer to a BTEC International Level 2 Certificate .

Some learners are sure of the sector in which they wish to work and are aiming for progression into that sector via higher education. These learners should be directed to the BTEC International Level 2 Extended Certificate as the most suitable qualification.

Is there a learner entry requirement?

As a centre, it is your responsibility to ensure that the learners you recruit have a reasonable expectation of success on the programme. There are no formal entry requirements but we expect learners to have sufficient learning to study at this level.

If learners are studying in English, we recommend that they have attained at least Level B2 in the Common European Framework of Reference for Languages or Pearson Global Scale of English 51. Please see resources available from Pearson at www.pearson.com/english.

What is involved in becoming an approved centre?

All centres must be approved before they can offer these qualifications – so that they are ready to assess learners and so that we can provide the support that is needed. Further information is given in *Section 8 Quality assurance*.

What level of sector knowledge is needed to teach these qualifications?

We do not set any requirements for teachers but recommend that centres assess the overall skills and knowledge of the teaching team to ensure that they are relevant and up to date. This will give learners a rich programme to prepare them for employment in the sector.

What resources are required to deliver these qualifications?

As part of your centre approval, you will need to show that the necessary material resources and workspaces are available to deliver BTEC International Level 2 qualifications. For some units, specific resources are required.

How can Pearson Progress help with planning for these qualifications?

Pearson Progress is a digital support system that supports the delivery, assessment and quality assurance of BTECs in centres. It supports teachers with activities such as course creation, creating and verifying assignments and creating assessment plans and recording assessment decisions.

For further information, see *Section 10 Resources and support*.

Which modes of delivery can be used for these qualifications?

You are free to deliver BTEC International Level 2 qualifications using any form of delivery that meets the needs of your learners. We recommend making use of a wide variety of modes, including direct instruction in classrooms or work environments, investigative and practical work, group and peer work, private study and e-learning.

What are the recommendations for employer involvement?

BTEC International Level 2 qualifications are vocational qualifications and, as an approved centre, you are encouraged to work with employers on design, delivery and assessment to ensure that it is engaging and relevant, and that it equips learners for progression. There are suggestions in many of the units about how employers could become involved in delivery and/or assessment but these are not intended to be exhaustive and there will be other possibilities at local level.

What support is available?

We provide a wealth of support materials, including curriculum plans, delivery guides, sample Pearson Set Assignments, Authorised Assignment Briefs and examples of marked learner work.

You will be allocated a Standards Verifier early on in the planning stage to support you with planning your assessments. There will be extensive training programmes as well as support from our Subject Advisor team.

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

5 Assessment structure

Introduction

BTEC International Level 2 qualifications are assessed using a combination of *internal assessments*, which are set and marked by teachers, and *Pearson Set Assignments*, which are set by Pearson and marked by teachers.

- Mandatory units have a combination of internal and Pearson Set Assignments.
- All optional units are internally assessed.

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. You must plan the assignments so that learners can demonstrate learning from across their programme.

In administering an internal assignment or a Pearson Set Assignment, 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 Administrative arrangements*.

Internal assessment

Our approach to internal assessment for these qualifications will be broadly familiar to experienced centres. It 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 6 Internal assessment*.

Pearson Set Assignment units

A summary of the set assignments for this qualification is given in *Section 2 Structure*.

You should check this information carefully, together with the details of the unit being assessed, so that you can timetable learning and assessment periods appropriately.

Learners must take the authorised Pearson Set Assignment for the set assignment unit. Teachers are not permitted to create their own assessments for set assignment units. Some assignments may need to be taken in controlled conditions. These are described in each unit.

Please see *Section 6* for resubmission and retaking regulations.

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 *BTEC International Quality Assurance Handbook*.

All members of the assessment team need to refer to this document.

For BTEC International Level 2 qualifications, 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. Centres 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 international standards.

All units in these qualifications are internally assessed but Pearson sets the assignments for some of the units.

Principles of internal assessment (applies to all units)

Assessment through assignments

For all units, the format of assessment is an assignment taken after the content of the unit, or part of the unit if several assignments are used, has been delivered.

An assignment may take a variety of forms, including practical and written types.

An assignment is a distinct activity, completed independently by learners, that is separate from teaching, practice, exploration and other activities that learners complete with direction from teachers.

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. 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. For most units, teachers will set the assignments. For Pearson Set Assignment units, Pearson will set the assignment.

Assessment decisions through applying unit-based criteria

Assessment decisions for BTEC International Level 2 qualifications are based on the specific criteria given in each unit and set at each grade level. To ensure that standards are consistent in the qualification and across the suite as a whole, the criteria for each unit have been defined according to a framework. The way in which individual units are written provides a balance of assessment of understanding, practical skills and vocational attributes appropriate to the purpose of qualifications.

The assessment criteria for a unit are hierarchical and holistic. For example, if a Merit criterion requires the learner to show 'analysis' and the related Pass criterion requires the learner to 'explain', then to satisfy the Merit criterion, a learner will need to cover both 'explain' and 'analyse'. The unit assessment grid shows the relationships between the criteria so that assessors can apply all the criteria to the learner's evidence at the same time. In *Appendix 2: Glossary of terms used*, we have set out a definition of terms that assessors need to understand.

Assessors must show how they have reached their decisions using the criteria in the assessment records. When a 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 therefore 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 therefore 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 qualification.

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.

The assessment team

It is important that there is an effective team for internal assessment. There are three key roles involved in implementing assessment processes in your centre, each with different interrelated responsibilities; the roles are listed below. There is detailed information in the *BTEC International Quality Assurance Handbook*.

- The Lead Internal Verifier (the Lead IV) has overall responsibility for the programme, its assessment and internal verification, record keeping and liaison with the standards verifier, ensuring our requirements are met. The Lead IV acts as an assessor, standardises and supports the rest of the assessment team, making sure that they have the information they need about our assessment requirements and organises training, making use of our standardisation, guidance and support materials.
- Internal Verifiers (IVs) oversee all assessment activities in consultation with the Lead IV. They check that assignments and assessment decisions are valid and that they meet our requirements. IVs will be standardised by working with the Lead IV. Normally, IVs are also assessors but they do not verify their own assessments.
- Assessors set or use assignments to assess learners. Before making any assessment decisions, assessors participate in standardisation activities led by the Lead IV. They work with the Lead IV and IVs to ensure that the assessment is planned and carried out in line with our requirements.

Effective organisation

Internal assessment needs to be well organised so that the progress of learners can be tracked and so that we can monitor that assessment is being carried out. We support you through, for example, providing training materials and sample documentation.

Our online Pearson Progress service can help support you in planning and record keeping. Further information on using Pearson Progress 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 qualifications. 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 learners 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.

Making valid assessment decisions

Authenticity of learner work

Once an assessment has begun, learners must not be given feedback on progress towards fulfilling the targeted criteria.

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 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.

Assessors must complete a declaration that:

- to the best of their knowledge 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*.

Making assessment decisions using criteria

Assessors make judgements using the criteria. 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. For example, the inclusion of a concluding section may be insufficient to satisfy a criterion requiring 'evaluation'.

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

- the *Essential information for assessment decisions* section in each unit gives examples and definitions related to terms used in the criteria
- the explanation of key terms in *Appendix 2: Glossary of terms used*
- examples of assessed work provided by Pearson
- your Lead IV and assessment team's collective experience.

Pass and Merit criteria relate to individual learning aims. The Distinction criteria as a whole relate to outstanding evidence across the unit. Therefore, criteria may relate to one learning aim (for example A.D1) or to several learning aims (for example AB.D1). Distinction criteria make sure that learners have shown that they can perform consistently at an outstanding level across the unit and/or that they are able to draw learning together across learning aims.

Issuing assessment decisions and feedback

Once the assessment team has completed the assessment process for an assignment, the outcome is a formal assessment decision. This is recorded formally and reported to learners.

The information given to the learner:

- must show the formal decision and how it has been reached, indicating how or where criteria have been met
- may show why attainment against criteria has not been demonstrated
- must not provide feedback on how to improve evidence
- must be validated by an IV before it is given to the learner.

Planning and record keeping

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

The programme must have an assessment plan validated by the Lead IV.

When producing a plan, the assessment team needs to consider:

- the time required for training and standardisation of the assessment team
- the time available to undertake teaching and carry out assessment, taking account of when learners may complete assessments and when quality assurance will take place
- the completion dates for different assignments and the name of each Assessor
- who is acting as the Internal Verifier for each assignment and the date by which the assignment needs to be internally verified

- setting an approach to sampling assessor decisions through internal verification that covers all assignments, assessors and a range of assessment decisions
- how to manage the assessment and verification of learners' work so that they can be given formal decisions promptly
- how resubmission opportunities can be scheduled.

The Lead IV will also maintain records of assessment undertaken. The key records are:

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

There are examples of records and further information in the *BTEC International Quality Assurance Handbook*.

Setting effective assignments (applies to all units without Pearson Set Assignments)

Setting the number and structure of assignments

This section does not apply to set assignment units. In setting your assignments, you need to work with the structure of assignments shown in the *Essential information for assignments* section of a unit. This shows the structure of the learning aims and criteria that you must follow and the recommended number of assignments that you should use. For these units we provide sample Authorised Assignment Briefs and we give you suggestions on how to create suitable assignments. You can find these materials on our website. In designing your own assignment briefs, you should bear in mind the following points:

- The number of assignments for a unit must not exceed the number shown in *Essential information for assignments*. However, you may choose to combine assignments, for example, to create a single assignment for the whole unit.
- You may also choose to combine all or parts of different units into single assignments, provided that all units and all their associated learning aims are fully addressed in the programme overall. If you choose to take this approach, you need to make sure that learners are fully prepared so that they can provide all the required evidence for assessment and that you are able to track achievement in the records.
- A learning aim must always be assessed as a whole and must not be split into two or more assignments.
- The assignment must be targeted to the learning aims but the learning aims and their associated criteria are not tasks in themselves. Criteria are expressed in terms of the outcome shown in the evidence.
- For units containing synoptic assessment, the planned assignments must allow learners to select and apply their learning, using appropriate self-management of tasks.
- You do not have to follow the order of the learning aims of a unit in setting assignments but later learning aims often require learners to apply the content of earlier learning aims and they may require learners to draw their learning together.

- 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.
- As assignments provide a final assessment, they will draw on the specified range of teaching content for the learning aims. The specified 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 one practical performance, or an investigation of one organisation, then they will address all the relevant range of content that applies in that instance.

Providing an assignment brief

A good assignment brief is one that, through providing challenging and realistic tasks, motivates learners to provide appropriate evidence of what they have learned.

An assignment brief should have:

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

Forms of evidence

BTECs have always allowed for a variety of forms of evidence to be used – provided that they are suited to the type of learning aim being assessed. For many units, the practical demonstration of skills is necessary and, for others, learners will need to carry out their own research and analysis. The units give you information on what would be suitable forms of evidence to give learners the opportunity to apply a range of employability or transferable skills. Centres may choose to use different suitable forms of evidence to those proposed. Overall, learners should be assessed using varied forms of evidence.

Full definitions of types of assessment are given in *Appendix 2: Glossary of terms used*. These are some of the main types of assessment:

- written reports
- projects
- time-constrained practical assessments with observation records and supporting evidence
- recordings of performance
- sketchbooks, working logbooks, reflective journals
- presentations with assessor questioning.

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
- allow the learner to produce evidence that is their own independent work
- allow a verifier to independently reassess the learner to check the assessor's decisions.

For example, when you are using performance evidence, you need to think about how supporting evidence can be captured through recordings, photographs or task sheets. Centres need to take particular care that learners are enabled to produce independent work. For example, if learners are asked to use real examples, then best practice would be to encourage them to use their own or to give the group a number of examples that can be used in varied combinations.

Late completion, resubmission and retakes (applies to all units including Pearson Set Assignment units)

Dealing with late completion of assignments for internally-assessed units

Learners must have a clear understanding of the centre policy on completing assignments by the deadlines that you give them. Learners may be given authorised extensions for legitimate reasons, such as illness at the time of submission, in line with your centre policies.

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 do not complete assignments by your planned deadline or by the authorised extension deadline may not have the opportunity to subsequently resubmit.

If you accept a late completion by a learner, then the assignment should be assessed normally when it is submitted, using the relevant assessment criteria.

Resubmission of improved evidence for internally-assessed units

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 can be done in such a way that it 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 assessor considers that the learner will be able to provide improved evidence without further guidance and that the original evidence submitted has been authenticated by both the learner and assessor and remains valid.

Once an assessment decision has been given to the learner, the resubmission opportunity must have a deadline within 15 working days after the timely issue of assessment feedback to learners, which is within term time in the same academic year.

A resubmission opportunity must not be provided where learners:

- have not completed the assignment by the deadline without the centre's agreement
- have submitted work that is not authentic.

We recognise that there are circumstances where the resubmission period may fall outside of the 15-day limit owing to a lack of resources being available, for example, where learners may need to access a performance space or have access to specialist equipment. Where it is practical to do so, for example, evaluations, presentations, extended writing, resubmission must remain within the normal 15-day period.

Retake of internal assessment

A learner who has not achieved the level of performance required to pass the relevant learning aims after resubmission of an assignment may be offered a single retake opportunity using a new assignment. The retake may be achieved at a Pass only.

The Lead Internal Verifier must authorise a retake of an assignment only in exceptional circumstances where they believe it is necessary, appropriate and fair to do so.

The retake is not timebound and the assignment can be attempted by the learner on a date agreed between the Lead IV and assessor within the same academic year.

For further information on offering a retake opportunity, you should refer to the *BTEC Centre Guide to Internal Assessment*. Information on writing assignments for retakes is given on our website (www.btec.co.uk/keydocuments).

7 Administrative arrangements

Introduction

This section focuses on the administrative requirements for delivering a BTEC qualification. It is of particular 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 the *International 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 certification are issued on time to allow learners to progress to their chosen progression opportunities.

Our equality policy requires that all learners should 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 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 that 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 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 the *International Information Manual*. We may ask to audit your records, so they must be retained as specified.

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 *Guidance for reasonable adjustments 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 above). You can give 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 if they are 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 not being conducted fairly. 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 the document *Enquiries and appeals about Pearson vocational qualifications and end point assessment policy*.

Conducting set assignments

Centres must make arrangements for the secure delivery of Pearson Set Assignments.

At least one Pearson Set Assignment will be available each year for each unit with an additional one provided for resit. Centres must not select an assignment that learners have attempted already.

Each set assignment unit will contain instructions in the *Essential information for assignments* section on how to conduct the assessment of that unit.

Some set assignments will need to be taken with limited controls. Limited controls are described in each unit and may include the following conditions:

- Time: each assignment has a recommended time period. This is for advice only and can be adjusted depending on the needs of learners.
- Supervision: you should be confident of the authenticity of learners' work. This may mean that learners should be supervised.
- Resources: all learners should have access to the same types of resources to complete the assignment.
- Research: learners should be given the opportunity to carry out research outside of the learning context if required for the assignment.

Schools and colleges must be able to confirm that learner evidence is authentic.

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 and maladministration in vocational qualifications*, available on our website.

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 and maladministration in vocational qualifications* document gives comprehensive 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 and examples, and details the penalties and sanctions that may be imposed.

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

Learner malpractice

Learner malpractice refers to any act by a learner that compromises or which seeks to compromise the process of assessment or which undermines the integrity of the qualifications or the validity of results/certificates.

Learner malpractice in examinations **must** be reported to Pearson using a *JCQ Form M1* (available at www.jcq.org.uk/exams-office/malpractice). The form should be emailed to candidatemalpractice@pearson.com. Please provide as much information and supporting documentation as possible. Note that the final decision regarding appropriate sanctions lies with Pearson.

Failure to report malpractice constitutes staff or centre malpractice.

Staff/centre malpractice

Staff and centre malpractice includes both deliberate malpractice and maladministration of our qualifications. As with learner malpractice, staff and centre malpractice is any act that compromises or which seeks to compromise the process of assessment, or which undermines the integrity of the qualifications or the validity of results/certificates.

All cases of suspected staff malpractice and maladministration **must** be reported immediately, before any investigation is undertaken by the centre, to Pearson on a *JCQ Form M2* (available at www.jcq.org.uk/exams-office/malpractice).

The form, supporting documentation and as much information as possible should be emailed to pqsmalpractice@pearson.com. Note that the final decision regarding appropriate sanctions lies with Pearson.

Failure to report malpractice itself constitutes malpractice.

More-detailed guidance on malpractice can be found in the latest version of the document *JCQ Suspected Malpractice Policies and Procedures*, available at www.jcq.org.uk/exams-office/malpractice.

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 of staff) and from individual members (in respect of a decision taken against them personally). Further information on appeals can be found in our document *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, who will inform you of the next steps.

Certification and results

Once a learner has completed all the required components 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 *International Information Manual*. You can use the information provided on qualification grading to check overall qualification grades.

Changes to qualification requests

Where a learner who has taken a qualification wants to resit a unit to improve their qualification grade, you firstly need to decline their overall qualification grade. You may decline the grade before the certificate is issued.

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 the following documentation. These documents are reviewed annually and are reissued if updates are required.

- *BTEC International 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.
- *International 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 and diversity legislation and/or regulations.
- Centres should refer to the *Further information for teachers and assessors* section in individual units to check for any specific resources required.

Continuing quality assurance and standards verification

On an annual basis, we produce the *BTEC International Quality Assurance Handbook*. It contains detailed guidance on the quality processes required to underpin robust assessment and internal verification.

The key principles of quality assurance are that:

- a centre delivering 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; the centre must abide by these conditions throughout the period of delivery
- Pearson makes available to approved centres resources and processes that exemplify assessment and appropriate standards. Approved centres must use these to ensure that all staff delivering BTEC qualifications keep up to date with the guidance on assessment
- an approved centre must follow agreed protocols for standardisation of assessors and verifiers, for the planning, monitoring and recording of assessment processes, and for dealing with special circumstances, appeals and malpractice.

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

The methods we use to do this for BTEC Level 2 include:

- making sure that all centres complete appropriate declarations at the time of approval
- undertaking approval visits to centres
- making sure that centres have effective teams of assessors and verifiers who are trained to undertake assessment
- assessment sampling and verification, through requested samples of assessments, completed assessed learner work and associated documentation
- an overarching review and assessment of a centre's strategy for delivering and quality assuring its BTEC programmes, for example, making sure that synoptic units are placed appropriately in the order of delivery of the programme.

Centres that do not fully address and maintain rigorous approaches to delivering, assessing and quality assurance cannot seek certification for individual programmes or for all BTEC Level 2 programmes. An approved centre must make certification claims only when authorised by us and strictly in accordance with requirements for reporting.

Centres that do not 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 awarding a qualification and in providing an overall qualification grade for each learner. It shows how all the qualifications in this sector are graded.

Eligibility for an award

In order to be awarded a qualification, a learner must complete all units, AND achieve a Pass or above in all mandatory units unless otherwise specified. Refer to the structure in *Section 2 Structure*.

To achieve any qualification grade, learners must:

- complete and have an outcome (D, M, P or U) for all units within a valid combination
- achieve the **required units at Pass or above** shown in *Section 2*, abiding by the minimum requirements in the compensation table below
- achieve the **minimum number of points** at a grade threshold.

It is the responsibility of a centre to ensure that a correct unit combination is adhered to. Learners who do not achieve the required minimum grade (P) in units shown in the structure will not achieve a qualification.

Learners who do not achieve sufficient points for a qualification or who do not achieve all the required units may be eligible to achieve a smaller qualification in the same suite, provided they have completed and achieved the correct combination of units and met the appropriate qualification grade points threshold.

Calculation of the qualification grade

These qualifications are Level 2 qualifications and the certification may show a grade ranging from Level 2 Pass to Level 2 Distinction*. Please refer to the *Calculation of qualification grade* table for the full list of grades. Each individual unit will be awarded a grade of Level 2 Pass, Merit, Distinction. Learners whose level of achievement is below a Level 2 Pass will receive an unclassified (U) for that unit. Distinction* is not available at unit level. Award of Distinction* (D*) D* is an aggregated grade for the qualification, based on the learner's overall performance. In order to achieve this grade, learners will have to demonstrate a strong performance across the qualification as a whole.

To achieve a Level 2 qualification, learners must:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome), and
- achieve the minimum number of points at a grade threshold – see the *Calculation of qualification grade* table with the following allowable tolerances.

| Qualification | Units required at Pass or above | Unit equivalence |
|---------------------------------------|---|----------------------|
| Award (120 GLH) | All units must be achieved at Pass or above | 0 units |
| Certificate (240 GLH) | All units must be achieved at Pass or above | 0 units |
| Extended Certificate (360 GLH) | Mandatory units must be achieved at Pass or above, 60 GLH only at U grade permitted from optional units | e.g. 1 ´ 60 GLH unit |

Points available for unit size and grades

The table below shows the **number of points scored per 10 guided learning hours** at each grade.

| Points per grade per 10 Guided Learning Hours | | | |
|---|---------------------|----------------------|----------------------------|
| Unclassified | Level 2 Pass (P) | Level 2 Merit (M) | Level 2 Distinction (D) |
| 0 | 4 | 6 | 8 |

We will automatically calculate the qualification grade for your learners when your learner unit grades are submitted. Learners will be awarded qualification grades for achieving the sufficient number of points within the ranges shown in the *Calculation of qualification grade* table.

Example

A learner achieves a Level 2 Pass grade for a unit. The unit size is 60 guided learning hours (GLH). Therefore, they gain 24 points for that unit, i.e. 4 points for each 10 GLH, so 24 points for 60 GLH.

Calculation of qualification grade

| Award | | Certificate | | Extended Certificate | |
|----------------------|------------------|--------------|------------------|----------------------|------------------|
| 120 GLH | | 240 GLH | | 360 GLH | |
| Grade | Points threshold | Grade | Points threshold | Grade | Points threshold |
| U | 0 | U | 0 | U | 0 |
| Level 2 Pass | 48 | Level 2 PP | 96 | Level 2 PP | 144 |
| | | Level 2 MP | 114 | Level 2 MP | 174 |
| Level 2 Merit | 66 | Level 2 MM | 132 | Level 2 MM | 204 |
| | | Level 2 DM | 150 | Level 2 DM | 234 |
| Level 2 Distinction | 84 | Level 2 DD | 168 | Level 2 DD | 264 |
| | | Level 2 D*D | 174 | Level 2 D*D | 270 |
| Level 2 Distinction* | 90 | Level 2 D*D* | 180 | Level 2 D*D* | 276 |

This table shows the minimum thresholds for calculating 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.

The tables below give examples of how the overall grade is determined.

Examples used are for illustrative purposes only. Other unit combinations are possible, see *Section 2 Structure*.

Example 1

Achievement of a Certificate with a Level 2 MM grade

| | GLH | Weighting (GLH/10) | Grade | Grade points | Points per unit (weighting × grade points) |
|---------------------------------------|------------|-----------------------|-------------------|-----------------|--|
| Unit 1 | 60 | 6 | Level 2 Merit | 6 | 36 |
| Unit 2 | 60 | 6 | Level 2 Pass | 4 | 24 |
| Unit 5 | 60 | 6 | Level 2 Merit | 6 | 36 |
| Unit 7 | 60 | 6 | Level 2 Merit | 6 | 36 |
| Qualification grade totals | 240 | 24 | Level 2 MM | | 132 |

The learner has sufficient points for a Level 2 MM grade.

Example 2

Achievement of a Certificate with a Level 2 D*D* grade

| | GLH | Weighting (GLH/10) | Grade | Grade points | Points per unit (weighting × grade points) |
|---------------------------------------|------------|-----------------------|---------------------|-----------------|--|
| Unit 1 | 60 | 6 | Level 2 Distinction | 6 | 48 |
| Unit 2 | 60 | 6 | Level 2 Distinction | 8 | 48 |
| Unit 5 | 60 | 6 | Level 2 Merit | 6 | 36 |
| Unit 9 | 60 | 6 | Level 2 Distinction | 8 | 48 |
| Qualification grade totals | 240 | 24 | Level 2 D*D* | | 180 |

The learner has sufficient points for a Level 2 D*D* grade.

Example 3

Achievement of an Extended Certificate with a Level 2 MP grade

| | GLH | Weighting (GLH/10) | Grade | Grade points | Points per unit (weighting × grade points) |
|---------------------------------------|------------|-----------------------|---------------------|-----------------|--|
| Unit 1 | 60 | 6 | Level 2 Pass | 4 | 24 |
| Unit 2 | 60 | 6 | Level 2 Pass | 4 | 24 |
| Unit 3 | 60 | 6 | Level 2 Merit | 6 | 36 |
| Unit 5 | 60 | 6 | Level 2 Pass | 4 | 24 |
| Unit 8 | 60 | 6 | Level 2 Pass | 4 | 24 |
| Unit 10 | 60 | 6 | Level 2 Distinction | 8 | 48 |
| Qualification grade totals | 360 | 36 | Level 2 MP | | 180 |

The learner has sufficient points for a Level 2 MP grade.

Example 4

Achievement of an Extended Certificate with a Level 2 PP grade

| | GLH | Weighting (GLH/10) | Grade | Grade points | Points per unit (weighting × grade points) |
|---------------------------------------|------------|-----------------------|---------------------|-----------------|--|
| Unit 1 | 60 | 6 | Level 2 Pass | 4 | 24 |
| Unit 2 | 60 | 6 | Level 2 Pass | 4 | 24 |
| Unit 3 | 60 | 6 | Ungraded | 0 | 0 |
| Unit 5 | 60 | 6 | Level 2 Pass | 4 | 24 |
| Unit 8 | 60 | 6 | Level 2 Pass | 4 | 24 |
| Unit 10 | 60 | 6 | Level 2 Distinction | 8 | 48 |
| Qualification grade totals | 360 | 48 | Level 2 PP | | 144 |

The learner has sufficient points for a Level 2 PP grade. Note that this includes one ungraded optional unit, which is the maximum permitted.

10 Resources and support

Our aim is to give you a wealth of resources and support to enable you to deliver BTEC International Level 2 qualifications with confidence. You will find a list of resources to support teaching and learning, and professional development on our website.

Support for setting up your course and preparing to teach

Specification

The specification (for teaching from September 2022) gives you details of the administration of the qualifications and information on the units for the qualifications.

Pearson Progress

Pearson Progress is a digital support system that helps you to manage the assessment and quality assurance of the Pearson BTEC International Level 2 Performing Arts qualifications. It supports delivery, assessment and quality assurance of BTECs in centres and supports teachers and students as follows:

- course creation
- creating and verifying assignments
- creating assessment plans and recording assessment decisions
- upload of assignment evidence
- tracking progress of every learner.

The system is accessible for teachers and learners so that both teachers and learners can track their progress.

Support for teaching and learning

Pearson Learning Services provide a range of engaging resources to enable you to start teaching BTEC International Level 2 qualifications. These may include the following free materials:

- delivery guides, which give you important advice on how to choose the right course for your learners and how to ensure you are fully prepared to deliver the course. They explain the key features of the BTEC International Level 2 Performing Arts qualifications, for example employer involvement and employability skills. They also cover guidance on assessment and quality assurance.
- sample schemes of work are provided for each mandatory unit as well as a selection of optional units. These are available in Word™ format for ease of customisation
- slide presentations for use in your teaching to outline the key concepts of a unit
- delivery plans that help you structure delivery of a qualification.

We also provide paid for resources and courseware which may include:

- teacher resource packs developed by Pearson including materials and activities to fully support your teaching of units
- student books, designed to support the teaching and learning journey. These include case studies, discussion prompts, key content and supporting images to help learners develop their understanding. Items from the student books will link with other resources, which will support teaching and learning.

Support for assessment

Sample assessment materials for internally-assessed units

For internal units assessed with a Pearson Set Assignment we will provide a sample assignment as an example of the form of assessment for the unit. For the remaining internally set units, we allow you to set your own assignments, according to your learners' preferences and to link with your local employment profile.

We provide a service in the form of Authorised Assignment Briefs and sample Pearson Set Assignments, which are approved by Pearson Standards Verifiers. They are available via our website.

Pearson English

Pearson provides a full range of support for English learning including diagnostics, qualifications and learning resources. Please see www.pearson.com/english

Training and support from Pearson

People to talk to

There are many people available to support you and give you advice and guidance on delivery of your BTEC International Level 2 qualifications. They include the following.

- Subject Advisors – available for all sectors. They understand all Pearson qualifications in their sector and can answer sector-specific queries on planning, teaching, learning and assessment.
- Standards Verifiers – they can support you with preparing your assignments, ensuring that your assessment plan is set up correctly, and support you in preparing learner work and providing quality assurance through sampling.
- Regional teams – they are regionally based and have a full overview of the BTEC qualifications and of the support and resources that Pearson provides. Regions 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

Pearson provides a range of training and professional development events to support the introduction, delivery, assessment and administration of BTEC International Level 2 qualifications. These sector-specific events, developed and delivered by specialists, are available both face to face and online.

'Getting Ready to Teach'

These events are designed to get teachers ready for delivery of the BTEC International Level 2 qualifications. They include an overview of qualification structures, planning and preparation for internal assessment, and quality assurance.

Teaching and learning

Beyond the 'Getting Ready to Teach' professional development events, there are opportunities for teachers to attend sector- and role-specific events. These events are designed to connect practice to theory; they provide teacher support and networking opportunities with delivery, learning and assessment methodology.

Details of our training and professional development programme can be found on our website.

Appendix 1: Transferable employability skills

The need for transferable skills

In recent years, higher-education institutions and employers have consistently flagged the need for learners to develop a range of transferable skills to enable them to respond with confidence to the demands of undergraduate study and the world of work.

The Organisation for Economic Co-operation and Development (OECD) defines skills, or competencies, as 'the bundle of knowledge, attributes and capacities that can be learned and that enable individuals to successfully and consistently perform an activity or task and can be built upon and extended through learning'.^[1]

To support the design of our qualifications, the Pearson Research Team selected and evaluated seven global 21st-century skills frameworks. Following on from this process, we identified the National Research Council's (NRC) framework^[2] as the most evidence-based and robust skills framework, and have used this as a basis for our adapted skills framework.

The framework includes cognitive, intrapersonal skills and interpersonal skills.



The skills have been interpreted for this specification to ensure that they are appropriate for the subject. All of the skills listed are evident or accessible in the teaching, learning and/or assessment of the qualifications. Some skills are directly assessed. Pearson materials will support you in identifying these skills and in developing these skills in learners.

The table overleaf sets out the framework and gives an indication of the skills that can be found in Performing Arts, it indicates the interpretation of the skills in this area. A full interpretation of each skill, with mapping to show opportunities for learner development, is given on the subject pages of our website:

<http://qualifications.pearson.com>.

¹ OECD – *Better Skills, Better Jobs, Better Lives* (OECD Publishing, 2012)

² Koenig, J. A. (2011) *Assessing 21st Century Skills: Summary of a Workshop* (National Academies Press, 2011)

| | | | |
|-----------------------------|------------------------------------|---|---|
| Cognitive skills | Cognitive processes and strategies | Critical thinking Problem solving Analysis Reasoning/argumentation Interpretation Decision making Adaptive learning Executive function | Explaining creative choices made devising material |
| | Creativity | Creativity Innovation | |
| Intrapersonal skills | Intellectual openness | Adaptability Personal and social responsibility Continuous learning Intellectual interest and curiosity | |
| | Work ethic/ conscientiousness | Initiative Self-direction Responsibility Perseverance Productivity Self-regulation (metacognition, forethought, reflection) Ethics Integrity | Developing group performance skills through rehearsal |
| | Positive core self-evaluation | Self-monitoring/ self-evaluation/ self-reinforcement | |
| Interpersonal skills | Teamwork and collaboration | Communication Collaboration Teamwork Cooperation Empathy/perspective taking Negotiation | Working with others to put on a performance |
| | Leadership | Responsibility Assertive communication Self-presentation | |

Appendix 2: Glossary of terms used

This is a summary of the key terms used to define the requirements in the units.

| Term | Definition |
|----------|---|
| Analyse | Learner work examines something in detail by breaking it down into its components to discover the meaning or essential features of a theme, topic or situation. |
| Describe | Learner work gives a clear, objective account in their own words showing recall and, in some cases, application of the relevant features and information about a subject. |
| Explain | Learner work shows clear details and gives reasons and to support an opinion, view or argument or to show how a process works. |
| Explore | Learners find out, and develop, knowledge or skills. |
| Evaluate | Learner work makes a judgement about the overall quality of something. |
| Identify | Usually requires some key information to be selected from a given stimulus/resource. |

This is a key summary of the types of evidence used for BTEC International Level 2 qualifications.

| Type of evidence | Definition and purpose |
|-----------------------|--|
| Article | A written work published in a print or electronic medium. Depending on the medium, content and audience, it may be written to share news, to share opinions or to entertain. |
| Blog | A blog is piece of writing to be self-published online. Depending on the requirements of the unit, this may be used for different purposes, for example as a record of the creative process or an investigation into work produced by other practitioners. |
| Log/logbook | A log/logbook is a diary of what has happened on different occasions. Depending on the specific requirements of the unit, this might include a record of the process, discussions, decisions taken, etc. |
| Portfolio of evidence | A written and/or audio/visual record of what learners have done, often containing a collection of documents and other types of evidence. |
| Presentation | A presentation is a way of conveying information from speaker to an audience, usually using text or slides as support. |
| Pitch | A pitch is a specific type of presentation where you try to persuade people to see the benefit of your ideas and/or plans. |

| Type of evidence | Definition and purpose |
|------------------|---|
| Report | A document that presents information in an organized format for a specific audience and purpose. |
| Review | An assessment of something that has been seen or done. |
| Viva voce | An oral assessment in which the teacher asks an individual learner questions that they must answer. There must be a record of both questions and answers. |
| Vlog | Similar to a blog, but consisting of videos instead of written text. |

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