BTEC Tech Award (2022): Performing Arts Transition Guide

Introduction
This document is a companion to your BTEC Tech Award (2022) Specification and videos which have been created to introduce the 2022 suite of qualifications. It is designed to supplement the specification, focusing on understanding the key features that are new to the Tech Awards and what they mean for delivery and assessment, supporting the planning phase and how the content maps to other BTEC qualifications.

Contents

BTEC Level 1/Level 2 Tech Award in Performing Arts (2022)

1. Key features of the qualification

Internal assessment

a) Pearson-set Assignments (PSA)

In a change to the DfE's previous criteria, internal summative assessments must now be set by the awarding organisation. Similar to the current Authorised Assignment Briefs, we will now be providing Pearson-set Assignments (PSAs), which will be released each year well in advance of assessment windows. While the scenario/context will change each year, the tasks in each PSA will assess the same skills so that the mark scheme remains consistent, making it easy for you to apply and standardise.

b) Adaptation of PSAs

You are permitted to adapt the vocational context of the Pearson-set assignment in order to make it more relevant and accessible to your learners and programme for example, by making it more relevant to your local area. Please see the further guidance in the section 'Opportunity to contextualise this assignment' in the PSA.

c) Levels Based Mark Schemes

To meet new DfE requirements, all assessments must be marked numerically. In the new mark schemes, learners can gain up to 12 marks across four bands of achievement, ranging through limited, adequate, good, and comprehensive knowledge, understanding and skills. A consistent set of descriptors to help you understand which band fits the quality of the evidence overall, with three marks available in each band to give you more scope for differentiation.

d) Moderation

We currently use Standards Verification (SV) to quality assure internally-assessed components. New requirements mean that these components must now be moderated. We have designed a new moderation process unique to the Tech Awards which is closely aligned with the SV process, and offers some big benefits over traditional moderation, including a significant reduction in admin and paperwork compared to current Tech Awards.

Both Standards Verification and Moderation processes check the application of centre assessment through the sampling of learner work and establishing the level of accuracy in relation to national standards. Where assessment is found to be out of line with national standards, the centre is informed and given feedback to respond to if required. In the Tech Awards moderation process, based on the moderator's feedback, the centre will be able to adjust the initial marks they awarded where necessary. The moderator will then verify whether the assessment

is reasonably accurate, and if so, the centre's marks will be upheld. If assessment it still out of line with national standards, an adjustment to the centre's marks may be applied. However, as feedback and re-marking would have taken place, this is likely to have much less impact than in moderation processes where there is no feedback and opportunity to address assessment issues.

Moderation will be conducted through a centre visit where the moderator will review the pre-selected sample of learner work. The sample size is determined by the size of your cohort. For any class of fewer than 100 learners, this will be sample of 10. Both internal components will be sampled.

e) Resubmission of evidence and retakes

For Internally assessed Components, after marking learner work, the centre may make the decision to allow learners who may not have achieved their expected potential to re-submit work. The current rule of 15 days to resubmit will continue to apply. General feedback can be given to tell the learner which areas they may need to do more work, but no specific instruction or creative decision making can be given to tell them specifically what to do to improve their response.
Following submission of marks for moderation, there is no further opportunity to resubmit improved evidence based on the same completed assignment. Learners may be offered a single retake opportunity in the following assessment series using the new Pearson-set Assignment released for that assessment series.

External assessment

f) Grading and Removal of L1P hurdle

The BTEC Tech Award qualifications will be graded and certificated on a seven-grade scale from Level 2 Distinction* to Level 1 Pass. Individual components will be graded on a six-point scale from Level 2 Distinction to Level 1 Pass. Individual component results will be reported. The final grade awarded for a qualification represents an aggregation of a learner's performance across the three components. Assessment is compensatory within components and across the qualification – meaning anywhere learners gain marks, these are added to the total towards a grade. Component grades are no longer restricted to the lowest grade achieved within the component. A lower performance in some components may be balanced by a higher outcome in others, making the qualifications fully compensatory.
In addition, there are no longer any minimum grade requirements in any component, so an Unclassified result in any of the components will not prevent a learner from achieving the qualification. This gives your learners more opportunities to achieve and better captures their true ability.

g) Terminal assessment

New DfE terminal assessment rules require that learners take the external assessment in their final series, i.e. the one in which certification of the qualification is claimed. Learners can only use the results achieved in the same assessment series in which they are requesting certification for the qualification.
Pearson will continue to offer sample assessments and past papers will be accessible as practice papers.

Assessment Availability

h) Annual assessment availability for the internal and external components

	September	Early December to end of January			Early March
Annual December/January Assessment Series	Release of PSAs for both internally assessed components	Moderation Submission of centre marks and sample of learner work deadline approx. December 15th			Results

	December	January	Early April to end of June	May	August
Annual May/June Assessment Series	Release of PSAs for both internally assessed components	Release of Set Task for Externally Assessed component	Moderation Submission of centre marks and sample of learner work deadline approx. May 1st	Submission deadline for External Assessment	Results

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2. Support offer

Complimentary resources and services
- **BTEC Tech Award Teacher Guide** – a comprehensive guide to support preparation for delivery of your Tech Award
- **Sample PSAs and External Assessments** – sample internal and external assessments showing how tasks, questions and marking will be applied, which can be used as sample papers/tasks to prepare learners.
- **Training and standardisation** – Getting Started and Preparing to Assess training events and recorded sessions will be available from January 2022 onwards. Annual teacher standardisation materials will be provided for internally assessed components.
- **Network events** – an opportunity to hear about latest developments from subject experts within Pearson and to share good practice with fellow centres.
- **Dedicated Subject Advisor** - available throughout the school year so please do get in touch if you would like any support or guidance with:
  - Planning your courses
  - Overview of BTEC quality assurance processes
  - Suggested resources
  - Assessment of internal units and components
  - Teaching external units and components
  - The training and support materials we have available
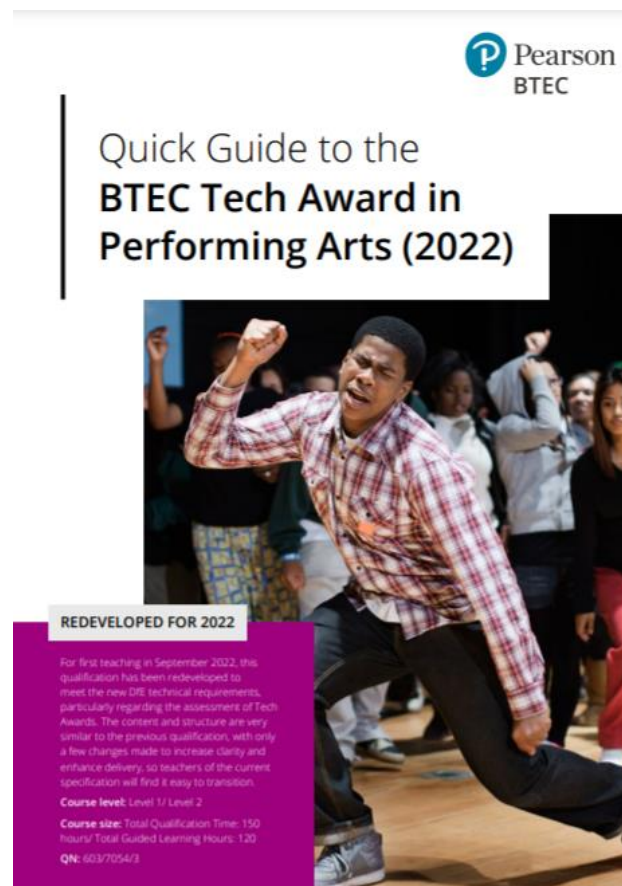
Paid resources also available:
- Pearson ActiveLearn teacher resources
- Student Revision guides

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3. What do these changes mean for planning, teaching and assessment?

You can find a summary of the new qualification in our quick guides.

Please click onto the link below to access the guide for Art and Design Practice

[Link to quick guide for Performing Arts (2022)](#)

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4. Mapping of BTEC Tech Award Level 1/2 in Performing Arts (2022) to the BTEC Tech Award Level 1/2 in Performing Arts (2017) specification

How and where can I use existing content, and what new content has been included? Highlighting comparable content within the two qualifications as listed.

BTEC Tech Award Level 1/2 in Performing Arts (2022)	BTEC Tech Award Level 1/2 in Performing Arts (2017)
Component 1: Exploring the Performing Arts	
Learning Outcome A: Investigate how professional performance or production work is created	
A1: Professional performance material, influences, creative outcomes and purpose Learners will examine live and/or recorded performances in at least three different styles in order to develop their understanding of professional performing arts work in one or more of acting, dance and musical theatre, with reference to influences, outcomes and purpose. Learners will gain a practical appreciation of professional work by exploring existing performance material in acting, dance or musical theatre. They will learn how professionals may respond to or treat a particular theme or issue, how they use/interpret/modify a pre-existing style, and how they communicate ideas to their audience through stylistic qualities.	Component 1: A1 Professional practitioners' performance material, influences, creative outcomes and purpose Minor amendments include: • Learners will examine **live and/or recorded** performances as opposed to **live and recorded** performances. • Made explicit that learners will examine at least **three different styles** in one or more of acting, dance and musical theatre. • Reference to **professional performance material** as opposed to **professional practitioners' work**. • Examples of dance styles which may be taught include African styles, Asian styles and Latin American styles as well as the previously listed European and

● Acting styles and genres, e.g. absurd, classical, comedy, commedia dell'arte, epic, forum theatre, melodrama, naturalism, symbolism, theatre of cruelty, verbatim.
 	
 ● Dance styles, e.g. European and North American styles, African styles, Asian styles, Latin American styles.
 	
 ● Musical theatre styles, e.g. book musicals, chamber musicals, concept musicals, comic musicals, jukebox musicals, musical revues, operetta, rock musicals.
 	
 ● Creative stylistic qualities, to include:
     o treatment of theme/issue
     o production elements
     o form/structure/narrative
     o response to stimulus
     o style/genre
     o contextual influences
     o collaboration with other professionals
     o influences by other creatives, e.g. theatre makers.
 	
 ● Purpose and its influence on stylistic qualities, to include:
     o to educate
     o to inform
     o to entertain
     o to provoke
     o to challenge viewpoints
     o to raise awareness
     o to celebrate.
	North American styles such as ballet, contemporary and jazz.

A2: Roles, responsibilities and skills	Component 1: A2 Practitioners' roles, responsibilities and skills
● Performance roles such as:	
o actor	Minor amendments include:
o dancer	• The removal of "practitioner" from the A2 title
o singer.	• Skills to be covered are indicated as **relevant** to allow for more adaptation to the specific discipline and roles being explored.
● Non-performance roles such as:	
o choreographer	
o director	
o writer	
o designer.	
● Responsibilities:	
o rehearsing	
o performing	
o contributing to the creation and development of performance material, e.g. devising, designing, choreographing, directing, writing	
o refining performance material	
o managing self and others.	
● Relevant skills such as:	
o physical, vocal and music skills used by performers	
o managing and directing skills used by a choreographer, artistic director, casting director or musical director	
o communication skills used to liaise, direct and perform by a choreographer, director, actor, designer, dancer or musical theatre performer	
o creative skills, such as designing set, costume, props, makeup, lighting or sound, writing scripts and composing songs by a playwright or songwriter	

o organisational skills used to put on a performance by a director or choreographer.	
Learning Outcome B: Demonstrate understanding of the skills, techniques and approaches used by professionals to create performance/production work	

B1: Processes used in development, rehearsal and performance
● Processes, techniques and approaches used to create work, to include:
  o responding to stimulus to generate ideas for performance/design material
  o exploring and developing ideas to develop material
  o discussion with performers/designers
  o setting tasks for performers/designers
  o sharing ideas and intentions
  o teaching material to performers (if applicable)
  o developing performance material/designs and outcomes
  o organising and running rehearsals/production process
  o refining and adjusting material to make improvements
  o providing notes and/or feedback on improvements
	Component 1: B1 Processes used in development, rehearsal and performance

B2: Production process
● Processes such as:
  o rehearsal
  o production
  o technical rehearsal
  o dress rehearsal
  o performance
  o post-performance evaluation/review
	Component 1: B2 Techniques and approaches used in performance

Component 2: Developing Skills and Techniques in the Performing Arts	
Learning Outcome A: Use rehearsal or production/design processes	

A1: Rehearsal/design process
● Health and safety.
● Behaviours and attitudes when working with others, such as:
  o cooperation
  o being supportive
  o listening to others
  o punctuality
  o consistency
  o commitment
  o reliability
  o being prepared
  o being respectful of others' opinions and skills.
● Interpreting existing performance material such as scripts and repertoire.
● Reviewing and recording development of skills, techniques and progress in a logbook or portfolio.
● Responding to peer feedback, absorbing and applying feedback and corrections.
● Exploring themes, ideas, styles or genres.
● Interpreting performance material and repertoire as a designer, e.g.:
  o experimenting with skills and techniques
  o testing materials, for example costume fittings, lighting states, sound effects, set pieces
	For performers, fully covered in:
	
	Component 2: A2 Develop skills and techniques during the rehearsal process.
	
	For production designers, partially covered in:
	
	Component 2: A2 Develop skills and techniques during the rehearsal process.
	Additional content includes a breakdown of possible processes included in interpreting performance material and repertoire as a designer, e.g.
	  o experimenting with skills and techniques
	  o testing materials, for example costume fittings, lighting states, sound effects, set pieces
	  o developing props, materials, costumes, spaces and technical elements such as lighting and sound
	  o visualisation, such as model boxes, maquettes, drawings, virtual spaces, floor plans
	  o interpreting and realising design elements from existing performance material.

o developing props, materials, costumes, spaces and technical elements such as lighting and sound
 	
o visualisation, such as model boxes, maquettes, drawings, virtual spaces, floor plans
 	
o interpreting and realising design elements from existing performance material.
 	
● Performer reproducing existing performance material such as scripts and repertoire, e.g.:
 	
    o being prepared, warming up and cooling down
 	
    o repetition and recall, learning dialogue, songs or movement, learning blocking and stage directions, learning choreography
 	
    o interpreting and developing a character/role
 	
    o combining separate elements of a piece (score, choreography and libretto)
 	
    o developing the relationship between musical, lyrical and spoken elements.
 	
● Responding to direction	

Learning Outcome B: Apply skills and techniques in performance or realisation	
B1: Application of skills and techniques in/for performance ● Performance skills needed by performers, including: o physical skills relevant to the performance discipline, e.g. actions, alignment, accuracy, balance, body language, coordination, contraction, characterisation, communication, dynamic range, energy, expression, extension, facial expression, flexibility, focus and control, gesture, mannerism, movement memory, pace, posture, phrasing, projection,	For performers, partially covered in: Component 2: A1 Development of performance/design and interpretative skills. The content is applied to the application of skills as opposed to the development of skills.

rhythm, relaxation, reaction/interaction with others, stamina, spatial awareness, suspension, swing, trust, use of weight o vocal and musical skills relevant to the performance discipline, e.g. accent**,** breath control, characterisation, clarity and articulation, communicating the meaning of a song, emotional range, expression, following an accompaniment, inflection and modulation, interpreting lyrics, learning songs, musicality, pace, pitch, phrasing, projection and placing of the voice, remembering lines, rhythm, timing, tone and vocal colour, tuning, use of pause o other performance and interpretative skills relevant to the performance discipline, e.g. awareness and appreciation of sound accompaniment, for example following the accompaniment, awareness of the performance space and audience, emphasis, energy and commitment, facial expression, focus, handling and use of props, set, costume, makeup and masks, interaction with and response to other performers, musicality, projection, rhythm and timing, stage presence, tuning, use of space. ● Design skills needed by designers relevant to the discipline, which will include: o interpreting the director's brief o researching o pitching ideas o developing and shaping ideas, e.g. mood boards, producing draft sketches, making changes o refining ideas and creating final designs appropriate to discipline, such as:	Additional content includes: • Body language, • accent • emotional range. For designers, partially covered in: Component 2: A1 Development of performance/design and interpretative skills The content is applied to the application of skills as opposed to the development of skills. Additional content includes: • All production roles are required to cover **pitching ideas**. • The refining of ideas and creating final designs appropriate to costume, set, props and masks can include **digital recordings with voiceover commentary** • The refining of ideas and creating final designs appropriate to set has changed 3-D models to **model boxes**. • The refining of ideas and creating final designs appropriate to make up now includes **methods and materials**. • The refining of ideas and creating final designs appropriate to lighting can include **digital recordings**

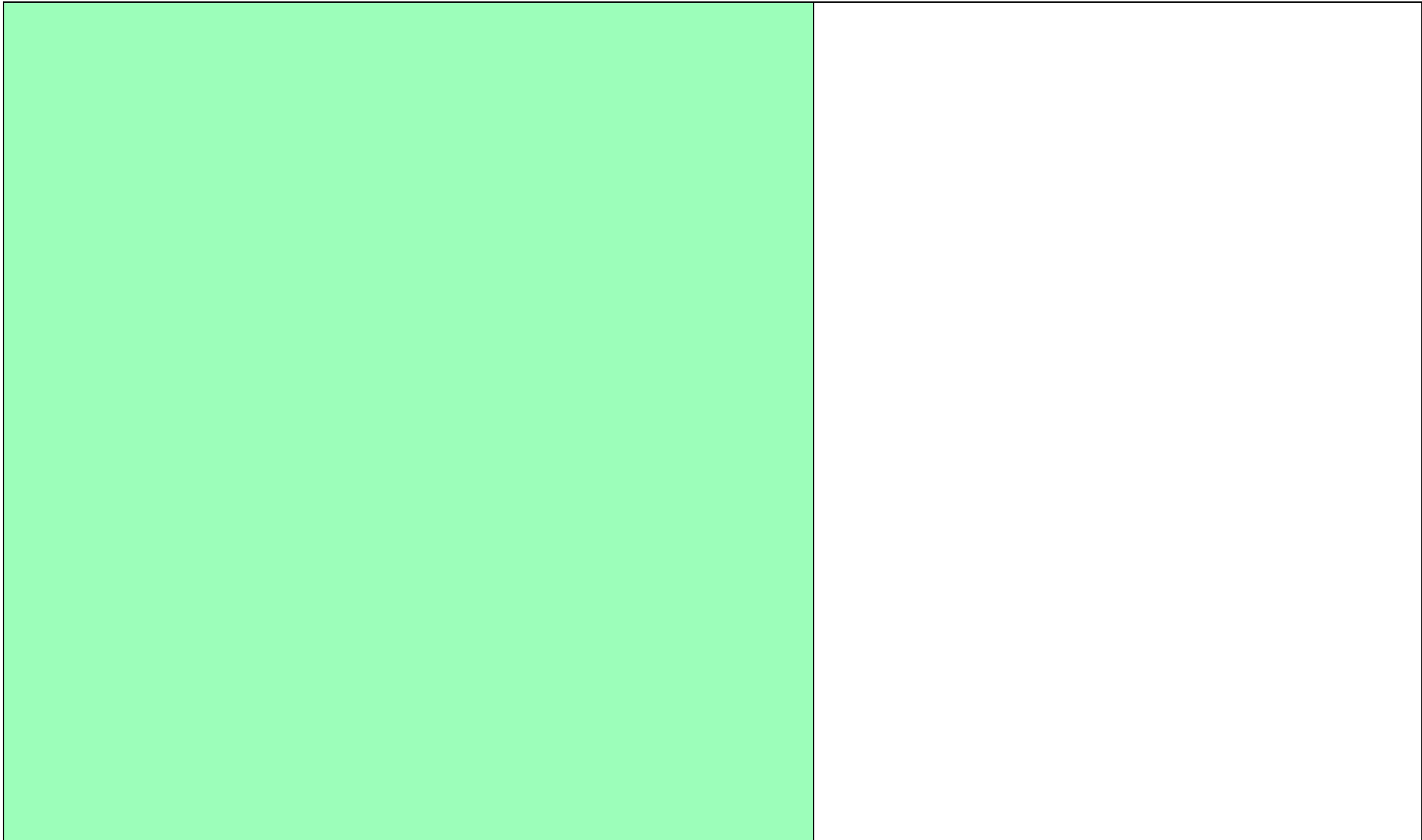|	
– costume, e.g. annotated drawings showing construction methods and materials or digital recordings with voiceover commentary – set, e.g. scale plans, model boxes and annotated drawings or digital recordings with voiceover commentary – props, e.g. scale plans, 3-D models and annotated drawings or digital recordings with voiceover commentary	**with voiceover commentary discussing colours used, effects used, lighting used** • The refining of ideas and creating final designs appropriate to sound can now include sourcing soundtracks **and/or sound effects.**

– masks, e.g. models and annotated drawings or digital recordings with voiceover commentary	For performers and designers, partially covered in:
– makeup, e.g. facial plan, methods and materials	Component 2: B2 Application of skills and techniques in/for performance
– lighting, e.g. scale lighting plans, CAD models and annotated drawings, digital recordings with voiceover commentary discussing colours used, effects used, lighting used	Additional content includes:
– sound, e.g. sourcing soundtracks and/or sound effects, recording effects, trialling sound elements, making changes, refining ideas and creating and communicating final designs.	• Use of performance or design skills to express stylistic qualities of material.
● Use of performance or design skills to express stylistic qualities of material.	
● Application of performance/design skills appropriate to performance repertoire.	
● Application of interpretative skills such as expression, character, mood and atmosphere.	
● Adapting to issues or unplanned events in a performance (if applicable).	
● Application of stylistic characteristics particular to the style or genre.	
● Communicating meaning of repertoire through:	
o interpretation and realisation of creative intentions	
o demonstrating the appropriate style and influences	
o expressive use of voice and/or movement and/or design elements to communicate meaning to an audience.	

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Learning Outcome C: Review own development and application of performance or design skills	
C1: Review rehearsal/design processes ● Developing skills such as physical, vocal, musical, design and interpretative. ● Responding to feedback, e.g. director, choreographer, instructors, peers. ● Identifying strengths and areas for development. ● Actions and targets for improvement. ● Reference to professional working practices. ● Use of terminology appropriate to the discipline/style of performance	Component 2: C1 Review own development of skills and techniques in/for performance Minor amendments include: • Responding to feedback now includes director and choreographer alongside instructor and peers.
C2: Review performance/outcomes ● Applying skills such as physical, vocal, musical, design and interpretative. ● Responding to audience feedback. ● Identifying strengths and areas for future development. ● Actions and targets for future performances. ● Reference to professional working practices. ● Use of terminology appropriate to the discipline/style of performance	Component 2: C2 Review own application of skills and techniques in/for performance
Component 3: Responding to a Brief	
Key Content A: Understand how to respond to a brief	

A1: Understand how to respond to a brief through discussion and practical exploration activities
● Discussion of key requirements and parameters for the workshop performance:
    o target audience
    o performance space
    o planning and managing resources
    o running time
    o style of work.
● Starting points that can be investigated and explored practically to generate ideas to inform the response to the brief and the given stimulus:
	Component 3: A1 Understand how to respond to a brief through discussion and practical exploration activities

o a theme: concept such as distance or key word such as discovery
    o an issue: social, health or safety issues
    o a prop: an umbrella, an apple, a dustbin
    o time and place: e.g. a beach in winter, night-time in a hospital, early morning in the park
    o existing repertoire: a play, a composition, choreography, that can be investigated and explored to inform the response.
● The development of ideas for the work will be informed by:
    o structure of the work
    o style and genre of the work
    o skills required
    o creative intentions.
● Working effectively as a member of the group:
    o making an individual contribution
    o responding to the contributions of others	

Key Content B: Select and develop skills and techniques in response to a brief	
B1 Demonstrate how to select and develop skills and techniques that are needed to realise the creative ideas in response to a brief ● Skills and techniques of the individual performer, e.g. vocal, physical. ● Skills and techniques of the performers as a group, e.g. comedy, improvisation. ● Skills and techniques of the designer, e.g. understanding implications of selected performance skills and techniques in relation to design, research, shaping and refining ideas. ● The style and/or genre of the work being created, e.g. street dance, physical theatre. ● The influence of selected practitioners, e.g. Brecht, Fosse, Julie Taymor. ● Appropriate skills for the target audience, e.g. young children, the elderly.	Component 3: B1 Demonstrate how to select and develop skills and techniques that are needed to realise the creative ideas in response to a brief

● Taking part in skills development classes or workshops. ● Taking part in the rehearsal process, including individual preparation and group rehearsals	
Key Content C: Apply skills and techniques in a workshop performance in response to a brief	

C1: Skills and techniques
● Skills may include:
    o vocal skills
    o physical skills
    o design skills
    o interpretative skills: showing time and place, presenting a character, creating humour or emotion.
● If performing, demonstrating and sustaining in performance, the following skills:
    o energy
    o focus
    o concentration
    o commitment.
● If designing, during the presentation, demonstrating the following skills were used during the development process:
    o research skills
    o interpretative skills
    o collaborative skills (with performers/other designers)
o ability to communicate ideas through non-verbal media, e.g. diagrams, model boxes
	Component 3: C1 Skills and techniques

C2: Working effectively with others ● Communicating effectively with other performers:	Partially covered in:

o in preparation for performance
o (if performing) during performance
o (if performing) applying stage etiquette
o following industry standards.
● Taking part in final group preparations, which may include:
    o setting up/get in
    o get out/strike
    o taking part in/contributing to a workshop performance.
● If designing, ensuring that the realised designs are appropriate for the workshop performance and performers
	Component 3: C2 Working effectively with others
	
	Additional content includes:
	    ● When communicating effectively with other performers, **(if performing) applying stage etiquette** and **following industry standards.**

C3: Communicating ideas through performance
● Taking part in/contributing towards a performance for an audience.
● Communicating ideas and intentions effectively to an audience.
● If designing: present ideas to an audience, which will include:
    o an explanation of creative intentions and processes
    o a demonstration of the final design for the workshop performance, e.g. model box, lighting grid plans and a lantern schedule.
● Designs are realised in workshop performance.
	Component 3: C3 Communicating ideas through performance

Key Content D: Evaluate the development process and outcome in response to a brief	

D1: Reflect on the process
● Contributing to initial ideas and exploring activities in response to:
    o the brief
    o the stimulus
    o contributions from other members of the group.
● Contributing to the development process.
	Component 3: D1 Reflect on the process

● Skills and techniques:
    o selection
    o development and/or adaptation
    o application
    o individual strengths and areas for improvement
    o overall individual contribution to the group	

D2: Reflect on the outcome
● Contributing to the workshop performance outcome:
    o effectiveness of the response to the brief
    o individual strengths and areas for improvement
    o overall impact of the work of the group
	Component 3: D2 Reflect on the outcome