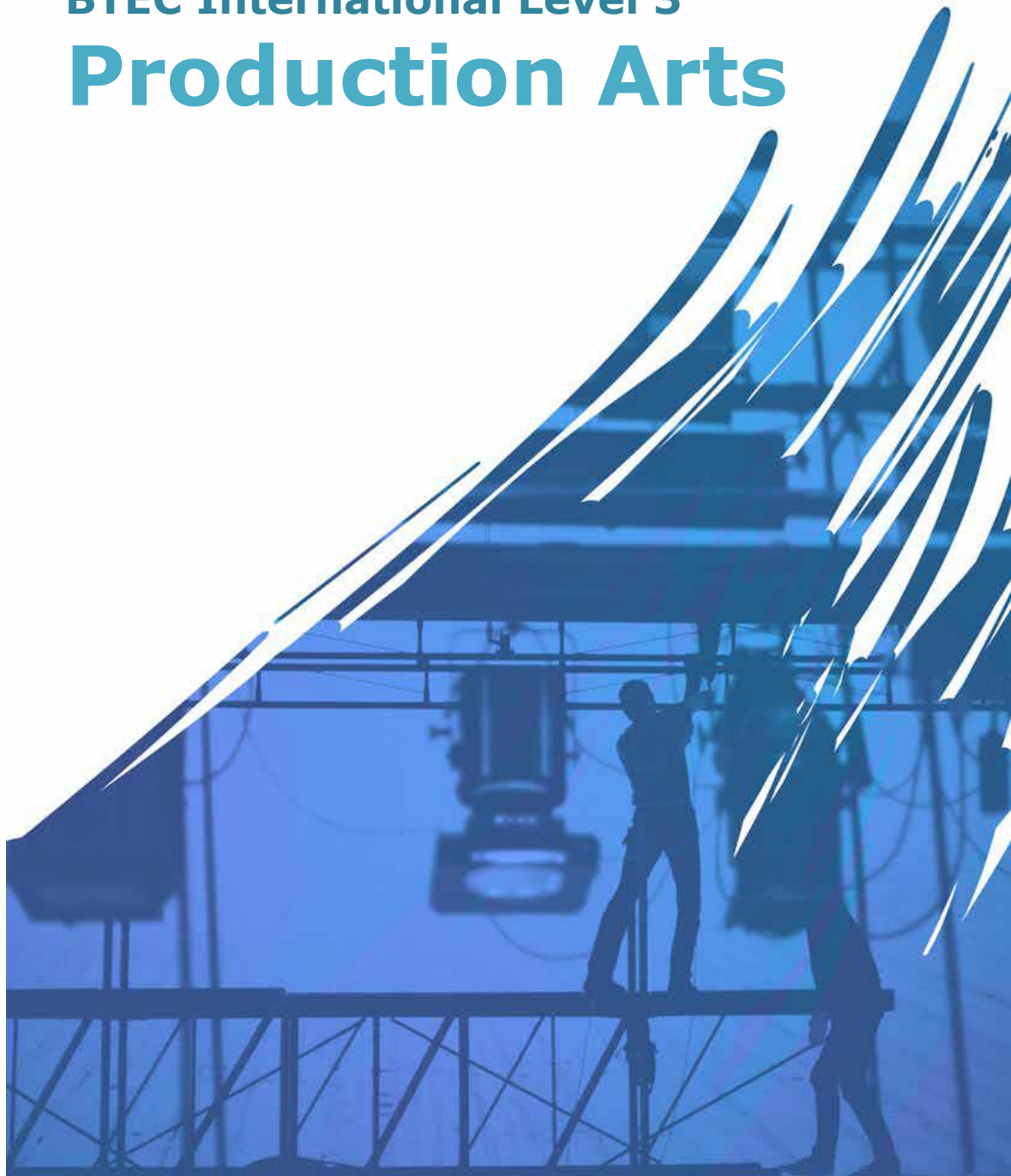


Pearson
BTEC International Level 3
Production Arts





Delivery Guide

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



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Introduction

What is the delivery guide?

The delivery guide for the Pearson BTEC International Level 3 qualifications in Production Arts has been produced to accompany the specification and additional support material that is available on the BTEC Internationals in Production Arts qualification pages of the Pearson website.

The guide has been designed to support you in delivering the qualification and offers an approach to the delivery of the qualification that is intended to support and inspire your delivery. However, the suggestions in this guide are not intended as an exhaustive or comprehensive approach to delivery; leaving you free to explore the methods and techniques most suitable for your learners.

The Pearson BTEC International Level 3 qualifications in Production Arts provide learners with an opportunity to fully explore and develop their creative practice in production arts whilst preparing them for their next step, whether that be progression into higher education or to employment in the creative industries. As this programme can be taught across all the different production arts pathways, you can tailor your teaching to local needs, the interests and needs of your learners and the specific resources and expertise at your school or college.

There are five pathways, a General pathway (A) to enable learners to develop skills and progress through a mixture of production specialisms, and specific pathways in Design (B), Technical (C), Management (D) and Make-up (E).

The principle of the qualification is that you will assess learners through the work they undertake for a series of productions/events, rather than assessing specific units in isolation and outside the context of an actual production project or scenario.

The five pathways allow learners to specialise in one area (Modules B,C,D, and,E), or to work across differing production specialisms and areas for Module A. Each of the Skills Development modules is pathway-specific and has 450 Guided Learning Hours, split into three units to be assessed. The Skills Development modules has been designed so that it can take place over a full academic year, taking learners on a journey where they will learn, develop and refine their skills, using these learnt skills to work in depth on the research, planning, and realisation of productions. The modules are designed to assess not only the individual skills of the learner, but also instil and assess processes whereby production arts practitioners work cooperatively within the wider production team



including the director and performers.

The BTEC Level 3 International qualifications in Production Arts place emphasis on the learning and teaching content and delivery of each module. This is essential to equip learners with the range of skills, techniques, processes, understanding and behaviours needed to succeed in the production arts industry. As indicated in this delivery guide, the period of learning and teaching should support learner development in their specialism through a series of classes, workshops and mini projects to prepare them for formal assessment and for progression.

We hope that you find the guide a useful and supportive addition to your delivery of the qualifications and wish you and your learners every success.

Qualifications in the sector

The qualifications included in this specification are:

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

These qualifications have been designed to meet learner needs flexibly and are 100% internally assessed, subject to standards verification by Pearson.



Moving to these qualifications

Making it easy to move from another qualification

You may be planning to start your new cohort on these new Production Arts qualifications or already have learners on a Production Arts programme and you wish to change over to these qualifications. 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.

If you have already delivered the QCF BTEC Nationals in Production Arts, then you will be familiar with the BTEC ethos of “learning by doing”. These new qualifications epitomise that ethos and will also give you the opportunity and freedom to work on holistic projects with your learners rather than having to assess larger numbers of individual units.

For centres familiar with the previous QCF 2010 BTEC qualifications in Production Arts, we have produced a simple mapping guide showing where QCF units relate to assessment units in the new qualification. This mapping guide will be useful in updating schemes of work, lesson plans and assessment strategies for the new programmes and can be found on the specification pages for BTEC International Level 3 Production Arts on the Pearson website.



Qualification design

How the assessment units work

Learning and teaching modules

The specification is divided into a number of large learning and teaching modules. This allows content themes to be taught together and revisited, to ensure that learners are integrating their learning and developing their skills holistically and iteratively. The content for each learning and teaching module is related to a number of assessment units, which draw broadly on the content themes to provide measurable opportunities for learners to generate evidence for formal assessment. For all assessment units, these learning and teaching modules allow you to prepare learners for formal assessment through small-scale and/or large-scale projects.

Assessment units

The assessment units allow you to assess learners using the established grades of Pass, Merit and Distinction, which in turn provide for overall qualification grading. You will determine learner achievement of a final grade for each assessment unit and Pearson will calculate an overall qualification grade based on achievement of the internally assessed units. Further information on qualification grades can be found in Section 9 of the specification.

There are clear links from the learning and teaching modules to the assessment units, each of which is graded against defined criteria to ensure consistent international standards of achievement.

The assessment units are equally weighted in each learning and teaching module and across the qualification.

Each assessment unit provides suggestions for the forms of evidence learners may produce.

Further information on assessment tasks and evidence can be found in the Pearson Set Assignments for the Skills Development modules (A – E) and the Example Assignment Briefs for the remaining modules and assessment units.



Planning

Structuring the programme

Choosing the most suitable size of qualification will depend on the learner's broader programme of study. For example, a learner who wishes to focus solely on production arts may take the Diploma or Extended Diploma, while a learner who selects a smaller qualification, such as the Subsidiary Diploma or the Foundation Diploma, may choose to combine it with qualifications from other sectors to support their intended qualification aims and progression needs. Smaller qualifications are also suitable for learners who are in employment and studying part-time.

Qualification structures have been designed to enable a 'nesting' and top-up approach whereby a learner who starts with the smallest qualification can progress easily to the larger qualifications.

- The Subsidiary Diploma, equivalent in size to one International A Level, is for learners who are looking to study production arts as a one-year, part-time course and for those who wish to take it alongside another area of contrasting or complementary study, as part of a two-year, full-time study programme.
- The Foundation Diploma, equivalent in size to 1.5 International A Levels, is for learners who are looking to study production art as a two-year, part-time course and for those who wish to take it alongside another area of contrasting or complementary study, as part of a two-year, full-time study programme.
- The Diploma, equivalent in size to two International A Levels, is for learners who are looking to study production art as a two-year, full-time course and for those who wish to take it alongside another area of contrasting or complementary study, as part of a two-year, full-time study programme.
- The Extended Diploma, equivalent in size to three International A Levels, is for learners who are looking to study production art as a two-year, full-time course. If taken as part of a programme of study that includes other BTEC Internationals or A Levels, it supports progression to higher education. It also supports progression to an apprenticeship in the production art sector or to a further year of study at Level 3.

What do these qualifications cover?

The content of these qualifications has been developed in consultation with academics to ensure that it supports progression to higher education. In addition, employers have been involved and consulted in order to confirm that the content is appropriate and consistent with current practice should learners choose to enter employment directly in the production arts sector.

The qualification provides the knowledge, skills and understanding that will prepare learners for further study or training.

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

- Skills Development
- The Global Production Arts Industry
- Personal Production Arts Profile
- Collaborative Production Arts Project.

The mandatory content allows learners to concentrate on the development of their



technical production skills and creation techniques and relate them to the production arts industry.

Structure of the qualifications

Learners must complete all mandatory assessment units outlined in the structure and achieve a Pass grade or above for each assessment criterion in all assessment units.

Pearson BTEC International Level 3 Subsidiary Diploma in Production Arts – 360 GLH

The Subsidiary Diploma includes two learning and teaching modules, assessed through one mandatory and two optional assessment units. Learners must complete one mandatory assessment unit and achieve a Pass grade or above in at least two assessment units.

Pearson BTEC International Level 3 Foundation Diploma in Production Arts – 510 GLH

The Foundation Diploma includes two learning and teaching modules, assessed through four mandatory assessment units. Learners must complete all mandatory assessment units and achieve a Pass grade or above in at least three of the four assessment units.

Pearson BTEC International Level 3 Diploma in Production Arts – 720 GLH

The Diploma includes four learning and teaching modules, assessed through five mandatory and two from three optional assessment units. Learners must complete five mandatory assessment units and choose two from three optional units and achieve a Pass grade or above in both optional skills development units and mandatory unit H22.

Pearson BTEC International Level 3 Extended Diploma in Production Arts – 1080 GLH

The Extended Diploma includes four learning and teaching modules, assessed by 11 mandatory assessment units. Learners must complete all assessment units and achieve a Pass grade or above in the mandatory assessment units (H22 and the three assessment units from either Module A, B, C, D or E) and at least five other assessment units.



Assignments

Types of assignment

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 in the Pearson Set Assignment).

Assignments for all other units will be generated by the centre, but as well as the Pearson Set Assignments, we also provide Example Assignment Briefs for all assessment units in the other modules.

Pearson Set Assignments

For all sizes of the qualification, Subsidiary Diploma, Foundation Diploma, Diploma and Extended Diploma, learners will be required to take the mandatory Pearson Set Assignment (PSA) for Skills Development module A, B, C, D or E, where the PSA has been specified as mandatory. Each PSA will provide a context/scenario for the production assignments, which will require learners to demonstrate their production skills during their role in developing and realising production elements through set tasks specified by Pearson.

Whilst all units are internally assessed by centres and subject to external verification by Pearson as part of the standards verification process, the units with Pearson Set Assignments have a higher degree of control by being assessed through the Pearson Set Assignment.

A Pearson Set Assignment will be released each academic year for each of the relevant units and centres are free to timetable the assessment to take place whenever they feel is appropriate for their learners.

Once learners have been issued with the brief, they should work independently to produce the evidence for submission.



Creating centre-generated 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
- a commission, audience or purpose for the work being undertaken
- links between the assignment and the units/assessment criteria being assessed.



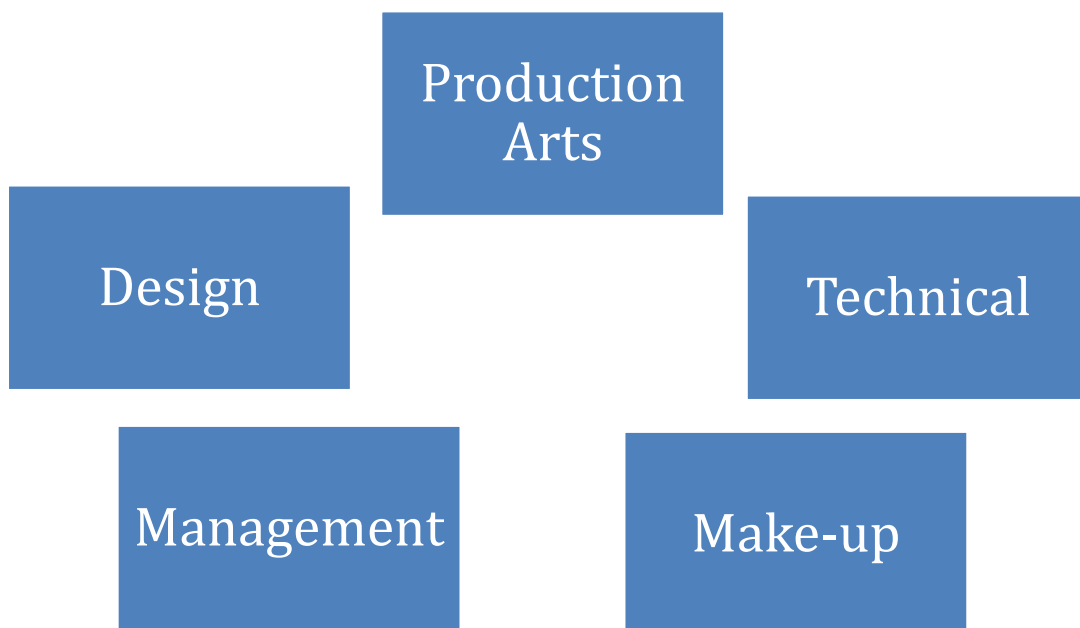
It may be helpful to consider providing learners with opportunities to:

- 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 any specific production arts discipline or as a general production arts 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 HE programmes or employment.



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 theatre trips
- Collaboration
- Professional development

Covering the content

Learners should be taught the content in the modules so that they are fully informed about the full aspects of the module and can then approach the assessment with confidence.

Learning and teaching modules include:

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

The mandatory content allows learners to concentrate on the development of their technical and creative production skills and to relate them to the production arts industry. Examples of content in the Skills Development modules include:

- Production arts styles (e.g. drama, dance, opera, screen, fashion shows, live art, circus)
- Understanding production roles (e.g. technical, design, team structures, professional behaviours and standards)
- Developing skills and techniques (specific to pathway/specialism, e.g. design, construction, technical operations, resourcing, management, etc.)
- Developing rehearsal skills (e.g. interpreting designs, refining material, safe working practices, communication, technical rehearsals, etc.)
- Developing professional skills (including organisational skills, professional practice, employability)
- Critical reflection (on development of own roles and work, evaluation of performances, justification of approaches and reflection on creative decisions).



Teaching the content

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

For example, in the content for some productions, it might be useful for learners to consider:

- Purpose and function of the work:
 - What types of purpose and function work can have
 - What the needs of the work are and why
 - How purposes and functions may differ for similar work
- Audience demographics:
 - What types of audience there are for this production
 - How the audiences experience work
 - How they may be targeted or engaged.



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
- Visiting speakers and masterclasses
- Workplace visits
- Presentations to employers
- Observation records

Employer engagement ideas

Companies

- Current or previous assignment briefs
- Workplace/theatre visits or work experience
- Visiting speakers, masterclasses or input on assessment
- Partnerships in programme design

Charity or not-for-profit organisations

- Often have a cause that needs greater public awareness or support
- Increase inclusivity, equality and diversity
- Opportunities for work to be displayed at locations or online initiatives
- Opportunities for charitable work and events



Assessment evidence

In creating assignment tasks, centres can choose the forms of evidence learners may submit in the way they think best suits their individual learners, and as can be seen from the Pearson Set Assignments and Example Assignment Briefs, there is considerable flexibility.

However, as this is a practical, vocationally related subject with a lot of practical evidence required from learners, it is suggested that assessors explore innovative and technology-based ways of recording that evidence. This could be through personal websites with links to relevant research, recordings of productions and production processes such as video recordings taken both backstage and frontstage, along with blogs and vlogs. Annotated photographs and videos would work well alongside these types of evidence.

A portfolio approach will be useful, as can demonstrations to camera, recordings with audio commentary, annotated photos, worksheets, diagrams, designs, sketches, cue sheets, etc. Many assignments will require learners to produce working production documents such as design plans, construction notes, minutes of meetings, schedules, budgets, risk assessments, etc.

It is important that the evidence reflects the calibre of work that the learner has completed. Assessment and internal verification will take place after the production has been completed, and assessors/verifiers will need to see a true picture of exactly what the learner has completed- and to which standard- in order to be able to reach an accurate assessment decision. Furthermore, the standards verifier will also need to see robust evidence in order to verify the accuracy of assessment.

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 assessment is carried out independently.

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



Example delivery plans

The following is an example of how the Extended Diploma might be delivered over two years. Centres may of course deliver their course as they prefer, but this delivery structure is a good starting point and has a logical sequence of unit/module delivery which is in keeping with the intended release dates of the Pearson Set Assignment for the Skills Development modules.

One suggested approach:

	Term 1	Term 2		Term 3
Year 1: Foundation Diploma/ Year 1 of Diploma/ Extended Diploma	Production Arts Skills Development <i>Teaching and Learning</i>	Assessment units A1,B4, C7, D10 or E13		Assessment units A2,A3 / B5, B6 / C8,C9/ D11,D12 or E14,E15
	Production Arts Industry Teaching and Learning	Ass. unit F		
Year 2: Diploma/ Extended Diploma	Personal Project Assessment Unit G			
		Collaborative Project Assessment Unit H		

This approach outlines delivery of the Extended Diploma with learner studying the programme full time over two years. Learners will complete the Pearson BTEC Level 3 International Foundation Diploma in Production Arts in Year 1. They will then be able to study the additional modules and undertake the additional assessments in Year 2 to achieve the Pearson BTEC Level 3 International Diploma or Extended Diploma in Production Arts.

The suggested delivery plan below indicates specific areas of assessment as well as indicating periods of learning and teaching relevant to the outcomes of the assessment units.

Week	Module	Suggested activities
Year 1 Foundation Diploma 1-2	A,B,C,D or E F	Introduction to the course and how BTEC assessment works including the exploration and understanding of what types of evidence will be required from learners in their assessment this year. Explanation of research techniques and sources Practical taster sessions on all production arts areas to ensure the learners will embark on their favoured pathway. Introduction to the production arts Industry with an explanation of the unusual freelance nature of work with often unsocial hours and what that entails for employment opportunities.
3-9	A,B,C,D OR E F	Series of expanded practical sessions in the chosen pathway. Explanation of technical terms and health and safety procedures. Exploration of the equipment required and how to use it correctly. Exploration of the creative use of equipment. Introduction to working with performers, directors and the wider production team. Introduction to the three differing roles that will be undertaken in the assessment of the Skills Development module Learning about the production arts team and what is required in each role in each department.
10-18	A,B,D,E or F F	Preparing for assessment in three differing roles in three performances, which are spread out over the time allotted- one at the end of term 1 and two in term 2. Practical sessions working in each role and producing and collating ongoing evidence for the final assessment of each of these three roles in week 18. Preparation for each of the three roles. Attending rehearsal and technical rehearsals as required. Undertaking and evidencing the three differing roles. Preparing for assessment in Unit F. Undertaking assessment in Unit F.
19	A,B,C,D or E	Introduction to the production, which will form the basis of the assessment for the second two assessments. Discussion and explanation of what types of evidence will be required to securely award the grades for this assessment.
20-34	A,B,C,D or E	Begin preparation for the production- discussion of the director's brief. Undertake the research required for the role to be undertaken. Discuss progress and next steps with the wider production arts team on a regular basis. Prepare the evidence required for the research and development phase. Discuss final procedures with director and wider production team. Attend rehearsals and technical rehearsal. Undertake role and ensure evidence of the role in the live production is correctly set up and working.
35-36	A,B,C,D or E	Performance and review Submit assessment work Assessment
Year 2 Extended Diploma 1-2	G and H	Introduction of the project to be assessed and explanation of the long-term nature of it and what will be required from learners on an ongoing basis as evidence.
2-30	G and H	Begin preparation for the production- discussion of the director's brief.

		<p>Undertake the research required for the role to be undertaken.</p> <p>Discuss progress and next steps with the wider production arts team on a regular basis.</p> <p>Prepare the evidence required for the research and development phase.</p> <p>Discuss final procedures with director and wider production team.</p> <p>Attend rehearsals and technical rehearsal.</p> <p>Undertake role and ensure evidence of the role in the live production is correctly set up and working.</p>
31-36	G and H	<p>Performance and review</p> <p>Learners reflect on the evidence they have collected and collate for assessment</p> <p>Assessment</p>

Overview of the delivery model

The model offers a suggested way of delivering the teaching, learning and assessment over a 36-week programme. General ideas for projects are provided and these could be taken as a starting point for tutors to create more detailed lesson plans based on the learners' pathway(s) and specialism(s) as well as local needs such as production project opportunities such as performances, festivals and events.

This delivery model should be used in conjunction with the specification to ensure all learning and teaching content is delivered.

As well as the Pearson Set Assignments for the Skills Development modules, Pearson have produced Example Assignment Briefs (EABs) for these qualifications and centres should also refer to these to use or adapt.