



Pearson BTEC
Level 1/Level 2 Tech Award in
Performing Arts

Teacher Guide

A guide to support teaching and learning, including suggested delivery plans and timings for each component, example programme delivery models over 2 and 3 years, summaries of each component and support for delivery and assessment.

Version 1.0

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Introduction

This supplementary teaching and learning document is a companion to your BTEC Tech Award (2022) Specification, Sample Assessment Materials (SAMs) and Pearson Set Assignments (PSA). With reference to teaching and learning it is designed to supplement the specification, focusing on introductions and summaries of each component, key teaching areas (sector skills, knowledge, and transferable skills/behaviours), teaching content, format of assessment and resources to support teaching.

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1. Overview of Assessment Availability – Tech Awards 2022

		Early September	September to December	December to January	March
Annual December/January Assessment Series		Release of PSAs for internally assessed components	Learners sit internal assessments. Internal marking (including internal resubmissions and re-marking)	Moderation window Submission of centre marks and sample of learner work deadline: 15th December	Results
		Early December	December to April	May to June	August
Annual May/June Assessment Series	Internally assessed components	Release of PSAs for internally assessed components	Learners sit internal assessments. Internal marking (including internal resubmissions and re-marking)	Moderation window Submission of centre marks and sample of learner work deadline 1st May	Results
	Externally assessed component	Release of Set Task for Externally Assessed component (from 2024)	Learners sit external assessment	Submission deadline for External Assessment	

2. Component One: Exploring the Performing Arts

Approaching the Component

This component provides learners with a broad experience of the performing arts within a chosen discipline or role. By engaging with a wide range of professional work, learners will develop an understanding of how diverse the industry is and what it takes to work within it. Learners will develop an understanding of the requirements to either be a performer (acting, dance or musical theatre) and/or a designer (lighting, props, costume, set, makeup or sound). Learners will examine a minimum of three professional works from at least three different performance styles to understand why and how it was created.

Learners will examine the stylistic qualities and key features of professional works as well as other influences which will have impacted the creative process. Purpose will be explored alongside how creative intentions are realised.

Learners will explore roles within the performing arts in relation to their chosen discipline, considering performance and non-performance roles, their responsibilities and how they would contribute to the creative/rehearsal processes. They will learn and recognise the skills required to successfully contribute to the development of the professional works being studied.

In addition, learners will examine the processes, techniques and approaches used to create professional work, from the early stages of exploring ideas to development, rehearsal and performance. They will develop their understanding of the production process and how each step of this process contributes to the success of a performing arts event.

Selecting suitable professional works to explore is vital in supporting the breadth of understanding intended by this component. The chosen works should be accessible and suitable for the cohort. It can be helpful to select professional works with different creative processes, as this will support teaching and learning for Component 3. Professional works are performances created by and for professionals.

This component should be delivered through a combination of practical and theoretical activities. Whilst learners will be introduced to professional works and the techniques and approaches used to create it, it is the practical exploration which will consolidate and deepen learning. Visits to theatres and guest speakers (where possible) will broaden the learner experience.

Learners will need to know how to produce a portfolio of work evidencing their understanding. Experience in generating the forms of evidence which could be within the portfolio will be beneficial.

Delivering the Learning Outcomes

Learning Outcome A

This learning outcome asks learners to investigate how professional performance or production work is created. It requires learners to examine a minimum of three professional works in relation to stylistic qualities, features, and influences and how they contribute to the realisation of creative intentions and fulfil the purpose of the work. This learning outcome also requires learners to explore the roles, responsibilities and skills required to create professional works.

Watching professional works, live and/or recorded will be the foundation of this learning outcome. For example, for learners to identify the purpose of professional works they would need to have seen examples of work with different purposes. Likewise, to understand creative intentions, watching extracts of work with similar themes and stimuli, but with a different purpose or maybe a different style can be beneficial. Whilst a minimum of three professional works is explored, this does not prevent accessing other works where an extract would elucidate a treatment of a theme, subject, structure or purpose, for example.

To investigate professional works, learners must develop analytical skills, such as gathering data or research, observing, interpreting, and making judgments or conclusions. These skills can be developed through research tasks, group activities and discussions. In the main, learners must develop confidence in putting forward their own ideas and thoughts on professional works. Figuring out why they enjoyed or disliked an extract will lead to breaking down the work to its components.

Creative stylistic qualities can be explored with both practical and theory-based activities. Understanding contextual influences will be delivered through tutor presentations, research tasks and group discussions. The key features of a style can be practically explored through workshops, classes, or rehearsals.

Learners can research and discuss the roles involved in creating professional work. Tutor presentations of the skills and responsibilities required for different roles will establish subject specific terminology. Small group presentations based on a specific role will encourage the sharing of knowledge. Applying this knowledge to professional works can highlight additional skills required. For example, analysing a dancer's performance for the skills needed to perform the choreographed movement or analysing the set of a play and how it is used to ascertain the skills required of the designer.

To fully understand a role, its responsibilities and the skills required, trying out the role practically within small projects or performances through classes, workshops and/or rehearsals is beneficial.

Learning Outcome B

This learning outcome asks learners to demonstrate their understanding of the skills, techniques and approaches used by professionals to create performance or production work. From an acting perspective, this is the notion of "from page to stage," i.e. from the initial idea to the final product.

Learners will practically explore how to generate ideas to develop their understanding of the techniques and approaches used by professionals. They will use this knowledge to examine a minimum of three professional works to ascertain the processes involved at the start.

Moving beyond starting points, learners will explore how to develop ideas into something more substantial, for example, a scene or a first draft. Applying a range of techniques and approaches used by professionals, learners will develop their understanding of how professional works undergo a process of refinement, such as the rehearsal or design process. Learners will practically experience different rehearsal methods or design processes.

In addition, learners should experience the production process. Learners will need to understand the skills, techniques and approaches found in the latter stages, where production and performance come together for technical and dress rehearsals. Learners will also need to consider post-performance review and its role within the development of work.

This learning outcome can be delivered mainly through practical activities, supported by tutor presentations and discussions to consolidate learning. Learners can be given a wide range of different starting points to develop ideas for future performances. They can explore processes through mini-projects and tasks, which may or may not culminate in a performance or realised designs. It may be that learners have experience preparing a performance for their peers or for an audience, which gives them opportunity to explore the final stages of the production process. Accessing documentaries on the production process for large companies will also be helpful.

Whilst it is important for learners to experience these processes, it is also important for learners to be given the opportunity to analyse why they are there. Why would the technical rehearsal be crucial to the success of the performance, for example?

Format of internal assessment

The internally assessed, externally moderated units are designed to demonstrate the application of the aligned conceptual knowledge, for which they are assessed. The Pearson-set Assignments (PSA) provides clear guidance for each assignment, the given format of the assessment is stated, e.g., practical assessment / presentation. This provides a potential opportunity to develop wider skills, individual learner decisions and in some cases industry specific approaches within the guidance within the PSA.

For this component, learners are required to produce a portfolio work which covers both learning outcomes. The portfolio of work may include a range of evidence, such as video, written and/or audio commentary, presentations, scrap books, research journals, Blog or VLog. Evidence can be digital, or paper based.

To demonstrate understanding, learners will need to communicate their own thoughts and ideas either verbally or through written forms. How this is presented can be tailored to the individual and work towards their strengths.

The portfolio of work will most likely be a combination of different forms of evidence to enable the demonstration of a practical understanding where appropriate. For example, for performers written/audio commentary or presentations may be supported by video footage of practical explorations. For designers, practical exploration may be in the form of photographic evidence.

As this component includes investigation and therefore some element of research, it is important that learners are fully aware of the implications of plagiarism. In general, all learners should be made aware of plagiarism and the repercussions of this through the induction to the qualification. In addition, emphasising to learners that their own thoughts and understanding is of the utmost importance. For example, in a research journal, it is not the presentation of found research which will demonstrate their understanding, but rather their own comments and thoughts added through annotations or audio commentary.

How to administer assessments

Key tips:

- You can contextualise the vocational scenario, however, the Pearson set theme must be maintained. Further information can be found in the PSAs.
- The internal assessment should not be the learners' first experience of completing tasks such as those in the PSA. Set aside time for learners to do mock tasks in preparation.
- Read the guidance to teachers within the PSA.

Delivering the component: suggested activities

This provides you with a starting place for one way of delivering the component, moving methodically through the specification and providing a practical sense of what can be done to deliver the content. The information below is suggested activity and not mandatory.

Learning Outcomes	Suggested Activity	Suggested time allocation
Introduction	<p>Introduction to the component – tutor presentation outlining content and assessment requirements.</p> <p>Introduce the performing arts industry through watching a series of extracts from professional works. The selected works should demonstrate the diversity of the industry as well as the history. Learners can record their own opinions and thoughts whilst watching the extracts. They can then share their thoughts in a group discussion.</p> <p>Taster workshop – introducing the basic skills for the chosen role, e.g. actor, dancer or musical theatre performer.</p> <p>Quiz – can be tailored to either acting, dance or musical theatre as appropriate. For example, musical theatre could guess the musical by listening to song clips. Acting could guess the play from famous quotes (could include film and TV if appropriate). Dance could guess the dance piece from either audio, video clips or photos.</p>	1 hour
A1 Professional performance material, influences, creative outcomes and purpose	<p>Introduce the purpose of professional work – tutor presentation outlining different purposes such as to educate, inform, entertain, provoke, challenge viewpoints, raise awareness and celebrate. Quiz – watching short extracts from professional works, learners decide on what the purpose of the work is.</p>	4 hours

	<p>Exploring different styles – tutor-led workshop(s) introducing different performance styles, relevant to the approach, e.g. actors could study classical, naturalistic and commedia dell’arte; dancers could study African dance styles, contemporary and jazz. Musical Theatre performers could study book, concept and jukebox musical styles.</p> <p>Response to stimuli – creative task where learners to work in small groups and create a scene/phrase in response to a stimulus. Learners share their responses and discuss the differences and similarities in their responses. This activity can be repeated with an issue and/or theme.</p> <p>Treatment of a theme/issue – watch extracts from different professional works with the same theme or based on the same issue. Discuss the differences and similarities in the treatment of the theme/issue.</p> <p>Contextual influences – tutor presentation outlining what contextual influences are, followed by a research activity, e.g. learners find three historical events which occurred around the time the professional work was created. Learners share their findings and discuss whether these historical events may have impacted on director/choreographer or the work directly.</p> <p>Analysis activity – tutor presentation introducing the constituent features of professional work. Using a set template, learners watch a short extract from a professional work and make notes identifying set, costume, lighting, sound, performers, action. Group discussion on how effective the constituent features are and whether they communicate the purpose or creative intentions.</p> <p>Influences from other creatives – tutor presentation introducing a famous practitioner whose influence can be seen in modern work. For example, dancers and musical theatre performers may want to study Bob Fosse, researching who he was and what he did. Watching some extracts from his works may prompt conversation, e.g. where else have they seen this material. Showing</p>	
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	<p>the use of Fosse in later work will allow for learners to make the comparison. Subtle and not so subtle examples can be used.</p> <p>Form and structure – tutor presentation outlining the different forms and structures evident in professional work. Group activity – learners work in small groups to create a short piece or scene based on a well-known story. Learners are then provided with different forms and structures and apply these to their short piece or scene. Each version of their story is performed back to the class. Learners participate in a group discussion highlighting their observations from watching their peers.</p> <p>Narrative – tutor presentation on narrative and it can be used within the performing arts. Learners use their short piece or scene to explore different narratives, e.g. linear, non-linear, quest and viewpoint. The different versions are shared with the class and discussed. What worked and why? What didn't work and why?</p> <p>Creative intentions – tutor presentation to establish what they are and how they can affect creative decisions. Quiz – provide a creative intention, watch an extract from a professional work, learners decide whether the creative intention was realised or not (YES / NO). This can be repeated several times with different intentions and works. Once the quiz is complete, learners go back to each extract and produce an explanation for why they think the creative intention is realised or not. They share their explanations.</p>	
<p>A1 Professional performance material, influences, creative outcomes and purpose</p>	<p>Introduce two professional works – tutor presentation.</p> <p>Whole class activity - Watching the professional works can be a combination of class and homework, depending on the length of each work. Selecting pertinent extracts will support learners when the work is considerable in length.</p>	<p>3 hours</p>

	<p>Research activity – learners find information on the professional works regarding the themes, issues and stimuli it may have used as starting points. Where appropriate, learners can access documentary or promotional footage to deepen their knowledge.</p> <p>Group activity - learners work in small groups analysing the professional works, identifying its constituent features, style and form/structure.</p> <p>Research activity – learners find information on the two professional works, particularly who created it, why it was created, when it was created, what was happening when it was created? Research findings are shared and discussed.</p> <p>Group activity – learners use all their research to identify the purpose of the work and its creative intentions, justifying their decision as to whether they are realised fully in the work. Learners share their reasoning to the class.</p> <p>Tutor presentation – purpose and creative intentions are identified, using constituent features, stylistic qualities and other influences to highlight how they have contributed to their realisation.</p>	
<p>A2 Roles, responsibilities and skills</p>	<p>Learners mind-map the various roles they are aware of in the performing arts industry, both performance and non-performance roles.</p> <p>In pairs, learners research each role and produce a short job description, listing the responsibilities and skills required.</p> <p>Individual activity – learners produce a case study focusing on their favourite performer. Learners share their case study in a short presentation.</p> <p>Individual activity – learners produce a case study focusing on their favourite person in a non-performance role. Learners share their findings in a short presentation.</p>	<p>3 hours</p>

	<p>Tutor presentation outlining the responsibilities and skills required to be in the performance and non-performance roles, alongside other skills such as managing and directing, communication, creative skills and organisational skills.</p> <p>Tutor-led workshop(s) exploring the skills required to be a performer, e.g. voice, physical and/or music skills. Tutor presentations providing clear definitions for each skill.</p> <p>Learners examine the two professional works and identify the skills required in each one. They share their findings in a group discussion.</p>	
<p>B1 Processes used in development, rehearsal and performance</p>	<p>Tutor presentation outlining possible starting points to generate ideas, e.g. stimuli, themes, issues</p> <p>Creative task – learners work in small groups exploring different stimuli to create either a short piece or a scene. Learners present their short piece or scene to the class. Group discussion to evaluate the successful or not so successful moments.</p> <p>Tutor presentation outlining approaches to developing ideas.</p> <p>Creative task – learners work in small groups to develop their short piece or scene. Learners present their developed short piece or scene to the class. Group discussion to evaluate the successful or not so successful moments.</p> <p>Tutor presentation outlining rehearsal techniques.</p> <p>Creative task – learners work in small groups applying rehearsal techniques to their short piece or scene. Learners present their short piece or scene to the class. Group discussion to evaluate the successful or not so successful moments.</p>	<p>3 hours</p>

	Tutor presentation outlining the processes used in performance.	
B1 Processes used in development, rehearsal and performance	<p>Learners use their understanding of the processes used in development, rehearsal and performance to analyse the two professional works. They select examples from the professional works to demonstrate that processes have been used to develop the pieces. They can draw on processes such as:</p> <ul style="list-style-type: none"> • responding to stimulus to generate ideas for performance • exploring and developing ideas to develop material • discussions with performers / designers • setting tasks for performers • sharing ideas and intentions • teaching material to performers (if applicable) • developing performance material • organising and running rehearsals • refining and adjusting material to make improvements • providing notes and/or feedback on improvements <p>Group discussion to share their chosen examples, considering how effective they are in communicating the processes selected.</p>	2 hours
B2 Production process	<p>Tutor presentation on the production process, outlining the requirements of technical and dress rehearsals.</p> <p>Learners apply the production process to their short piece or scene. They can organise some production elements and additional rehearsals. They will then undertake a technical and dress rehearsal. The tutor can give directors/choreographers notes for learners to respond to. Learners apply the feedback and then perform their short piece or scene. They complete the activity by conducting a review on the process and final performance.</p>	2 hours

<p>A1 Professional performance material, influences, creative outcomes and purpose A2 Roles, responsibilities and skills</p> <p>B1 Processes used in development, rehearsal and performance</p> <p>B2 Production process</p>	<p>Learners are presented with a mock assessment and are provided with the example PSA available from the website. They complete the tasks individually and submit their work for assessment. Work is marked and returned to the learner with guidance on how to improve.</p> <p>This activity covers the third professional work. Once the mock assessment is complete, a tutor presentation revising the content of this third professional work will consolidate learning.</p>	<p>6 hours</p>
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Suggested resources

This section has been created to provide a range of links / resources that are publicly available that you might find helpful in supporting your teaching and delivery of the qualification. We leave it to you, as a professional educator, to decide if any of these resources are right for you and your students, and how best to use them.

Pearson is not responsible for the content of any external internet sites. It is essential that you preview each website before using it to ensure the URL is still accurate, relevant, and appropriate. We'd also suggest that you bookmark useful websites and consider enabling students to access them through the school/college intranet.

Textbooks/Journals

National Theatre (2017), *National Theatre: All About Theatre*, Walker Books, 978-1406373394

King, A. (2019), *The Dancers' Study Guide: A dance guidebook of dance history, health and fitness, performance lessons, tips and advice*, Faria Publishing Limited, 978-1916088726

Pallin, G. (2010), *Stage Management: The Essential Handbook (3rd Revised Edition)*, Nick Hern Books, 978-1848420145

Greenfield, T, *American Musicals in Context: From the American Revolution to the 21st Century*, Greenwood 2021, ISBN 978-1440865404

Di Benedetto, S. (2012), *An Introduction to Theatre Design*, Routledge, 978-0415547543

Podcasts/Websites

www.thestage.co.uk. The Stage – An online newspaper for the performing arts industry which will support learners in developing general knowledge of the industry.

www.prospects.ac.uk. Prospects – provides detailed job descriptions for roles within the performing and production arts industries.

www.whatsonstage.com . WhatsOnStage – provides news and reviews for shows alongside ticket selling.

<https://www.youtube.com/user/ntdiscovertheatre> National Theatre YouTube Channel – access to a range of videos exploring the different roles required to put on a production.

Social Media

Twitter

@TheRSC

Royal Shakespeare Company

@onedanceuk

One Dance UK

@NationalTheatre

National Theatre

@Sadlers_Wells

Sadler's Wells

3. Component Two: Developing Skills and Techniques in the Performing Arts

Approaching the Component

This component focuses on the application of skills and techniques in a chosen discipline or role. Learners can approach the component as either a performer (acting, dance or musical theatre) or a designer (lighting, props, costume, set, makeup or sound). This component builds on the work completed in Component 1: Exploring the Performing Arts, providing opportunity to develop skills within their chosen role through practical activities.

Learners will develop their knowledge of the rehearsal/design process, learning to apply appropriate behaviours and attitudes whilst becoming familiar with standard industry practices. They will engage with scripts, scores and/or repertoire to prepare either a performance or production designs.

For learners to apply their skills and techniques effectively, they will need to have developed them through classes, workshops, or rehearsals. Essentially, they will need to develop technical skills, performance or design skills, and interpretive skills, in relation to their role. They will develop a practical understanding of performance style(s) and how to communicate creative intentions either through performance or their own designs.

Learners will apply their skills during the rehearsal/design process which will culminate in either a performance of professional work or a pitch. For example, a dancer may prepare professional repertoire to perform, whereas as an actor may rehearse and perform a published script. A designer will prepare designs for a professional work and present them in a pitch.

Review is an integral part of developing skills and learners should be encouraged to use it regularly throughout the component to further their own development. Learners will review their own development and application of skills during the rehearsal/design process as well as their application of skills and techniques in their performance or pitch/final designs. Learners will need to know how to use target setting to support their own development as well as how to respond to feedback from audiences.

This component will be delivered through practical classes, workshops and rehearsals. Where theory is appropriate, this can be introduced through tutor presentations or consolidated through discussions after practical activities.

Professional works are performances created by and for professionals. The choice of work(s) can be linked to those studied in Component 1: Exploring the Performing Arts. It is important that the chosen work(s) are accessible to the learners and suitable to the cohort. It is worth considering the content of professional works in terms of the nature and maturity of the learners.

Delivering the Learning Outcomes

Learning Outcome A

This learning outcome requires learners to be able to use the rehearsal or design processes to effectively prepare a performance or pitch. They will be required to apply their technical and performance/design skills during the rehearsal process as well as prepare skills and techniques for a performance/pitch.

Learners will need to know and apply the professional behaviours and approaches which ensure a smooth rehearsal or design process, in accordance with their chosen role. They will consider health and safety implications in their practical work, from use of equipment to performance space and the demands of the performance material. The discipline required to fulfil performing or production roles will be experienced through their practical work.

To be effective in a performance or production role, learners will need to respond positively to directions and corrections. Suitable responses can be explored through fictional scenarios as well as via practical work. They will need to respond to peer and audience feedback. Experience giving and receiving feedback will be beneficial in supporting learners with how to manage feedback. It is also important that learners understand the skills they are using and how they can be improved, that way feedback is not seen as a barrier but rather an opportunity.

How to respond to professional work will also be explored, for example, breaking down a script into units of action or conducting research on a dance piece for further context.

This learning outcome can be delivered through a series of practical activities such as workshops or classes, to further develop skills and techniques. Learners will benefit from engaging with professional works to explore how to approach them. A specific skill can be the focus of a practical task/activity, or it can be a part of ongoing skills development. From a performance perspective, it would be beneficial to start with the professional work and work backwards, for example, identifying the skills required to perform it and using it to design a programme of activities. At a minimum, developing skills in one performance style will ensure they are prepared for assessment.

Learners can participate in mini projects to gain experience developing and applying their skills during a rehearsal or design process.

Learning Outcome B

This learning outcome requires learners to apply their skills and techniques in performance or realisation. Learners will be required to demonstrate technical, performance/design skills, stylistic qualities, and interpretive skills.

To apply these skills, learners must have the opportunity to develop them. This can be through short projects, tasks, or activities, as well as through rehearsals. Skills and techniques can be relevant to the role and the demands of the professional work.

Performers must be given plenty of opportunities to perform. Applying skills and techniques in live performance can be an intense experience and learning how to manage this before they are internally assessed will ensure they are fully prepared. The more performance opportunities learners are provided with, the more confidence they can exhibit in front of an audience.

For designers, practising how to deliver a pitch is important and learners should be given opportunities to develop this skill. How to use communication skills and manage the heightened pressure of delivering a pitch will be required. Experience of using different methods (cue cards/scripts) will support learners in finding an approach which suits them individually. Again, the more experience learners have in delivering pitches, the more confidence they can exhibit in front of a panel.

Learning Outcome C

This learning outcome requires learners to review their own development and application of performance or design skills. Learners will need to be able to review their own development of skills and techniques during the rehearsal/design process. After the final performance/pitch they will review their own application of skills.

Learners will need to know the skills and techniques pertinent to their chosen role to facilitate review, as well as how those skills and techniques can be improved to enable strategies for improvement.

Encouraging a safe environment suitable for the giving and receiving of feedback will be important. Effective peer review can establish a supportive environment. Learners will need to know how to manage feedback once it is received and developing the ability to find solutions can support this.

Learners must have strategies in place for when they do not know how to improve a specific skill. What can they do and who can they go to is just as valuable as knowing how all skills and techniques can be improved.

Learners will evaluate their own skills, identifying strengths and areas for improvement. It's important that learners find balance in self-review and know to avoid being overly critical.

Learners will explore how to set actions and targets for improvement. Developing detail in these actions and targets will ensure effective strategies are in place. Learners will benefit from being specific and structuring deadlines into monitoring progress.

This learning outcome can be delivered in a combination of practical and theory tasks to understand evaluative processes. Learners will benefit from using review throughout this component as well as throughout all other teaching and learning activities. Learners could experience reviewing as a group, providing collective feedback to their peers and progress onto individual self-review.

Format of internal assessment

The internally assessed – externally moderated units are designed to demonstrate the application of the aligned conceptual knowledge, for which they are assessed. The Pearson-set Assignments (PSA) provides clear guidance for each assignment, the given format of the assessment is stated, e.g., practical assessment / presentation. This provides a potential opportunity to develop wider skills, individual learner decisions and in some cases industry specific approaches within the guidance within the PSA.

For this component, learners are required to complete three tasks, each one addressing the respective learning outcomes, A, B or C. Essentially, learners are looking to prepare either a performance of professional work or present a pitch with final designs for a professional work. Suggested forms of evidence and approximate lengths will be detailed within the PSA.

For performers, video footage will be required to demonstrate application of skills and techniques in rehearsal and performance. For designers, video footage of the pitch would be required, but whether it is used for the design process depends on the project.

It is important that video footage is clear. If the video footage is evidence for several learners, for example, a troupe of dancers, it is important that all learners being assessed are clearly visible on the recording. Considering the location and height of the video camera can be helpful. In addition, it is important that all learners can be

identified on the footage and therefore conducting checks prior to the recording will be helpful.

If learners are performing with stage lighting, conducting a white balance check to address the impact of the light would ensure facial expression can be fully recorded. Where learners are speaking or singing without microphones, it is important to check that the microphone on the video camera is strong enough to record their voices if placed at a distance away from the learner.

A variety of different forms of evidence can be used when learners need to communicate their understanding, for example, for learning outcome A and C. Written commentary can be in the form of written presentations, reports, logbooks, milestone reviews or Blogs. Alternatively, learners can produce audio commentary, Vlogs or recorded presentations.

Whilst learners may benefit from using a logbook to help them remember what happened during the rehearsal/design process, learners may wish to select an alternative format to submit evidence of review. For example, learners may find they can conduct a more insightful and in-depth review by producing milestone reviews. A logbook can still be used for note taking, but the information is then translated to the form of evidence being submitted. This can ensure that learners remember the pertinent moments throughout the rehearsal/design process.

How to administer assessments

Key tips:

- You can contextualise the vocational scenario, however, the Pearson set theme must be maintained. Further information can be found in the PSAs.
- The internal assessment should not be the learners' first experience of completing tasks such as those in the PSA. Set aside time for learners to do mock tasks in preparation.
- Read the guidance to teachers within the PSA.

Delivering the component: suggested activities

This provides you with a starting place for one way of delivering the component, moving methodically through the specification and providing a practical sense of what can be done to deliver the content. The information below is suggested activity and not mandatory. These suggested activities focus on a performance role, but is not specific to acting, dance or musical theatre. Assessors can tailor activities to reflect the specialism where appropriate.

Learning Outcomes	Suggested Activity	Suggested time allocation
<p>Introduction</p> <p>C1 Review rehearsal/design processes</p>	<p>Introduction to the component – tutor presentation outlining content and assessment requirements.</p> <p>Performance role - introduce the chosen role through a tutor-led skills workshop.</p> <p>Professional work – tutor-led workshop introducing a short extract from professional work. The extract should be taken from an accessible section and be achievable for learners. Learners perform the short extract to the class and then watch the short extract performed by professionals. Group discussion on their own experience performing the extract in relation to the professional performance.</p> <p>Revision quiz – definitions of terminology are provided, and the learners guess the term. For example, “being able to dance energetically for long periods of time = stamina”</p>	<p>1 hour</p>
<p>A1 Rehearsal/design process</p>	<p>Health and Safety – tutor presentation outlining health and safety requirements for practical work, including effective warm-ups and cool downs. In small groups, learners can devise their own warm-up and cool down activities. The devised activities are shared to the class and discussed, e.g. will it be effective? Where confident, learners can lead a warm-up or cool down.</p>	<p>4 hours</p>

	<p>Behaviours and attitudes – small group activity where learners mind-map the behaviours and attitudes needed to work effectively with others, providing their own definition to each one. Tutor presentation identifying the behaviours and attitudes required, providing definitions or filling the gaps where appropriate. Individual activity where learners reflect on their own experience working with others and come up with an example of when they have shown the following: cooperation, being supportive, listening to others, punctuality, consistency, commitment, reliability, being prepared, being respectful of others’ opinions and skills. Tutor-led discussion where learners can share their own examples, should they wish.</p> <p>Being prepared – tutor presentation outlining what the expectations are from learners in classes, workshops, and rehearsals. Individual activity where learners create their own list of what they need to do in preparation. The list can include general and personal tasks, e.g. an individual working on their own punctuality to a general task of making sure they bring their practical kit to all lessons as standard.</p> <p>Rehearsal techniques – tutor presentation introducing methods of rehearsal, e.g. systematic repetition, use of review, movement memory or learning lines etc.</p> <p>Exploring themes, ideas, styles or genres – tutor presentation introducing a professional work and learners watch an extract. Learners make notes on the themes, ideas, style, or genre of the professional work. Learners try out the professional work (either tutor-led or working in small groups). Creative tasks are set: learners explore the same theme of the work, developing their own ideas and creating a short scene or phrase; learners take an idea from the professional work and explore it in their own way; learners participate in a workshop exploring the style/genre of the professional work.</p> <p>Interpreting existing performance material such as scripts and repertoire – tutor presentation introducing techniques appropriate to the chosen role such as repetition and recall, learning dialogue, songs or movement, learning blocking and stage directions, learning choreography.</p>	
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	<p>Practical activities can be used to consolidate learning, e.g. repetition of movement for developing movement memory or providing a short poem for learners to learn and recite using a set technique.</p> <p>Interpreting and developing a character/role – Learners explore a character from a well-known book, fairy tale or play. Tutor-led workshop providing different strategies for exploring a role. Learners share their explorations and discuss outcomes.</p>	
<p>A1 Rehearsal/design process</p> <p>C1 Review rehearsal/design processes</p>	<p>Reviewing and recording development of skills, techniques and progress – tutor presentation introducing methods for recording and reviewing the development of skills, and why and how this can support progression.</p> <p>Identifying strengths and areas for development – tutor-led short skills workshop. Learners individually review their participation in the workshop identifying their strengths and areas for development.</p> <p>Actions and targets for improvement – tutor led presentation introducing what actions and targets are, how they are developed and how they are used. Learners take the areas for development and produce actions and targets to improve. Actions and targets are shared, reviewed and where necessary added to in order to ensure they drive forward progression.</p> <p>Developing performance skills and responding to feedback and direction – tutor-led classes or workshops developing physical, vocal, musical and interpretative skills as appropriate to the chosen role. Each session to include time to review and record the development of skills, peer and tutor feedback.</p> <p>Milestone review – learners use their notes to produce a milestone review of their development of skills. This is marked and learners provided with feedback.</p>	<p>4 hours</p>

<p>B1 Application of skills and techniques in/for performance</p>	<p>Skills and techniques for performance – revision quiz to measure understanding of performance, stylistic, technical and interpretative skills. Tutor to fill in gaps where appropriate.</p> <p>Professional work – tutor to introduce a professional work to perform. Learners undergo a rehearsal process where they learn, rehearse and perform the work to their peers. During rehearsals, learners are made aware of the technical, performance and interpretative skills required to perform the material and using rehearsal techniques, these are refined. Learners explore the stylistic characteristics of the work through identification of the stylistic qualities and ensuring these are emphasised. Learners are guided through establishing the meaning of the repertoire through discussions and research activities. They identify ways to communicate the creative intentions, style, any influences on the work and meaning.</p> <p>Performance – learners perform the work to their peers or to camera. Audience members can be asked for feedback via a questionnaire or verbally direct to the performers.</p>	<p>4 hours</p>
<p>C2 Review performance/outcomes</p>	<p>Review of performance – tutor presentation outlining the purpose of reviewing the performance and what to consider when evaluating the performance. Learners watch back the performance and share initial thoughts.</p> <p>Peer review – In pairs, learners conduct a peer review, reviewing their partner in the performance, identifying their strengths and areas to develop. They feedback to each other and note their feedback.</p> <p>Audience feedback – learners think back to the audience feedback and discuss whether any points were valuable.</p> <p>Self-review – Learners watch the performance and identify strengths and areas to develop. Individually, learners use all their feedback to set actions and targets in an action plan.</p>	<p>2 hours</p>

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	<p>Learners share the plan to the group. The plans are discussed in terms of whether they will drive forward progression. Learners can feedback on how to improve the action plans.</p> <p>Review – learners use their notes to produce a milestone review of their final performance. This is marked and learners provided with feedback.</p>	
<p>A1 Rehearsal/design process B1 Application of skills and techniques in/for performance C1 Review rehearsal/design processes C2 Review performance/outcomes</p>	<p>Learners are presented with a mock assessment and are provided with the example PSA available from the website. They complete the tasks individually and submit their work for assessment. Work is marked and returned to the learner with guidance on how to improve.</p>	<p>6 hrs</p>

Suggested resources

This section has been created to provide a range of links / resources that are publicly available that you might find helpful in supporting your teaching and delivery of the qualification. We leave it to you, as a professional educator, to decide if any of these resources are right for you and your students, and how best to use them.

Pearson is not responsible for the content of any external internet sites. It is essential that you preview each website before using it to ensure the URL is still accurate, relevant, and appropriate. We'd also suggest that you bookmark useful websites and consider enabling students to access them through the school/college intranet.

Textbooks/Journals

Harvard, P. (2013), *Acting Through Song: Techniques and Exercises for Musical Theatre Actors*, Nick Hern Books, 978-1848422296

Henry, D. Jenkins, P. (2019) *The Essential Guide to Jazz Dance*, The Crowood Press Ltd., 978-1785006357

Kruse, J. (2017), *The Young Actor's Handbook*, Applause Theatre Book Publishers, 978-1495075421

Podcasts/Websites

<https://www.donmarwarehouse.com/discover/behind-scenes-guides/> Donmar Warehouse website includes a Behind the Scenes section where they delve deeper into how some of their productions were put on.

<https://www.youtube.com/c/royalacademydance> Royal Academy of Dance YouTube Channel, includes their Step It Up programme which offers dance online dance classes.

<https://www.youtube.com/user/ntdiscovertheatre> National Theatre YouTube Channel, includes their *How We Made It* and *How You Can Make It* video series.

<https://www.youtube.com/c/lincolncenter> The Lincoln Center YouTube Channel, includes a wide range of arts videos from *Pop Up Classroom* for tutorials, *Dance Breaks* for introductions to dance styles, to *Works & Process* for new digital work, among much more.

<https://www.sadlerswells.com/whats-on/2020/sadlers-wells-digital-stage/> Sadler's Wells Theatre website – Digital Stage page

<http://www.theatredesign.org.uk/> The Society of British Theatre Designers, includes a Designers Gallery

Social Media

Twitter

@TheRSC

Royal Shakespeare Company

@onedanceuk

One Dance UK

@NationalTheatre

National Theatre

@Sadlers_Wells

Sadler's Wells

4. Component Three: Responding to a Brief

Approaching the Component

This synoptic component provides learners with an opportunity to utilise the knowledge, skills and techniques they have developed throughout components one and two to create an original workshop performance in response to a given brief and stimulus.

Learners will work together in small groups in either a performance or design role. They will consider the target audience and how this shapes their response. They will begin the creative process, exploring stimulus and generating ideas which can then be developed, rehearsed and/or refined.

Learners will develop and apply the relevant skills and techniques throughout the rehearsal/design process. The skills and techniques used to prepare a workshop performance will be determined by the creative decisions made by the group. Behaviour and approaches to the rehearsal/design process will demonstrate a full understanding of its requirements and the responsibilities of their chosen role.

Learners will apply skills and techniques to the workshop performance to communicate their creative intentions. They will evaluate the development of the workshop performance and the outcome, e.g. the performance or the pitch with designs.

This component will be delivered through a combination of practical and theory-based activities along side familiarisation with the assessment demands of this component. Learners will need to practically explore creating material and refining it for presentation. Tutor presentations and discussions will be useful in delivering new content or refreshing content in light of the demands of this component. It will be beneficial for learners to developing their writing skills to produce the written responses within the time constraints provided.

This component is externally assessed.

Delivering the Key content

Key content A

This content focuses on developing ideas in response to a brief.

Learners will initially need to develop techniques to support analysing a brief to determine the key requirements and parameters for the workshop performance. This will include group discussions, but also the breaking down of the brief, identifying the target audience, performance space, their resources, running time and style. Recognising how these factors is an integral starting point and will impact their creative decisions from the offset.

To be able to start the creative process, learners must know how to explore other starting points, such as themes, issues, props, time and place and existing repertoire. They will explore how different starting points can connect to a brief or stimulus, providing further avenues for exploration.

Learners will develop starting points into performance material or designs. They will learn how the structure, style and genre of the work will impact on the creative decisions. Being able to recognise the skills required to realise the ideas will be important, particularly in what can and cannot be achieved.

Learners will know how to consider all elements in the initial explorations to determine creative intentions.

At all times, learners must work as an effective member of the group. They must know their role and responsibilities. It is important that learners have confidence to share their ideas and make individual contributions.

Key content A can be delivered through a combination of theory and practical activities. Revision of content covered in other components can be through discussions, tutor presentations and research activities. Learners can undertake creative tasks to explore a range of starting points. Practice in responding to different briefs will be valuable and can take the form of underlining key requirements and the stimulus within an example brief, taking part in discussions and practically exploring a brief. Experimenting with structure and style can be practical activities whilst determining skills required can be responding to given scenarios.

It will be important for learners to experience responding to a brief and to evaluate what approaches worked well and not so well to be able to improve their creative process.

Learners should experience writing an Ideas Log, starting with short summaries of the outcome of activities and building to produce larger written responses to the process of exploring and responding to a brief.

Key content B

Key content B focuses on selecting and developing skills and techniques in response to a brief. Learners will consider a range of factors which can impact on the success of the workshop performance.

Performers will select and develop skills as an individual, using their knowledge of their strengths and areas to improve as well as their understanding of the demands of the performance material to improve as a performer. They will consider group skills pertinent to the performance material, such as improvisation, and find ways to improve these skills.

Designers will select and develop skills in relation to stages in the creative process, such as design, research and the shaping and refining of ideas.

Learners will be able to select skills and techniques in relation to the performance style and practitioner influence. Using fictional examples to prompt discussion can support engagement. For example, if the style is street dance and the practitioners are Les Twins, what skills and techniques are required? Learners will be able to draw on their knowledge of professional works and performance styles from components one and two.

Learners will also need to consider the appropriate use of skills and techniques in relation to the target audience. Watching extracts from professional works with different target audiences and analysing what skills are required for each one will establish a standard requirement for each target audience.

Learners will need to know what to do with the selection of skills and techniques beyond applying them during the rehearsal/design process. For example, designing skills development classes or exercises for specific skills and/or setting individualised action plans to prepare for rehearsals. Learners will participate in group rehearsals and fully contribute to the creative process.

Learners should participate in the rehearsal/design process of a workshop performance prior to assessment.

Learners should experience writing a Skills Log, starting with short summaries of the outcome of activities and building to produce larger written responses to the process of selecting skills and techniques during rehearsals in response to a brief.

Key content C

Key content C focuses on the learner contribution to a workshop performance, including skills and techniques, working effectively with others and communicating ideas through performance or realisation.

Learners will have a sound knowledge of their role and responsibilities, conducting all preparatory activities to ensure a successful workshop performance. The skills and techniques applied will be relevant to the role and the demands of the workshop performance.

Performers will apply focus, concentration, energy and commitment. Experience performing for sustained periods of time will support the maintenance of these skills in performance. Performers will work with the other members of their group, communicating effectively both prior to the performance and during it.

Designers will need to demonstrate their use of research, interpretative, collaborative skills through the presentation of their work, as well as communicate their ideas through non-verbal media. Familiarisation with non-verbal media forms such as diagrams and models will ensure these skills are used effectively. Designers will need to work with others, ensuring their ideas are appropriate for the performers and the workshop performance.

Learners will participate in the necessary latter stages of rehearsal, for example, getting in and out of the space. They will know how to effectively communicate ideas and intentions to an audience.

To be confident during the performance or presentation, it is important for learners to experience live performance or delivering presentations. This can be done through mock assessments or shorter activities.

Key content D

Key content D focuses on evaluating the development process and workshop performance outcome.

Use of review will be integral to all teaching and learning activities, where small tasks or larger projects can be reviewed at different stages. The ethos of using review to further development will be embedded, and therefore learners can focus more on the key factors to be reviewed.

Learners will review the creative process from the initial exploration of ideas through to their contributions to the development process. They will consider the success of the

process in relation to the brief, the stimulus, and the contributions of their group members. To develop evaluative skills around the fulfilment of a brief, practical tasks can be reviewed with respect to whether learners fulfilled the task or not. Learners can also participate in peer review, providing supportive feedback to a peer on their participation in a task or a project.

How skills and techniques had been used throughout the rehearsal/design process will also be reviewed. They will consider whether they selected and applied the appropriate skills and the success of adaptations or developments. They would review their own strengths and areas for development as well as their individual contribution to the group.

Learners should experience writing an Evaluation Report, starting with short reviews of the outcome of activities and building to produce larger written responses which reflect on process and outcome.

Delivering the component: suggested activities

This provides you with a starting place for one way of delivering the component, moving methodically through the specification and providing a practical sense of what can be done to deliver the content. The information below is suggested activity and not mandatory. These suggested activities focus on a performance role, but is not specific to acting, dance or musical theatre. Assessors can tailor activities to reflect the specialism where appropriate.

Learning Outcomes	Suggested Activity	Suggested time allocation
Introduction	<p>Introduction to the component – tutor presentation outlining content of the component and general assessment requirements.</p> <p>Devising – working in small groups, learners are given a brief to create a scene/performance based on a starry night. They create, rehearse and perform the piece to their class, followed by group discussion of what went well and what could have been done better.</p> <p>Assessment requirements – tutor presentation going into detail of what will be expected for the external assessment.</p>	1 hour
A1 Understand how to respond to a brief through discussion and practical exploration activities	<p>Key requirements and parameters of the workshop performance – tutor presentation introducing concepts such as target audience, performance space, planning and managing resources, running time and style of work. Learners return to their groups for the starry night activity and discuss the requirements and parameters of that performance and share their conclusions with the group.</p> <p>Target audience – in small groups, learners use their piece based on starry night and change it to reflect different target audiences, e.g. small children (primary), teens, adults. Learners perform their alternative versions to the class and learners guess the target audience.</p>	5 hours

	<p>Performance space – learners are given five images of different performance spaces. They discuss how they could approach performing their starry night scene in each space. They consider the pros and cons to using the space. They share their ideas with the class.</p> <p>Style of work – learners use the starry night scene and apply different styles to the work. Learners perform their alternative versions to the class and discuss which styles worked and did not.</p> <p>Other parameters – group discussion on resources available to them, running time and how to manage the rehearsal process. Learners mind-map the different skills they will need to implement to be able to complete this assessment.</p> <p>Starting points – tutor presentation explaining different stimuli and starting points that the learners may encounter. Learners work in small groups and are given a range of starting points to explore. Learners could experience working with different people for each starting point. For each starting point, learners must create a short scene/phrase, and some ideas for the fully realised workshop performance. They will present their ideas and perform their scene to the group. Group discussion of the ideas presented. The following starting points are suggestions and can be changed.</p> <ol style="list-style-type: none"> 1. Theme – “Divided” 2. Issue – Homelessness 3. Prop – a letter 4. Time and Place – Night-time in a hospital 5. Existing repertoire – select a professional work studied in either component 1 or component 2. 	
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	<p>Development of ideas – tutor presentation on how the development of ideas can be informed by the structure, style, skills required and creative intentions. Presentation should draw on professional works the learners have already studied. Creative activity, learners select one of the starting points from the previous activity. They discuss the work and ideas created so far and make creative decisions on structure, style, skills required and creative intentions. Learners are given time to practically develop the ideas.</p> <p>Working effectively as a member of the group – where possible, learners should discuss how effectively they have worked as a group in all activities where they are creating work or responding to starting points. Discussions should include reflections on their own individual contributions, e.g. are they contributing enough, do they need to speak up? They should also consider how they are responding to the contributions of others, e.g. are they listening and accepting or are they putting up barriers and why? Learners can also individually reflect on this, making notes at the end of each session or activity.</p>	
<p>B1 Demonstrate how to select and develop skills and techniques that are needed to realise the creative ideas in response to a brief</p>	<p>Skills and techniques – tutor presentation revising individual and group performer skills. Quiz activity where learners are played a short clip from a professional work. They mind-map as many skills they think the performers have. The tutor provides a definitive list and learners receive a point per skill.</p> <p>Selecting skills and techniques – learners return to their developed piece. They review the list of skills they think they will need generated in the previous section. They should consider the skills related individual performance skills, group performance skills, style of the work and target audience and add to their skills list where appropriate.</p> <p>The influence of practitioners – learners consider the influence of practitioners on their developed piece and identify three ways their piece is influenced by others. Tutor-led workshop activity exploring the identified practitioners. After each workshop, each group discuss the impact of what they have learned on their ideas for their developed piece. They add new skills to their list if appropriate.</p>	<p>5 hours</p>

	<p>Learners conduct a skills audit and identify whether they have the skills required to perform their piece. From any areas for development, learners produce an action plan which identifies exercises or strategies for improvement. Individually, they focus on one area for improvement and design a short workshop/exercise to improve the skill. They deliver their workshop to their group.</p> <p>Taking part in rehearsal process – learners are provided with time to further develop their piece.</p>	
<p>C1 Skills and techniques C3 Communicating ideas through performance C2 Working effectively with others</p>	<p>Skills and techniques in performance – tutor presentation outlining the skills which should be used in their performance, focusing mainly on energy, focus, concentration and commitment and how these can be implemented in performance. Learners participate in short practical activities focusing on each aspect, e.g. concentration games and focus walks.</p> <p>Stagecraft – revision of general stagecraft through group discussion and practical activities, considering focus points, entrances and exits etc.</p> <p>Communication of ideas and intentions – revision of how professionals communicate to an audience through group discussion, referencing previously studied professional works.</p> <p>Performance - Learners perform their developed piece to their class. Learners are given feedback on their performance qualities. Learners are given an opportunity to apply the feedback and perform the developed piece once more.</p> <p>Communicating effectively – tutor presentation on communication with other performers and what this looks like whilst preparing for performance as well as how performers communicate during the performance. Learners discuss their own performance in the previous section, e.g. were there issues in communication, are there examples from their own experience of when they have had to communicate with other performers during a performance.</p>	<p>5 hours</p>

	<p>The final preparations – learners review their performance consider that final preparations they need to conduct.</p> <p>Final performance – learners conduct the final preparations and then perform their devised piece. It should be video recorded so that it can be reviewed later.</p>	
D2 Reflect on the outcome	<p>Review - Learners discuss their feelings about their final performance, making notes on their initial thoughts.</p> <p>Reviewing the performance – learners watch their performance and discuss their initial observations.</p> <p>Factors to consider – tutor presentation outlining what needs to be reviewed, e.g. their contribution in performance, how effectively the performance responds to the brief, reviewing individual strengths and areas for improvement, their overall impact of the work of the group.</p> <p>Reviewing the performance – learners watch their performance and make notes against each factor to consider. Group discussion sharing observations.</p> <p>Writing up thoughts – learners write a short paragraph on each factor, summarising their notes into prose.</p> <p>Communication – learners review their paragraphs and edit them, correcting grammar and spelling and rewriting sections to be clearer. They combine all the paragraphs together into one document.</p>	2 hours
D1 Reflect on the process	<p>Review - Learners discuss their rehearsal process, making notes on their initial thoughts.</p> <p>Factors to consider – Tutor presentation outlining the factors to consider, e.g. contribution and skills.</p>	2 hours

	<p>Contribution to initial ideas and exploring activities – learners discuss their contributions and make personal notes. Learners must consider their response to the brief, stimulus and the contributions of other members of the group. Using their notes, learners write a short paragraph explaining their contributions.</p> <p>Contribution to the development process - learners discuss their contributions to the development of the piece and make personal notes. Using their notes, learners write a short paragraph explaining their contributions.</p> <p>Skills and techniques – learners discuss their selection, development and/or adaptation and application of skills and techniques during the rehearsal process. They make personal notes. They individually review their own strengths and areas for improvement during the rehearsals as well as their overall individual contributions. They share their thoughts and make notes. Using their notes, learners write a short paragraph explaining their contributions.</p> <p>Communication – learners review their paragraphs and edit them, correcting grammar and spelling and rewriting sections to be clearer. They combine all the paragraphs together into one document.</p>	
<p>A1 Understand how to respond to a brief through discussion and practical exploration activities B1 Demonstrate how to select and develop skills and techniques that are</p>	<p>A devising tool kit – tutor-led workshops introducing new approaches to generating material.</p> <p>Assessment language (Band 4) – tutor presentation introducing the marking bands, highlighting the key command verbs in Band 4. Learners research the key command verbs and share definitions. They discuss what the command verbs may look like in the different activities. Where possible, learners can be look at sample learner work.</p> <p>Responding to a brief – learners are provided with different set task briefs to allow for a range of responses. Learners analyse the brief and respond individually. In small groups they share their individual responses and discuss new ideas.</p>	<p>6 hours</p>

<p>needed to realise the creative ideas in response to a brief C1 Skills and techniques C2 Working effectively with others C3 Communicating ideas through performance D1 Reflect on the process D2 Reflect on the outcome</p>	<p>The Ideas Log – learners use one of their responses to produce an ideas log. They make notes and in class develop the notes into an Ideas Log.</p> <p>The Skills Log – learners develop one of their responses through practical work and consider the skills and techniques they will need to perform it. They make notes and in class develop the notes into a Skills Log.</p> <p>Evaluation Report – learners will refine their response into a short workshop performance. They will review their rehearsal process and final performance, making notes. Learners will develop the notes into their Evaluation Report.</p>	
<p>A1 Understand how to respond to a brief through discussion and practical exploration activities B1 Demonstrate how to select and develop skills and techniques that are needed to realise the creative ideas in response to a brief</p>	<p>Mock assessment – learners are provided with the SAM available from the website. They complete the Set Task Brief. Work is marked and returned to the learner with guidance on how to improve for the external assessment.</p> <p>Set time aside to review the success of this mock assessment with the learners.</p>	<p>11 hours</p>

C1 Skills and techniques C2 Working effectively with others C3 Communicating ideas through performance D1 Reflect on the process D2 Reflect on the outcome		
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Suggested resources

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Textbooks/Journals

Gore, T., Thorpe, J. (2019), *A Beginner's Guide to Devising Theatre*, Methuen Drama, 978-1350025943

Wright, J. (2006), *Why Is That So Funny?: A Practical Exploration of Physical Comedy*, Nick Hern Books, 978-1854597823

Callery, D. (2001), *Through the Body: A Practical Guide to Physical Theatre*, Nick Hern Books, 978-1854596307

Flatt, K. (2019), *Choreography: Creating and Developing Dance for Performance*, The Crowood Press Ltd., 978-1785006111

Podcasts/Websites

<http://www.complicite.org/>

<https://www.toldbyanidiot.org/>

<https://www.franticassembly.co.uk/>

<https://candoco.co.uk/>

<https://www.dv8.co.uk/>

<https://www.motionhouse.co.uk/>

Social Media

Twitter

@TheRSC (Royal Shakespeare Company)

@onedanceuk (One Dance UK)

@NationalTheatre (National Theatre)

@Sadlers_Wells (Sadler's Wells)

5. Opportunities for integrated delivery

This provides you with suggestions for where content can be planned and delivered to support integrated delivery across components.

While integrated delivery of component content is possible, please note that separate evidence is required for the assessment of each Component

Component 1 / Learning Aim A	Component 3 / Key Content A and B
Component 1 / Learning Aim A A2 Roles, responsibilities and skills	Component 2 / Learning Aims A and B Component 3 / Key Content B
Component 1 / Learning Aim B	Component 2 / Learning Aims A and B Component 3 / Key Content A
Component 2 / Learning Aim C	Component 3 / Key Content D

Component 1: Exploring the Performing Arts	Component 2: Developing Skills and Techniques in the Performing Arts
Learners explore a minimum of three professional works.	Learners can practically explore professional works covered in C1,
Component 1: Exploring the Performing Arts	Component 3: Responding to a Brief
Learners explore how professional works are created.	Approaches and processes that are used by professionals are used by learners to create their own work.

6. Example delivery models

The models below are suggestions for how you may wish to run the BTEC Tech Award (2022) qualification from September 2022.

Example 2 Year Delivery Model

	September - December	January - April	May - July
Year 1	Component 1 delivery	Component 1 Summative Assessment and internal marking	Component 2 delivery
	Component 3 delivery		
	September - December	January - May	
Year 2	Component 2 Summative Assessment and internal marking	Component 3 External Assessment	
	Component 3 delivery		

Example 2 Year Delivery Model with co-taught components

	September - December	January - April	May - July
Year 1	Component 1 delivery	Component 1 Summative Assessment and internal marking	Component 3 delivery
	Component 2 delivery	Component 2 Summative Assessment and internal marking	
	Component 3 delivery		
	September - December	January - May	
Year 2	Component 3 delivery and revision	Component 3 External Assessment	

Example 3 Year Delivery Model

	September - December	January - April	May - July
Year 1	Component 1 delivery	Component 1 Summative Assessment and internal marking	Component 2 delivery
	September - December	January - April	May - July
Year 2	Component 2 delivery (continued)	Component 2 Summative Assessment and internal marking	Component 3 delivery
	September - December	January - May	
Year 3	Component 3 delivery (continued)	Component 3 External Assessment	

August 2022

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