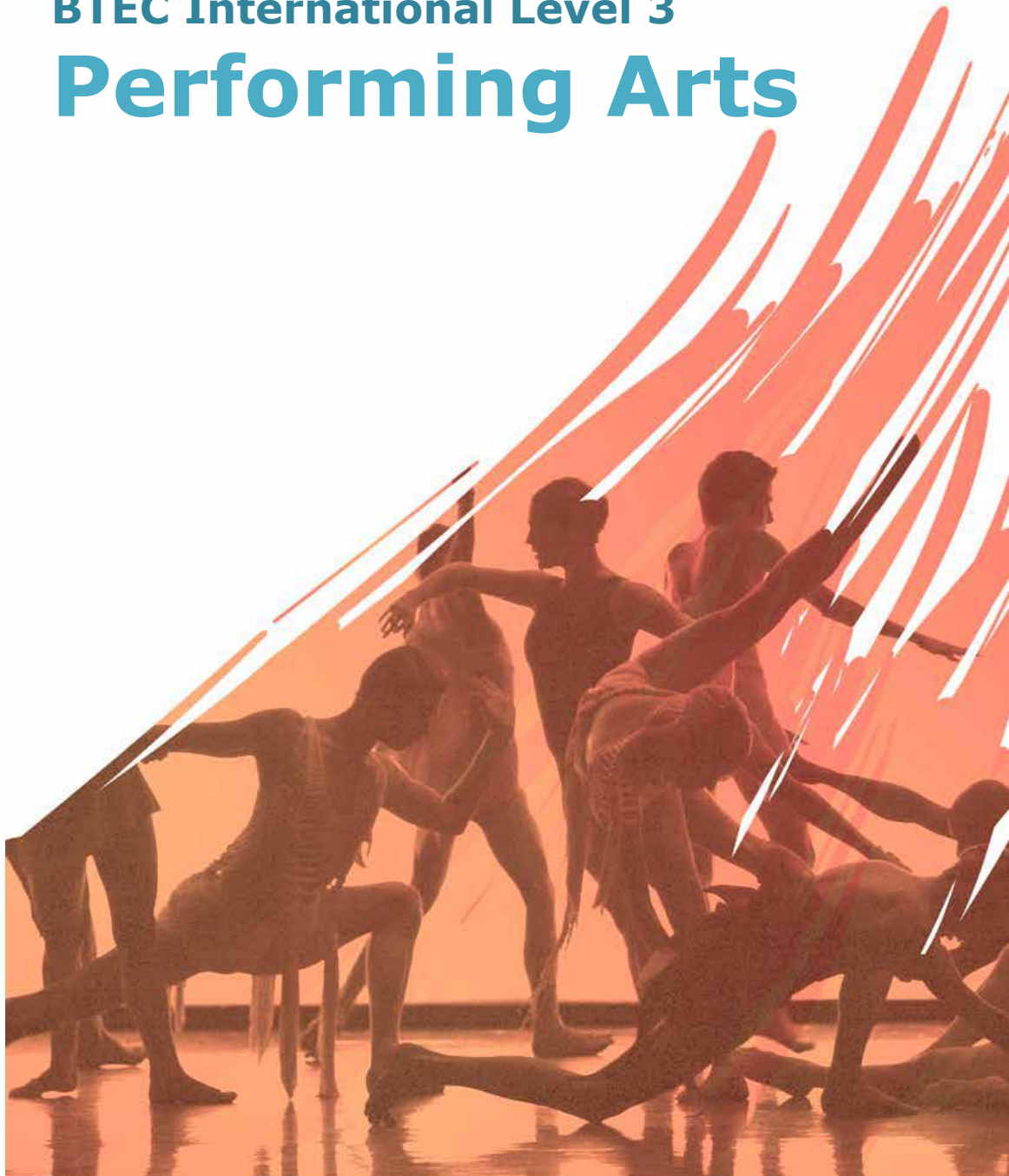


Pearson
BTEC International Level 3
Performing Arts





Delivery Guide

Pearson BTEC International Level 3 Subsidiary Diploma in Performing Arts
Pearson BTEC International Level 3 Foundation Diploma in Performing Arts
Pearson BTEC International Level 3 Diploma in Performing Arts
Pearson BTEC International Level 3 Extended Diploma in Performing Arts.



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Introduction

What is the delivery guide?

The qualifications can be used to deliver a specific performing arts discipline or as a general performing arts programme. As an entirely new qualification design with fewer units and assessment points, the delivery guide is complementary support material for the BTEC International Level 3 in Performing Arts. It has been created to inform ideas on how the qualifications can be delivered, based on wide discussions with teachers, experts and employers.

The delivery guide is not prescriptive, and you are free to use or adapt the guidance in any way you feel best suits your learners within the rules specified in the specification.



Moving to these qualifications

Making it easy to move from another qualification

You may be planning to start your new cohort on these qualifications or already have learners on a performing arts programme. Either way, you should not have to significantly change the type of course design or assignments that you have been using. The transition can be quite seamless, and the following section has some suggestions to make this possible.

Starting these qualifications having previously delivered the 2010 QCF BTEC Nationals

The main difference to note is that the qualifications are not split into as many individual units.

However, you should be able to use some of the assignments you previously used for the mandatory and optional units as a valid starting point, although you will need to map to the relevant assessment criteria.



Qualification design

How the assessment works

We want to give you the confidence to assess learner work at a time that best suits your model of delivery and will provide the best opportunity for your learners.

We are keen to encourage ongoing teaching and learning of the module content to support your learners progress. Learners will do best when they can continually revisit their approaches to the making and understanding of performing arts practice during the learning and teaching phases of delivery.

All assessments are assessed by you and verified by Pearson. Some units are assessed using a Pearson Set Assignment (PSA) that is set by Pearson but assessed by you.

These are the key features of this model:

- five pathways available for learners to focus on
 - general performing arts
 - acting
 - dance
 - musical theatre
 - circus
- all content in each pathway is mandatory
- content is defined in large blocks, called learning and teaching modules
- all assessment is of a substantial size and linked to clear assessment objectives.

Each learning and teaching module has a number of content areas, which set out:

- the content to be covered
- how it can be approached for effective teaching and learning.



Planning

Structuring the programme

These qualifications are flexible, and you can design the programme around your needs, time frame, type of learner and teaching expertise.

The qualifications come in a range of sizes, each with a specific purpose. It is important to enrol learners on the right size qualification, to fit with their 16-19 study programme. For example, learners who are sure they want to work in the performing arts industry are most likely to be best directed to the two-year Extended Diploma as the most suitable qualification. There is further guidance on this aspect of planning and also guidance on learner entry requirements etc. in the specification, in the section 'Planning your programme'.

Mandatory content

It will be essential for learners to have access to learning and teaching approaches that both suit them now and will also support them for progression. The intention is to provide learning that will challenge learners in order to deepen and refine their skills over time. This approach is supported by the mandatory content for all learners, covering:

- development of performing arts skills
- management of projects
- self-analysis and reflection
- appreciation of the global performing arts industry and their future role in it
- the ability to present themselves and their achievements effectively.

Considering this content will be helpful when you are thinking of the best way to engage learners and provide for their areas of interest in relation to projects that are relevant to them and to the setting.

The single set of mandatory content goes across all the pathways and will reduce the potential for overlap between units so that similar skills do not need to be over-assessed.

Teaching practise and assignment tasks

You should be confident to deliver this course as you see best, delivering a series of mini performing arts projects, or fewer larger projects.

It is crucial to teach the module content, and not simply teach to the assessment tasks, so learners can continually explore the performing arts, develop their skills and maximise their opportunity for progression.

Teaching should take place before formal assignments are issued, for example through workshops and formative assessment projects; or can continue through further exploratory and developmental activities once learners have been given assignments.



You can take different approaches to developing skills teaching and practice and then applying skills in assignments.

For example:

Deliver relevant content for A1 and then assess Unit A1
Deliver relevant content for A2 and then assess Unit A2
Deliver relevant content for A3 and then assess Unit A3

Or

Deliver the teaching and learning for all of Module A (A1, A2 and A3) and then assess the three assessment units.

You can also refer to the Pearson published Example Assignment Briefs, which provide ideas for where assessment units can be integrated into a single assignment covering two or more units.

Please note that the Skills Development modules (A, B, C, D or E) has Pearson Set Assignments (PSAs). Where these assignments are mandatory (please refer to the Structure section of the specification), the PSA **must** be used; where the PSA is optional, centres may wish to continue to use the PSA or may devise their own assignment (although it is recommended to closely follow the tasks as outlined the PSA).

Assignments

Types of assignment

Learners will be assessed using either a centre set assignment or a Pearson Set Assignment (PSA) (see above).

The PSA will be assessed internally using the unit assessment criteria detailed in the specification.

The PSA will give a vocational scenario, and learners will be asked to carry out specific tasks and activities. Learners will be required to work with others but will be assessed as individuals.

Creating assignments

To achieve the assessment criteria, learners will need clear assignments that are designed around the module content.

Assignments do not always need to lead to formal assessment: they can be formative assessment projects used as a teaching and skills development tool, for example contextualised workshops, mini-briefs or sub-projects, which prepare learners to later



undertake a larger project through a summative assignment brief. Please note that formative assessments do not contribute to the final assessment unit grades.

Delivery of assignments in assessment units

We cannot stress enough that you have flexibility and choice as a centre as to when you assess your learners. In addition to centre set assignments, Pearson Set Assignments will need to be completed. A summary of the set assignments for the relevant qualification size is available in Section 2: Structure, in the specification. Learners will need to take the required number of Pearson Set Assignments for Modules A-E.

If you are unsure of how to deliver the assignments in the qualification, please contact the [subject advisor](#) for assistance.

Tel. (+44) 0333 016 4141 or email TeachingPerformingArts@pearson.com

Internal assessment

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

It is important that assignments have a motivating influence on a learner and are an opportunity to reflect professional practice in terms of the types of scenario given in assignments. It may be helpful to learners if centres tailor internal assignments to fit with a relevant local context.

For examples of assignments, please see the qualification page on the Pearson [website](#). It will also be important to be familiar with the *Pearson International Quality Assurance Handbook*.

An effective assignment will facilitate a clear and formal assessment outcome that is based on the assessment criteria.

When designing an assignment brief it will be helpful to consider having:

- a relevant vocational scenario
- a clear set of tasks for the learner to complete
- an appropriate timescale with clear deadlines
- an audience, or purpose for the work being undertaken
- links between the assignment and the units/assessment criteria being assessed.

It may be helpful to consider providing learners with opportunities to:

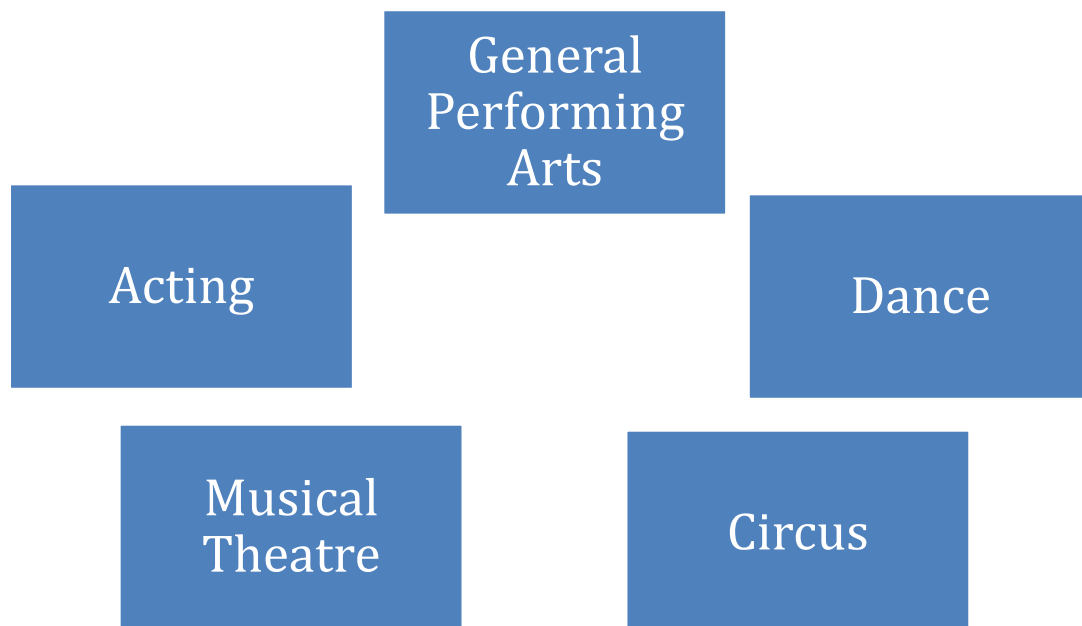
- respond to industry-related and supported briefs
- carry out projects for which they have choice over the direction and outcomes
- use collaborative skills and communicate with others
- use case studies to explore complex or unfamiliar situations.



Type of programme

Broad or focused

The qualifications can be used to deliver a specific performing arts discipline or as a general performing arts and programme.



Providing progression opportunities

Whether you are designing a specialist or a broad programme, it is important to have the balanced skills coverage to best facilitate learner progression to university/higher education programmes or employment.

Structure

Learners must complete all assessment units outlined in the structure (for Modules A - E there are three assessment units specific to each pathway) and achieve a Pass grade or above for each assessment criterion in all assessment units.



Teaching content

Teaching content

A diverse approach to teaching, learning and practise of the content is encouraged to support inclusion, deep understanding, experimental development and differentiation. A range of teaching methods for the content is encouraged and could include any or all of the following.

- Workshops
- Seminars
- Lectures
- Critiques
- Discussions
- Masterclasses
- Mentoring
- Presentations
- Work experience
- Demonstrations
- Mini and extended projects
- Self-directed work
- Visits and field trips
- Collaboration
- Professional development

Covering the content

Learners taking this qualification will study mandatory learning and teaching modules including:

- skills development
- the global performing arts industry
- personal performing arts profile
- collaborative performing arts project.

The mandatory content allows learners to concentrate on the development of their technical performance skills and skills relating to the creating and developing of performance material and to relate them to the performing arts industry.

- Performance styles (or pathway specific e.g. acting styles, dance styles)
- Contextual factors (e.g. cultural, social and historical influences, influence of practitioners)
- Developing skills and techniques (specific to pathway/specialism, e.g. physical, vocal, interpretive)
- Developing performance (scripted/devised/learner-choreographed)
- Developing professional skills (including organisational skills, professional practice, employability)
- Performing arts in the community (pathway examples might include dance in the community, theatre for the elderly, children's theatre)
- Critical reflection (on development of own performance work, evaluation of performances, justification of approaches and reflection on creative decisions).



You may find there are other alternatives that are equally valid to use, but it is important that learners do consider the main learning and teaching content headers in the specification, and what possibilities there would be relating to that part of the content.

Teaching teams

Teaching teams and individual responsibilities

While there are numerous ways teaching could be divided among the team, it will be important to give full consideration to how the common themes and areas of development will be advanced in a holistic way for the learner.

Areas for consideration when planning the programme across your teaching teams may include:

- all teachers to teach their own specialisms in isolation and simultaneously
- all teachers teach on assignments together in an integrated way.

Example: Collaborative team teaching

Assignments are devised as a team, considering what each teacher can contribute. Skills are taught in a synthesised way, with learners integrating different specialist skills within each assignment. Deadlines are agreed and learner progress on the programme is monitored through regular discussions and shared tracking data. Summative assessment of each assessment unit is carried out holistically as a teaching team, positively rewarding consistent strengths shown by learners across different specialist areas. A team approach also develops effective assessment practice in the standardisation of assessment decisions, where teams of assessors reach an informed consensus on a learner's achievement. This requires a flexible approach and regular communication between teachers.



Employer engagement

There are many ways to involve employers that can increase levels of motivation, instil focus and improve professional practice. Ideally, all learners will experience some form of employer engagement within the programme, such as:

- Real assignment briefs
- Co-written assignment briefs
- Work experience
- Supporting assessment
- Feedback on learner work
- Workshops and masterclasses
- Workplace visits
- Presentations/Pitches to employers
- Observation records

Employer engagement ideas

Depending on the local opportunities available, it may be useful to think of how different employers or organisations you may be able to collaborate with. For example:

Companies/organisations

- Current or previous commission briefs
- Workplace visits or work experience opportunities
- Visiting workshops, masterclasses or input on assessment
- Community initiatives or causes that can be supported by performing arts activities

Venues

- May have performance spaces that can be used to show work
- Often have dedicated education or outreach teams centres could collaborate with



Feedback

Guidance on using feedback

Feedback is an essential part of the learning process and formative feedback is essential for the development of learners. However, it is important that work learners submit for formal assessment is carried out independently.

Teachers should keep in mind several key concepts relating to formative and summative feedback.



Feedback during teaching and preparation – teachers will need to introduce concepts and skills for learners to develop. During teaching, you are using your best professional judgement about the nature, quantity and level of feedback. Such as identifying areas for learner focus and progression, feedback on development of skills (such as practise workshops) and feedback on how to improve study skills.



Feedback during assessment – the work learners produce that is submitted for assessment should be their own. They will need to make overall decisions about how to respond to assignments and what specific actions to take. While learners are producing work they are going to submit for summative assessment, you can continue to give general feedback and support, particularly around the development of knowledge. This would include guidance on an approach to the assignment, confirmation of deadlines and what the criteria are. However, you should refrain from telling learners what specific direction to take. Notice that the distinction here is that learners should be encouraged to reflect on their ideas and consider their next step, thus making personal decisions.



Feedback following assessment – on the assessment record, teachers should give feedback on the criteria achieved/not-achieved. This should cover what has been done well and what needs improvement, general behaviour and what the learner could have drawn on. It should not provide a list of instructions on how to achieve a higher grade.



Performing Arts – Example Project Outlines (Learning and Teaching)

Please note: the example project outlined below provides suggestions for how to deliver learning and teaching for the Skills Development module (normally delivered in Year 1 of a two-year programme) and the Personal Performing Arts Profile module (normally delivered in Year 2). The plan does not provide detail on delivery of Modules F and H.

Year 1

The following project outline relates to Modules A – E *Performing Arts Skills Development*.

Modules A – E are delivered and assessed across a total of 450 Guided Learning Hours and provide the skills development for learners to support them for progression on completion of the Subsidiary Diploma/Foundation Diploma and/or before undertaking the further modules required for the Diploma/Extended Diploma.

This project outline could be used during learning and teaching to prepare learners for formal assessment using the Pearson Set Assignments in the three assessment units for the Skills Development modules.

Activities can be adapted to suit the Skills Development modules according to each different pathway: for example, ‘performance styles’ would be changed according to the module pathway and therefore the examples given in this plan are for illustrative purposes.

Timings in this example delivery plan are very approximate, roughly splitting the three assessment units for the Skills Development module over a 36-week academic year, assuming the centre wishes to assess each assessment unit individually as a stand-alone unit. Learning and teaching can, however, be combined as necessary if a more integrated/holistic assessment approach is planned.

The example plan also suggests that Module F *The Global Performing Arts Industry* might be delivered concurrently alongside the Skills Development module throughout the year. This might provide scope for learners’ investigations into performing arts developments, roles, industry structures and future developments to be linked to practical performance project work, allowing a more experiential approach to engaging with underpinning theory and industry knowledge.



Unit Content themes / development towards assessment unit	Activities		Suggested formative evidence
<p>Assessment unit: <i>Exploring Performance Styles</i></p> <p>Performance Styles</p> <p>Contextual factors of performance work</p> <p>Developing performance techniques</p> <p>Critical reflection</p>	<p>Year 1</p> <p>Weeks 3 – 12</p> <p>Following an initial induction period of taster sessions, orientation, theatre visits, etc.</p> <p>Formal assessment for Unit A1 or B4 or C7 or D10 or E13 would begin when learners have developed skills sufficiently during the learning and teaching period.</p> <p>NB this period can run concurrently with learning and teaching and assessment for Module F <i>The Global Performing Arts Industry</i></p>	<p>Take part in short, practical performance workshops and classes that explore the characteristics of at least three performance styles, for example: scripted naturalistic theatre, Noh theatre and Bunraku (Acting) or tap, street and Latin American (Dance).</p> <p>Regular and ongoing skills development classes and workshops: warm-ups, skills audits, development of physical and vocal techniques appropriate to selected performance styles (e.g. Epic, contemporary tap, kathakali, kabuki, etc.).</p> <p>Target setting and monitoring progress based on self-, peer- and tutor- observation and feedback.</p> <p>Identify, explore and refine appropriate techniques.</p> <p>Explore the social, historical and cultural factors of the work by looking at key practitioners relating to the chosen styles.</p> <p>Discuss in groups how the contextual factors have influenced the styles.</p>	<p>Practical demonstrations in classes, workshops and mini-projects.</p> <p>Record sessions on video for reflection and feedback.</p> <p>Learners to watch back recordings to reflect on skills development, techniques and processes.</p> <p>Learners to assemble recorded footage and notes to use in own professional development and self-promotional portfolios.</p> <p>Skills development log to note developmental targets and monitor progress.</p>



		Share research findings with the group (for example learners each focus on a key practitioner, collating recorded examples of their work and working methods, etc. for discussion and to inform exploratory work.	
<p>Assessment unit: <i>Creating Performance Material</i></p> <p>Developing performance creation skills</p> <p>Developing performance techniques</p> <p>Developing a performance</p> <p>Developing professional skills</p> <p>Critical reflection</p>	<p>Year 1</p> <p>Weeks 12 - 20</p> <p>Formal assessment Units A2 or B5 or C8 or D11 or E14 would commence when learners have developed the necessary skills and knowledge and are ready for assessment.</p> <p>NB this period can run concurrently with learning and teaching and assessment for Module F <i>The Global Performing Arts Industry</i>.</p>	<p>Take part in practical sessions to learn how to respond to a performing arts brief (e.g. a commission, a theme, a stimulus).</p> <p>Explore key considerations when creating performance material – artistic aim, style, intended audience.</p> <p>Look at a range of contexts in which new performance material is created (e.g. community theatre, TIE, political theatre, community dance, etc.) to gain experience and insight into key factors of a performing arts brief.</p> <p>Research, watch discuss and explore practical work and working methods of devising practitioners, choreographers, performing artists.</p> <p>Experiment with different techniques for devising new material (e.g. for acting/physical theatre - improvisation,</p>	<p>A process log that gives a full account of the creative development process, covering the exploration, development and performance stages of your work.</p> <p>Notes on processes and techniques will be useful to inform formal assessment projects – a possible ‘toolkit’ of stimuli, ideas and working methods to create new performance material.</p> <p>Video record key sessions (choreographing, improvising, making) as well as informal showings of work-in-progress.</p>



		<p>games, image theatre techniques, working methods of known devising practitioners etc.; for dance, compositional structures and choreographic devices; experiments with form and structure; for musical theatre, collating and collaging existing repertoire to create new material and meaning).</p> <p>Take an active role in rehearsals to develop and refine the work.</p> <p>Review and reflect on work in progress.</p>	
<p>Assessment unit: <i>Performing for an Audience</i></p> <p>Developing professional skills</p> <p>Developing a performance</p> <p>Critical reflection</p>	<p>Year 1</p> <p>Weeks 20 – 36</p> <p>NB this period can run concurrently with learning and teaching and assessment for Module F <i>The Global Performing Arts Industry</i>.</p>	<p>Take part in a practical rehearsal process that creates and develops work for an identified target audience. Before formal assessment, learning activities might include specific rehearsal techniques appropriate to style/form, strategies for interpreting material to develop role, character, staging, etc.; exploratory and refining techniques such as off text work, improvisation, etc.</p> <p>Learners should experience and develop professional skills through rehearsals for formative activities and in rehearsal for assessments – for example preparation for rehearsals; responding to</p>	<p>Learners might keep ongoing process logs, blogs, scrapbooks, etc. to record their experiences, experiments and progress during informal rehearsals and performance. This will encourage effective practice in self-reflection and objective review during rehearsal and performance processes when learners are formally assessed.</p>



		<p>schedules; responding to direction, giving and receiving feedback, health and safety, rehearsal/backstage etiquette, etc.</p> <p>Critical reflection should be encouraged through group discussion, notes and feedback during rehearsal etc.</p>	
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Year 2

The following project outline relates to Module G *Personal Performing Arts Profile*.

Module G forms 270 hours of the total Guided Learning Hours of the two modules required to complete the Diploma/Extended Diploma, in addition to the 540 GLH for Modules A-E and Module F. Module G will normally be taught and assessed in Year 2 of a two-year programme.

Centres may choose to divide the year roughly between the two modules, culminating in a final major performance for Module H *Collaborative Performing Arts Project* at the end of the programme.

Assessment unit	Activity		
<p><i>G17: Using Development Plans to Refine Skills</i></p> <p>Opportunities for progression as a performer</p> <p>Progressing individual performance skills</p> <p>Refining individual performance skills</p>	<p>Year 2</p> <p>Week 2 – ongoing</p> <p>Work on skills audits should take place early in the module delivery and the personal skills development plan will be revisited regularly throughout its timeline.</p>	<p>Look at a range of progression opportunities to explore the best ways to promote yourself. This may include primary and secondary research through case studies, interviews and meetings with practitioners and/or employers, analysis of how professionals market and promote themselves, researching agencies and publications, etc .Learners should share research.</p>	<p>Scrapbooks, research files, web-based solutions such as Pinterest and Prezis may be useful for collating and sharing information.</p> <p>It is important that learners make links between their own specialist skills and interests and the requirements of</p>



		<p>Practical workshops and projects can include CV writing, web design, branding, imaging, creating showreels, etc.</p> <p>Undertake a skills audit and identify key strengths and areas for further development. This can be linked or even initiated in work carried out in Year 1 during the Skills Development and Industry modules.</p> <p>Establish approaches to target setting and monitoring of goals (short term, medium term and long term) including self-reflection and peer review. Approaches to include methods for planning and reviewing personal skills development, for example through blogs, vlogs, etc.</p> <p>To encourage discussion and refinement, learners should present ideas to peers, making connections between personal skills and identified progression opportunities.</p>	<p>progression opportunities in the industry.</p> <p>Examples of templates and formats for skills audits and development plans can be shared for consideration. Learners may tailor these to suit their individual needs and preferences in producing evidence toward formal assessment.</p>
<p><i>G18: Producing a Personal project</i></p> <p>Exploring project ideas and project management</p>	<p>Weeks 4 – 8</p> <p>Learning and teaching with learners starting to develop their personal project for submission at the end of the module (e.g week 18).</p>	<p>Consider how best to present skills to an employer or higher education institute. Activities can include exploring and evaluating different media and methods</p>	<p>A scrapbook or blog approach during learning and teaching will enable learners to generate a useful toolkit of ideas, resources,</p>



<p>Developing an individual performance project</p>		<p>used by practitioners to promote themselves; expectations and requirements of employers and agencies, etc. As a starter activity, learners might work in groups to come up with solutions to hypothetical scenarios requiring self-promotion.</p> <p>Project planning and management skills can be explored and developed through the same or similar activities, encouraging consideration of resources, identifying and establishing USPs, self-critical approaches to reviewing the project, etc.</p> <p>Through learning and teaching research and exploration projects, learners can give thought to the kind of individual promotional project they can use to 'sell themselves', the creative aim and intention of this project, starting points, etc. Group discussions will allow learners to pitch and interrogate their ideas.</p>	<p>planning strategies and artefacts they can draw on when planning and developing their personal performing arts project during formal assessment.</p> <p>Collating feedback from peers and tutors will also be supportive.</p>
<p><i>G19: Using Material for Self-promotion and Networking</i></p> <p>Exploring self-promotion and networking</p>	<p>Weeks 8 – 14</p> <p>Learning and teaching</p> <p>Formal assessment during which learners select, refine and present material for self-promotion can</p>	<p>Exploring different strategies and approaches to networking will have been covered partially in learning and teaching when preparing learners to</p>	<p>Outcomes of explorations, research, etc. can be retained electronically and/or in scrapbook form to inform the</p>



<p>opportunities</p> <p>Creating and presenting promotional material</p>	<p>take place weeks 15 – 18. During this time assessment evidence for all three assessment units for this Module can be finalised for submission.</p>	<p>undertake their personal performance project (G18 above).</p> <p>Effective exploration will include wide-reaching research into different platforms and methods used by practitioners in promoting themselves (eg social networks, blogs, websites, agency networks and platforms, print based media, etc) and can include case studies, critiquing different approaches and materials through discussions, along with experimentation with different media and techniques.</p> <p>This activity should enable learners to begin to pull together the work they have done so far to begin to select, refine and present their promotional materials to an intended target market.</p>	<p>development of promotional material for formal assessment.</p>
<p>G20: <i>International Profile</i> (Extended Diploma only)</p> <p>Adapt and develop a project for an international market</p>	<p>Weeks 14 - 18</p> <p>Formal assessment during which learners select, refine and present material for self-promotion can take place weeks 15 – 18. During this time assessment evidence for all required assessment units for this module can be finalized for submission. (Note that Unit G20 <i>International Profile</i> applies to the</p>	<p>Learners work individually or in pair to research performing arts practitioners working in other countries and cultures.</p> <p>Research will include investigating the cultural and social trends and differences in those countries, as well as factors such as legal requirements, economic and political factors, technology, etc. and the impact these</p>	<p>Notes and materials collated during research and investigation will be valuable to learners when they create their proposal for adapting their personal promotional materials in order to be successful in another country or part of the</p>



	Extended Diploma only).	have on performing arts practice (and how these differ to the learners' own cultural and performance practice). Learners share their case studies and findings. Learners work on developing and adapting their personal profile to promote themselves to an international market to a country /region of their choosing.	world.
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