BTEC Tech Award in Performing Arts (2022)

Frequently Asked Questions

General

Do I need to create an Assessment Plan?

No. For the new BTEC Tech Awards, an assessment plan does not need to be created. You may find it useful to create one for your own planning of the course however this is not mandatory and does not need to be submitted to your Moderator for review.

Do I need to register a Lead IV?

No. A Lead IV does not need to be registered for the new BTEC Tech Awards.

Can students resit a Pearson Set Assignment (PSA)?

Yes. Learners can have *one* retake opportunity in a future assessment series by completing a new PSA. All internal assessment, including any retakes, must be sat prior to or in the same series as the external assessment.

For further information, please refer to the guidance in the [Centre Guide to Quality Assurance - BTEC Tech Awards 2022](#)

Is the Pearson Set Assignment completed as a controlled assessment under teacher supervision?

The [Administrative Support Guide](#) provides clear information on the expectations for assessment conditions for each component.

Can learners complete the assessment work at home?

No. All work for assessment must be generated under controlled conditions to ensure its authenticity.

Will the theme that comes out in each assessment window be the same for both Components 1 and 2 Pearson Set Assignments?
Each Pearson Set Assignment will have a different theme and Components 1 and 2 will not share the same theme.

How can my learners interpret the current theme?

Unfortunately, we are unable to provide guidance on live papers. However, all themes are open to interpretation and learners should be encouraged to interpret them in any way they wish.

Does Pearson provide a list of professional works which can be used for Components 1 and 2?

No. Due to the volume of professional works available, Pearson does not provide a list. You can choose any live or recorded performance created and performed by professionals. You can use a full work or extracts from a larger work. You can use the same works for Components 1 and 2.

We have produced guidance to support you with selecting professional works which can be found here.

Can learners access the internet when completing the Pearson Set Assignments and the Set Task for Component 3?

For Components 1 and 2, students can have access to the internet and can also write, create and use any notes they wish.

For Component 3, the rules remain the same as the current version, they cannot use the internet whilst doing their final write up of written activities.

Can we provide scaffolding for learners to help them structure their responses to the Pearson Set Assignment? For example, once the assessment has started, can I put up the subheadings or provide a writing frame for the learners to work through lesson by lesson or provide them with audit grids, a list of questions to answer or a booklet where they complete the task?

During assessment, the bullet points listed in the Pearson Set Assignment can be used by the learner to structure their work. You cannot provide learners with scaffolding in any format for the assessment.

Prior to attempting the assessment, learners should be supported during the teaching and learning phase to prepare them for assessment. Here, learners should be taught how to structure their work with coverage of the unit content prior to assessment taking place. You can teach them how they might respond. They might do this verbally and in written form. You can provide them with examples of how they can respond.

How do we convert the total raw marks given in a component into UMS marks?

Please see 'What are Raw and UMS marks' here.

The specification lists the UMS points relating to each possible grade for each Component, as well as the maximum raw marks available for each Component. We will also publish a raw mark to grade calculator/converter following Results Day in each series which can be used to benchmark progress and model potential qualification outcomes. Grade converters for past Tech Awards assessment series can be found here.

However, this will not guarantee actual grade outcomes for future series as the boundaries are subject to the awarding process in each series and can therefore change. The awarding process and potential shifting of grade boundaries relating to raw marks is undertaken to ensure parity across different series and years, so learners get fair results regardless of when they take the assessments.

Component 1

Will Pearson set the professional works that must be studied?

The professional works to be studied for Components 1 and 2 are selected by the teacher and should be studied during the teaching and learning phase. Pearson will set the Pearson Set Assignments which will contain a theme. Part of the assessment criteria for each component is linked to the theme. When the Pearson Set Assignment is released, you can choose the work most closely linked to the theme or can select another work.

Learners must study three professional works and are assessed on one. Does that mean three works in teaching and learning and one of these assessed or two in teaching and learning and the third work assesses?

Learners should explore a minimum of three professional works during the teaching and learning phase. They are then assessed on one professional work which might be one of those explored through teaching and learning or a new piece of repertoire.

It should also be noted that:

1. The professional works explored in teaching and learning do not need to link to the theme in the Pearson Set Assignment but obviously the one chosen for assessment must
2. Centres must ensure the minimum requirement for three professional works is covered during teaching and learning as this will prepare learners for Component 3 as well as the assessment of Component 1
3.

Is it a requirement to watch the whole production?

No. Good quality existing clips and excerpts will be sufficient.

Please can you clarify what an 'existing clip or extract' is?

In a dance context, an existing extract is professional repertoire. In acting, it's a script. In musical theatre it's a score.

How can I teach without linking to the theme?

In the initial teaching and learning phase, don't teach to the theme. Coverage of the unit content should take place here to support and prepare learners for the Pearson Set Assignment.

In Task 1 it says that they need to investigate influence of other professional performing arts work in relation to the theme. Can you please clarify what this means?

Within Task 1, the professional work chosen for the assessment may have been influenced by other professional works which has informed how the practitioner has created and shaped the work being discussed. Through watching different works related to the theme, learners will be able to develop

the ability to compare the differences and similarities in how the works portray the theme. It may also be beneficial to them in understanding how creative intentions are realised through different ways.

For the assessment, learners only need to present their analysis of one professional work, however a minimum of three should be looked at during teaching and learning. The three works mentioned should be sufficient here, however during the exploration learners may find the practitioners have found influence from other works too or wish to explore more to understand the treatment of the theme.

Learners need to look at skills required to create professional work relating to the theme. Are these the skills linked to job roles and responsibilities or are these different skills linking to performance?

The skills should be the ones used by the identified job roles. This would likely include those used by performers as well.

Do learners need a whole section on the style of the performance?

Learners can choose to set out their work by using the bullet points in the set assignment as headings. This would include a section on the style of performance.

Would it be appropriate for dancers to choreograph and teach a section of a performance. This would be recorded and submitted to show their understanding of a choreographer's role?

This activity would be useful in terms of their exploration of the choreographer's role and learners should discuss this in their response. However, learners do not need to submit video evidence of the actual practical work for assessment.

Do learners write about how they have explored the process of the production in their log evidence, or do they only write about the original process?

Learners can write/talk about their practical exploration of the processes involved in creating work. They should refer to the processes that were used in the production being studied. Learners can refer to what they have learnt when practically exploring the processes (e.g. applying a particular rehearsal technique to an extract from the text) and how it has developed/cemented their understanding of what the rehearsal technique is for, what impact it has, in the context of the work being studied.

I have been looking at the component 1 Pearson Set Assignment and have noticed that the task has a mark awarded but it doesn't specify the suggested evidence for the outcome like task 2 does?
The evidence stated at the end of task 2 relates to the work undertaken for both tasks.

It also states that you should use task 1 to inform task 2, but they are separate learning aims?
There are two learning aims but some of the content overlaps to some extent. By stating that task one informs task two we are simply stating that the same piece of professional repertoire should be considered for both tasks. The evidence produced can be a single portfolio, or report, or blog that covers the work undertaken in both tasks.

We do not have access to a computer room, so could I issue a pack with research in for learners to look through? Can I show them interviews with directors etc as a whole group?

During assessment, research activities particularly, the viewing of video recordings, can still be undertaken as a group, however care needs to be taken to ensure the authenticity of the learner work and it is important that learners generate their own research for the set assignment to minimise potential malpractice, and should of course produce their own individual responses to these materials to ensure authenticity.

Please can you clarify what 'pertinent' examples would be as stated in the Band 4 marking grids?

The response will show refinement and critical selection. There will be precision in the response in relation to the theme and intentions as a result of full consideration.

How should learners approach Learning Outcome A Grid 2 as most job roles are the same across all works? Please can you explain what in line with intentions means?

Learners should demonstrate their understanding of the roles and responsibilities of the professional practitioners. This could include any role which is involved in the creation of performance or production work that is relevant to the chosen repertoire.

This should align to the intentions of the piece. Although roles/job titles may be the same, the way they work (for example the approach to the creating material) may vary depending on the creative intentions specific to the repertoire that has been studied and is being referred to in the learner response.

Can learner focus on all roles, regardless of the discipline being studied or do they have to focus on roles from their discipline?

For Component 1, learners can focus on all roles regardless of pathway or can select to focus on those more aligned with their discipline. Either approach must ensure they have the opportunity to meet the assessment requirements in sufficient depth.

For Learning Outcome B what is meant by processes, techniques and approaches?

For Learning Outcome B, learners should demonstrate their understanding of how ideas for the professional work discussed for assessment are generated, developed and rehearsed with

consideration of the techniques used by the practitioners. There should be reference to examples from the chosen repertoire.

Processes, techniques and approaches should be considered by the learner holistically and as appropriate for their repertoire, practitioner, style/genre, discipline etc. They may be used explicitly or interchangeably as relevant. The creation of the work may be a holistic journey that has different phases or stages within a process. For example, in some repertoire there may be techniques applied to the approach which could contribute to the development process. Please be assured the moderation process will look holistically at the learner response in relation to the centre assessment.

When assessing the learner work, it is acceptable for you to highlight what you have rewarded as understanding of approaches, understanding of processes and understanding of techniques in a way that is relevant for how the repertoire being used in the learner response was created. This is likely to vary from repertoire to repertoire and therefore the relevance and appropriateness to the chosen repertoire will be key when assessing.

Should learners be doing the processes practically and writing them up, for example a mini performance of the piece?

Learners are required to undertake practical exploration using the processes/approaches and techniques of the professional practitioners to inform their response for Learning Outcome B Grid 2. The practical exploration could include any of the processes, approaches and techniques used by professional practitioners in the generation, development and rehearsal of the chosen piece of repertoire. The practical exploration should lead to a greater understanding of how the work has been made.

Learning Outcome B Grids 1 and 2 both refer to professional works. Should learners be assessed on more than one work to achieve the criteria here?

The learner response should be in reference to the professional work chosen for assessment and only one piece needs to be submitted for the assessment of this component.

Component 2

Is the expectation that the performance piece will be a minimum of two minutes?

We are not stating how long performance work should last for as there are many variables; discipline, number of performers, style etc.

For musical theatre, do we have to emulate the exact choreography and direction?

No. The score/script is sufficient. You can emulate. It depends on the work and how integral it is to the meaning of the piece.

In the marking criteria for Task 1 in component 2, it says that students only need to reference the theme in the Pearson Set Assignment in Task 1 because it's featured only in Learning Aim A. Do they not need to refer to the theme in Task 3 as well?

In Task 3, learners may comment on the theme when reviewing their application of skills and techniques in performance, or when reviewing their preparation of skills and techniques during the rehearsal process, if it is pertinent. The marking grids do not ask learners to reference this directly, and therefore learners could comment on it should they wish.

In the Sample Pearson Set Assignment for Component 2 it mentions the theme communication. Does this mean the students need to reference the communication of how they all worked together creating a piece for Task 2?
In the example Pearson Set Assignment, the theme of communication would be within the professional repertoire performed rather than as a skill used during the rehearsal process.

Do they need to reference the use of the arts festival that is in the Pearson Set Assignment as well?

There isn't a requirement for learners to reference the 'arts festival' from the Pearson Set Assignment. This provides the vocational context for the assignment and any text in italics can be interpreted by centres to reflect local need, should you wish.