

There is a plethora of performing arts work available and whilst selecting suitable repertoire is dependent on a myriad of factors, it is important that there is parity across centres in terms of the choice of repertoire. To do this, we have provided some additional guidance.

Learners are required to explore existing professional repertoire for both Components 1 and 2. Existing professional repertoire is defined by Pearson as:

*“work that is created for and performed by professionals.”*

## Definitions

### Professional creators

Who created the work can be defined in terms of choreographers, directors, playwrights, composers, etc. Professionals would be those who are working in the industry in that role, and have professional credits, e.g. have been paid/commissioned to create the work.




### Professional performers

Professional performers are those that have undergone professional training and are working as a performer within their selected industry.

## Component 1

Component 1		
<b>Acting</b>	<ul style="list-style-type: none"> <li>A live or recorded performance.</li> <li>A full work or extracts from a larger work.</li> </ul>	<ul style="list-style-type: none"> <li>Plays are preferred.</li> <li>Avoid film/TV work.</li> </ul>
<b>Musical Theatre</b>		<ul style="list-style-type: none"> <li>Musicals are preferred.</li> <li>Film versions of musicals are acceptable.</li> <li>No animated musicals.</li> </ul>
<b>Dance</b>		<ul style="list-style-type: none"> <li>Dance on Camera is acceptable</li> <li>No work created for reality TV.</li> <li>Film versions of musicals are acceptable</li> <li>No “class choreo” from professional workshops.</li> </ul>

## Considerations

-  Select work which has a wide range of resources available.
-  Ensure there is a recording of the work that learners can refer to. If you do not have access to the work, find another.
-  Keep in mind that there are different processes and techniques used in work created for camera.

Component 2		
<b>Acting</b>	<ul style="list-style-type: none"> <li>• A script written by a published and performed playwright.</li> <li>• No requirement to re-enact or imitate an existing performance.</li> </ul>	<ul style="list-style-type: none"> <li>• Avoid film or TV scripts</li> <li>• NT Connections scripts are permitted</li> <li>• Avoid monologues that are not a part of a bigger work.</li> </ul>
<b>Musical Theatre</b>	<ul style="list-style-type: none"> <li>• A score and libretto from a professional musical.</li> <li>• No requirement to re-enact or imitate an existing performance.</li> </ul>	<ul style="list-style-type: none"> <li>• Avoid film or TV scripts</li> <li>• Songs from film or TV musicals may be used.</li> </ul>
<b>Dance</b>	<ul style="list-style-type: none"> <li>• The movement or steps as set by the choreographer to the original music.</li> <li>• Individual interpretation accepted within the parameters of the choreographer’s original intentions.</li> </ul>	<ul style="list-style-type: none"> <li>• No “class choreo” from professional workshops.</li> <li>• No work created for dance competitions for dancers in training.</li> <li>• Concept videos on YouTube channels can be appropriate.</li> <li>• Music videos and concert performances are acceptable</li> </ul>

## Considerations

- ✔ Avoid work created for dancers in training, e.g. dance schools, colleges or universities. Some dance schools call themselves a “dance company” but they are dance training establishments, e.g. GNI Dance Company is a contemporary dance school and therefore their online videos would not be appropriate to use.
- ✔ Social media influencers may be paid for their dance video content or may be using platforms to promote their creative work. This does not mean they have professional credits. However, many choreographers with professional credits may use social media to promote their work.
- ✔ An extract from a play will have the whole play to provide context and therefore offers greater opportunities for learners to create character.
- ✔ Songs from some animated musicals can be limiting in terms of staging and interpretation.

## Duration of performance

The duration of the performance work for Component 2 is not prescribed by Pearson. Learners should have sufficient opportunity to showcase their skills and access the full range of marks.



## C2 Anomalies

In most cases, deciding whether a selected work would be suitable to use for this qualification is straightforward. Sometimes, the nuances and the context of selected work can make it complicated and there are a few anomalies that exist. If after reading this guidance you are still unsure, you can contact our Subject Advisor, Paul Webster, for Performing Arts.

You can contact Paul via [TeachingPerformingArts@pearson.com](mailto:TeachingPerformingArts@pearson.com)

Some common queries for C2...

1. Dance performances from the TV series So You Think You Can Dance may be appropriate to use.
2. Dance performances from the semi-finals and finals of the TV series World of Dance may be appropriate to use.
3. Celebrity dances from the TV series Dancing with the Stars or Strictly Come Dancing are **not** appropriate to use. Performances by the team of professional dancers may be appropriate to use.
4. Work created for dance competitions for dancers in training in the TV series Dance Moms are **not** appropriate to use. Professional work by the dancers whose careers were established through the TV program, and that took place whilst they were still on the show or after may be appropriate to use.
5. Dances created for the computer game series Just Dance are **not** appropriate to use.
6. Performances from the Next Steps TV series are complicated as although the work is created by professionals, the professional performers are playing dancers in training in the competition world. Some performance work and the tours may be appropriate, whilst some others may not be.
7. Plays by Mark Wheeler may be appropriate to use.

## Adaptations to Existing Professional Repertoire

For all three disciplines and for Component 2, minor alterations to the chosen existing professional repertoire can be made to make it accessible/logical to learners, for example:

**Acting** – minor amendments to language where necessary or editing of the script with the purpose of creating a logical performance.

**Musical Theatre** – transposing the key to a song to keep it within the learners' range.

**Dance** – minor alterations to movement e.g. reducing a multiple turn to a single pirouette.

*N.B. If considerable alterations or amendments are required for learners to be able to perform the material, this is a strong indicator that the choice of existing professional repertoire is not appropriate and will not support learner achievement.*

Where disability is the reason for adaptations to repertoire, there is a special consideration process which can be followed. Please contact Paul Webster for more information.