

# Subject Guide to Internal Assessment for BTEC Firsts and Nationals

*Performing Arts*

*Production Arts*

*Music*

*Dance*



Version 2: June 2014

[www.btec.co.uk/keydocuments](http://www.btec.co.uk/keydocuments)

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## In this Subject Guide



**Refresh:** run through each area of the framework and the Feedback Stages summary.



**Explain:** give advice and guidance at a unit level on how the rules work in practice.



**Exemplify:** provide subject-specific examples of assignments, recording and giving feedback, and post-results support, so you can see in practice how this new framework will support you, your learners and their progression.

## Geoff Harvey,

Head of Vocational Assessment at Pearson, introduces the *Subject Guide to Internal Assessment for Performing Arts and Music* for BTEC Firsts and Nationals teaching teams.



We're introducing a new framework to support you in delivering high quality internal assessment for all learners registered on a BTEC Firsts or Nationals programme from 1 September 2014\*.

### Guide to BTEC Internal Assessment

The *Guide to Internal Assessment for BTEC Firsts and Nationals* explains more about the new framework and gives advice on how to give high quality feedback to support learner progression.

We recommend you have the *Guide* available to refer to when you're using the Subject Guides.

### Introducing ... Subject Guides

You told us you needed more examples of what the new rules framework looks like in practice for your subject areas and sectors.

So we've created a series of Subject Guides which contain a:

- quick **refresher** on the rules framework and learner feedback stages
- **Theory into Practice** section containing unit-level guidance and some examples of Assessment Plans, Assignment Briefs, Observation Records and Assessment Records, showing what learner feedback you can give at each stage.



### For centres outside the UK

Some of the examples in this *Subject Guide* relate to next generation BTEC Firsts (NQF) which are not available outside the UK. However, the principles we've outlined here do represent best practice, and we recommend that you follow them.

**\*The new assessment rules only apply to new learner registrations for courses starting from 1 September 2014.** This means that all BTEC First and National learners who are already part-way through their programme on 1 September 2014 will complete their course following the assessment rules and methodology which applied when they started their BTEC course of study. **See page 3 of the main Guide for more information about "top ups".**

# In this section

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## Refresher

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### In this section you'll find:



**Quick refresher** on the Rules for Internal Assessment for BTEC Firsts and Nationals which you can find explained in full in the [\*Guide to Internal Assessment for BTEC Firsts and Nationals\*](#).



**Feedback Stages summary** – at-a-glance guidance on what kind of feedback you can give your learners to support progression:

- during teaching and learning
- during an assessment
- post-results.

# Internal assessment and feedback for BTEC Firsts and Nationals

## 1. Taking an assessment



Once the learner is ready to take an assessment, they must work independently.

### What feedback can I give at this stage?

- ✓ Give feedback and support around knowledge, understanding and skills.
- ✓ Supervise learners if they are undertaking any assignment work in class.
- 1 Before the learner submits their evidence for assessment, your feedback must stop short of:
  - providing specific assessment feedback on how the evidence meets the assessment criteria
  - confirming achievement of specific assessment criteria or grades.

## 2. Submission of evidence and assessment



Each learner is allowed one submission of their evidence for each assessment – see also resubmission.

### What feedback can I give at this stage?

- ✓ Formally record the assessment result and confirm achievement against specific assessment criteria (each criterion is assessed once only).
- ✓ Confirm the evidence submitted is authentically the learner's own work (they need to sign and date a declaration to this effect when they submit).
- ✓ Confirm the assessment criteria the learner has and has not achieved (explaining the reasons for the assessor's decision).
- 1 Your feedback must stop short of:
  - providing feedback or guidance on how to improve the evidence to achieve higher grades, e.g. you cannot provide a list of specific actions the learner needs to take to achieve a higher grade if they are allowed an opportunity to resubmit.

## 3. Resubmission of evidence



The Lead Internal Verifier may authorise one opportunity to resubmit evidence for each assignment.

### When can the Lead Internal Verifier authorise a resubmission?

- ✓ If the learner has met all the deadlines or agreed extensions.
  - ✓ The teacher or tutor judges the learner will be able to provide improved evidence without further specific guidance.
  - ✓ The assessor has confirmed the evidence originally submitted was authentically the learner's own work.
- ### How does a resubmission work?
- ✓ Record evidence of the Lead Internal Verifier's decision on the assessment form.
  - ✓ Set a resubmission deadline within 10 working days of the learner receiving the original assessment decision (within the same academic year, within term time).
  - 1 Stop short of giving the learner any further specific guidance or coaching on how to improve their grade.
  - 1 Your Standards Verifier will need to see evidence of the resubmission decision and that the resubmitted evidence is authentically the learner's own work.

## 4. Retakes



- ✓ Retakes are available to learners studying BTEC on the QCF.
  - 1 Retakes are not available to learners studying BTEC on the NQF.
- ### When can the Lead Internal Verifier authorise a retake?
- ✓ If the learner has met all the conditions for Resubmission of evidence and the Lead Internal Verifier believes it is appropriate and fair to do so.
- ### How does a retake work?
- ✓ Set a new task or assignment targeted only at the pass criteria not achieved in the original assignment. The assessor cannot award a merit or distinction grade for a retake.
  - ✓ Same procedures for submission and authentication of evidence.
  - ✓ Standards Verifiers will need to see evidence of retakes in sampling.
  - ✓ No further submissions or retakes are allowed.

# More guidance on ... Resubmissions for Performing Arts and Music

**Resubmissions** are available for  
**BTEC Firsts and Nationals on the National  
Qualifications Framework (NQF) and the  
Qualifications and Credit Framework (QCF).**

In the Performing Arts and Music sectors, we recognise that providing a **resubmission opportunity** for certain activities may require some pre-planning.

## Planning for resubmissions in performance activities

For criteria assessing performances, you may build into the Assessment Plan a resubmission opportunity close to the date of the original assessment. This means that the resubmission opportunity could take place while essential resources are still in place (e.g. technical equipment, set, etc.).

Where group performance is concerned, this resubmission may include the whole ensemble. If this is the case, it is reasonable for this opportunity to enable all learners involved to improve their grades.

The performance will be of the same material and should take place within 10 days of assessment feedback. Teachers may not give further guidance on achievement of criteria during rehearsal or preparation for this resubmission performance.

If an audience was present at the original performance, there is no requirement for an audience other than the assessors at the resubmission.

The resubmission performance must also be recorded for assessment purposes.

## How do I record the results of a resubmission?

You will need to ensure that your Assessment Records clearly show when a resubmission opportunity has been used. There needs to be a clear audit trail showing the original assessment decisions, the date of the resubmission and any subsequent changes to the assessment decisions.



# More guidance on ... Retakes for Performing Arts and Music

## **Retakes** are only available for BTEC Firsts and Nationals on the Qualifications and Credit Framework (QCF).

In the Performing Arts and Music sectors, we recognise that you may encounter some challenges with providing a **retake opportunity** for certain activities.

### Before you request a retake

Before you discuss authorising a retake with your Lead Internal Verifier, we recommend that you consider how a learner will be able to retake each activity.

Any retake of criteria relating to performances and/or rehearsal processes is likely to be rare, as failing to address the pass criteria during a resubmission would indicate that it is unlikely the learner will be able to meet the assessment requirement.

### Ideas for retake opportunities

You need to provide a separate performance task for the individual learner that will allow them to meet the targeted Pass criteria – for example a different play text, set study, repertoire, routine, etc.

Alternatively, where a unit has an inbuilt opportunity for criteria to be revisited in relation to a further performance, it may be possible to incorporate the retake of certain Pass criteria into a future assignment (for example if another class performance is scheduled).

### How do I record a retake?

You will need to provide the learner with clear documentation around any retakes.

It will be useful for your own quality monitoring to have an overview of the number of retakes required on a particular programme.

This should provide you with data on potential concerns about appropriateness of recruitment, levels of support, levels of learner achievement, etc.



# Feedback Stages



## 1. Teaching and learning



During teaching and learning, you are using your best professional judgement about the nature, quantity or level of feedback.

The assessment rules for BTEC do not cover formative feedback – only feedback during and following assessment.

### Your feedback could include, for example:

- ✓ Identifying **areas for learner progression**, including stretch and challenge.
- ✓ Explaining clearly **how BTEC assessment works** and what learners need to do to achieve a Pass, Merit or Distinction.
- ✓ **Setting “dry run” or “mock” tasks** and scenarios to help learners understand what level they have reached and prepare for assessment.
- ✓ **Feedback on how to improve** knowledge, skills, understanding, behaviour, approach, grammar etc.

## 2. During assessment



While learners are working on an assessment, you can continue to give general feedback and support, particularly around the development of knowledge, understanding and skills.

### Your feedback could include, for example:

- ✓ Guidance on how to approach the **knowledge and skills** requirements.
- ✓ Guidance on **appropriate behaviour and approach**, confirmation of deadlines etc.
- ✓ **Confirmation** of which criteria the assessor is targeting and **clarification** of what the Assignment Brief requires.

## 3. Following assessment



On the Assessment Record, you should give clear feedback on:

- **the criteria the learner achieved** (explaining the assessor’s decisions)
- **the criteria not achieved** (and why)

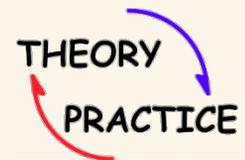
although you should not provide a list of instructions on how to get a higher grade.

### Your feedback could include, for example:

- ✓ Which **assessment criteria the learner has achieved** and what the learner has done well.
- ✓ Which **assessment criteria the learner has not achieved** and what was missing.
- ✓ Information or **guidance available to the learner** they could have drawn on (e.g. class notes; handouts; resources in Assignment Brief etc)
- ✓ **General behaviour** and conduct, approach, grammar etc.

## In this section

### Theory into practice ...



In this section you'll find:



**practical advice and guidance at a unit level**, explaining how to approach giving learner feedback and support during assessment



**best practice examples for recording assessment decisions and giving feedback**, using filled-in examples of an:



**Assessment Plan**



**Observation Record**



**Assignment Brief**



**Assessment Record**



# Feedback and learner progression



## Show me how this works in practice for Performing Arts and Music

### Managing multiple activities in a unit

In Performing Arts, Music and Dance, there are often multiple activities required to achieve a unit. For example, **BTEC National in Music, Unit 42: Singing Techniques and Performance**, requires the learner to follow a regular practice routine and perform songs both as a soloist and as part of an ensemble. As the different activities are covered by separate learning outcomes and assessment criteria, it is appropriate to assess them as separate assignments. You can assess the practice routine using teacher observation, a learner rehearsal diary, setting targets and evaluating progress. You can assess the solo performance and ensemble performance separately.

However, in other units, there isn't such a clear distinction between multiple activities in the assessment criteria. For example, **BTEC National in Performing Arts, Unit 1: Performance Workshop** states:

"Learners should take part in at least two workshop performances. One performance must be of a pre-existing work, for example script, score or choreographic instruction; the other a piece of original work."



Another example is **BTEC National in Performing Arts (Dance), Unit 53: Exploring Contact Improvisation**, which requires at least three performances.

The assessment criteria show a qualitative improvement in practical activities relating to planning and delivering multiple performances.

The learner develops the evidence for the unit over time and the assessor carries out formal assessment once all the activities are complete.

### What feedback can I give?

Before formal assessment, you can give advice and guidance on researching source material and researching ideas, techniques and processes. You can also direct the learner in developing their performance skills. Your informal guidance and feedback should focus on the skills they are learning.

However, until the learner has completed enough activities, the assessor cannot carry out formal assessment of these criteria. You need to assess the learner's own development of ideas, the quality of their performance, and the ability of the learner to analyse and evaluate the work's potential. Evidence submitted for assessment may take the form of teacher Observation Records, learner's rehearsal diaries and research notes, audio-visual recordings of performances and the learner's written or verbal evaluations of the work.



# Feedback and learner progression



## Show me how this works in practice for Performing Arts and Music

### BTEC National in Performing Arts, Unit 7: Performing to an Audience

This unit is often assessed alongside other assignments as an ongoing development of skills and techniques. The unit introduction states:

"This unit focuses on the realisation of rehearsed performance work to a live audience. It can therefore be seen as the 'icing on the cake', the culmination of prior training, skills development and rehearsal work applied in the relevant performance discipline."



The assessment rules don't necessarily change the way you approach this unit, but it must be clear that formal assessment of Unit 7 takes place once all the activities have been completed, drawing together evidence from all the relevant activities.

Some assessment criteria refer directly to "assistance", "guidance" or "under direction".

For example, **BTEC National in Music & Music Technology, Unit 26: Music Technology in Performance** has the following criterion:

"P4 produce a performance using music technology working with a chosen art form with assistance."



The assessment guidance states that at P4, learners may:

"require technical assistance or artistic direction".

This means that, if a learner still requires some technical assistance from peers or teachers during production of the assessed assignment, you should note this and take it into consideration when making assessment decisions.

As with other guidance and feedback, this support must not constitute formal assessment against the criteria and must be limited to technical assistance or direction to help the learner complete practical activities. Learners should respond positively when it is given and use it to help develop their performance. If they are frequently in need of this kind of help but don't make positive use of it, the assessor should not consider them for a pass grade.



## What does this mean in practice?

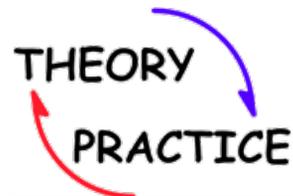
### Authentication of learner work

Learners in the Performing Arts and Music sectors often use external visual or audio sources in their work either as inspiration, or incorporated into the work itself (e.g. marketing material, scripts, audio samples, covers of songs, soundtrack music, etc.).

It is extremely important that these sources are clearly referenced in assessment evidence. Intellectual copyright is an important issue in the creative sectors and learners should understand the reasons for acknowledging sources and the implications of not doing so.



# Theory into practice



## Assessment Plan

### What is an Assessment Plan?

Your Assessment Plan is an essential planning and support tool to help you be confident that:

- your **assignments and deadlines are planned** effectively throughout the programme
- **you have covered everything** your learners need to learn in your BTEC programme, so each assessment criterion is assessed once during the programme.



### How does that help me?

Your plan will give the BTEC programme team – and your learners - confidence that:

- you have **planned enough curriculum time** to cover all the units in your chosen programme
- your **teaching and assessment team** (teachers, assessors and internal verifiers) is in place and can plan their time effectively
- you have **covered all the criteria** for which your learners need to provide evidence for assessment
- you can ensure your assessments are at the **right time for your learners**.

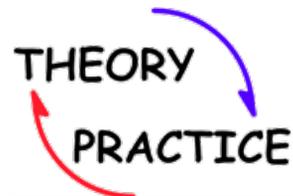
### What's in an Assessment Plan?

The Assessment Plan must include:

- your **assessment and internal verification team** for your programme
- **coverage of all the criteria** against which you will be assessing your learners
- assignment **hand-out and hand-in dates**
- **dates** for:
  - submission
  - internal verification
  - opportunities for resubmission.



# Theory into practice



## Assessment Plan

### Who else uses the Assessment Plan?

**Your Lead Internal Verifier** needs to sign off your Assessment Plan at the start of the programme to make sure there's an expert second pair of eyes to check you've covered everything and the plan is fit for purpose.

**Your Standards Verifier** will also need your Assessment Plan at the start of the standards verification process so they can agree with you the most appropriate time to select the sample.

### What if my Assessment Plan changes?

We realise that plans change and you need to be flexible to meet the evolving needs and demands of your teaching and assessment team and your learners.



If you make significant changes in your plan, you will need to record them to make sure:

- you are still **confident you have the right resources in place** to support your programme
- your Standards Verifier can **sample your assessment decisions at the right time**.



### Assessment plan: best practice examples

On the next couple of pages, we've created example Assessment Plans which address many of the questions you ask us about how to make the Assessment Plan useful and effective.

There are two plans:

- ❗ **"Not acceptable"**: a sample Assessment Plan including many of the problems you've told us you encounter, with callouts identifying the issues.
- ✅ **"Acceptable"**: the same sample Assessment Plan with the problems resolved, including callouts explaining why this is more effective.



**Performing Arts Example Assessment Plan: not acceptable**

You need to write the full title of the programme, e.g. BTEC First Award in Performing Arts (Acting)

Programme Number & Title		BTEC First in Acting									
Unit No & Title	Assignment No & Title	Learning Aim	Assessment Criteria	Hand Out Date	Formative Feedback Date	Hand In Date	Summative Assessment Date	IV Sampling Date	Resubmission Date*		
<b>Year 1</b>											
<b>Unit 3:</b> Acting Skills	<b>Assignment 1:</b> The Theatre Company Welcomes You	A	1A.1, 1A.2 2A.P1, 2A.P2 2A.M1, 2A.M2 2A.D1, 2A.D2	17 Sep 13	10 Nov 13	14 Dec 13	14 Dec 13	22 Feb 14			
<b>Unit 3:</b> Acting Skills	<b>Assignment 2:</b> Mini Performance	A, B	All criteria	21 Apr 14	12 May 14	19 May 14	19 May 14	26 May 14			
<b>Year 2</b>											
You cannot target criteria more than once											
<b>Unit 2:</b> Preparation, Performance and Production	<b>Assignment:</b> Urban Fairy Tales	A, B	1A.1, 1A.2 2A.P1, 2A.P2 2A.M1, 2A.M2 2A.D1, 2A.D2, 1B.3, 2B.P3, 2B.M3, 2B.D3	2 Dec 14	6 Jan 15	17 Jan 15	17 Jan 15	14 Jan 15	May 2015		
<b>Unit 1:</b> Individual Showcase	External Assessment	A, B	All criteria	21 Jan 15	30 Apr 14	17 May 14	n/a	n/a	n/a		
<b>Lead Internal Verifier Signature</b>			Jane Musson	<b>Name</b>		Jane Musson			<b>Date</b>	15-Sep-13	

You no longer need to allocate a formative feedback date.

IV sampling date needs to be within 1-2 weeks of the summative assessment.

Resubmission date needs to be set for a specific day and fall within 10 working days. You need to set an IV date for resubmissions.

\* Lead Internal Verifier must authorise any resubmissions

You need to explain the rules for resubmissions: in this case, the "10 work days" rule for resubmissions

You need to add a column to identify Assessors and Internal Verifiers.

## ✓ Performing Arts Example Assessment Plan: acceptable

### BTEC First Award in Performing Arts (Acting)

Correct programme title

Resubmission date is now clear and is within 10 days, assuming learners receive results straight after IV

Programme Number & Title	Assignment No & Title	Learning Aim	Assessment Criteria	Hand Out Date	Hand In Date	Assessment Date	IV Sampling Date	Resubmission Date*	Resubmission IV Date	Assessor name	IV name
<b>Year 1</b>											
<b>Unit 3:</b> Acting Skills	<b>Assignment 1:</b> The Theatre Company Welcomes You	A	1A.1, 1A.2 2A.P1, 2A.P2 2A.M1, 2A.M2 2A.D1, 2A.D2	21 Jan 14	24 Feb 14	25 Feb 14	28 Feb 14	14 Mar 14	21 Mar 14	D Tennant	J Musson
<b>Unit 3:</b> Acting Skills	<b>Assignment 2:</b> Mini Performance	B	1B.3, 1B.4 2B.P3, 2B.P4 2B.M3, 2B.M4 2B.D3, 2B.D4	21 Apr 14	19 May 14	20 May 14	26 May 14	9 Jun 14	16 Jun 14	J Musson	J Musson
<b>Year 2</b>											
All criteria targeted just once											
<b>Unit 2:</b> Preparation, Performance and Production	<b>Assignment:</b> Urban Fairy Tales	A, B	1A.1, 1A.2 2A.P1, 2A.P2 2A.M1, 2A.M2 2A.D1, 2A.D2, 1B.3 2B.P3, 2B.M3, 2B.D3	3 Nov 14	16 Jan 15	15 Jan 15	22 Jan 15	27 Jan 15	29 Jan 15	D Tennant	J Musson
<b>Unit 1:</b> Individual Showcase	External Assessment	A, B	All criteria	21 Jan 15	9 May 15	17 May 15	n/a	n/a	n/a		
<b>Lead Internal Verifier Signature</b>											
Jane Musson											
<b>Name</b>											
Jane Musson											
<b>Date</b>											
15-Sep-13											
* Lead Internal Verifier must authorise any resubmissions. The learner must have met the initial deadline (or an agreed extension deadline) and authenticated their work. The resubmission date must be within 10 working days of the learner receiving the results of assessment.											

Assessors and IVs are identified

IV date given for resubmissions

Rules identified for resubmissions

## Assignment Briefs

### What are Assignment Briefs?

Assignment Briefs are designed to:



- **develop** a learner's **knowledge, skills and understanding** in a defined area of study
- **measure evidence** of their learning against:
  - **learning aims**  
*what the learners needs to know, understand and do*
  - **assessment criteria**  
*the grade level at which the learner can achieve each learning aim.*

### What are Authorised Assignment Briefs?

We have produced a range of Authorised Assignment Briefs which you can:

- use '**off the shelf**'
- **edit** and **adapt** to suit your individual programme and local needs.

Authorised Assignment Briefs are available for most core units.

You can **download** copies of the Authorised Assignment Briefs for your qualification from the website at [www.btec.co.uk/2012](http://www.btec.co.uk/2012).

Authorised Assignment Briefs are also available in myBTEC – [learn more about myBTEC](#).

Learn more about Assignment Briefs in our [Guide to Writing Assignments for the BTEC Teaching Team](#).



### Assignment Brief: best practice examples

On the next couple of pages, we've created examples of Assignment Briefs which address many of the questions you ask us about how to write effective assignments.

There are two briefs:

- ! **"Not acceptable"**: a sample Assignment Brief including many of the problems you've told us you encounter, with callouts identifying the issues.
- ✓ **"Acceptable"**: the same sample Assignment Brief with the problems resolved, including callouts explaining why this is more effective.

## ! Performing Arts Example Assignment Brief: not acceptable

Assignment title	Explore, Develop and Perform (Part A)
Assessor	Frances <u>Letley</u>

You've set a date right at the start of term. Have you allowed enough time for teaching and learning before assessment?

Date issued	Sep 5 <sup>th</sup> 2014
Hand in Date	Oct 6 <sup>th</sup> 2014
Resubmission Hand in Date	Nov 4 <sup>th</sup> 2014
Retake Hand in Date	If you are not successful you will be able to retake this assignment in May.
Duration (approx)	6 hours

This date is too late after hand in. Either the resubmission date is more than 10 days after the learners receive their results, or the gap between hand in and learners receiving their results is too long.

Retakes are not available on the NQF. Even for QCF, any retake requires a new assignment - to pass only - and must be signed off by the Lead IV.

Qualification	BTEC Level 1/Level 2 First Certificate in Performing Arts
Units covered	Unit 10: Movement Skills
Learning aims covered	Learning aim A: Explore the main components of movement
Duration (approx)	10 hours

Scenario	<p>You are a member of a new physical theatre company and the artistic director is keen for the company to explore and develop movement skills. To that end you will take part in a series of workshops to explore and develop relationships, actions, dynamics and space in movement work.</p> <p>This is the first of two assignments for this unit and both of which are linked to this scenario.</p>
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You cannot give specific assessment feedback until the work is submitted for assessment.

Task 1	<p>You will take part in a series of practical workshops. Each session will be assessed and will focus on a different component of dance from the list below:</p> <ul style="list-style-type: none"> <li>relationships in movement</li> <li>actions in movement</li> <li>dynamics in movement</li> <li>space in movement</li> </ul> <p>Your tutor will guide you through these activities, provide you with feedback on how you are meeting the assessment criteria, allowing you to try new ways of responding, working with others and generating movements.</p> <p>You should aim to work with confidence, imagination and commitment.</p>
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You must ensure you don't confuse teaching and learning with assessment.

**!** **Performing Arts example Assignment Brief:**  
**not acceptable**  
*page 2*

Evidence you must produce for this task	<ul style="list-style-type: none"> <li>• Tutor observation confirming achievement for each session</li> <li>• Videos of milestone practical sessions</li> </ul>
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It's not appropriate to continually check work and provide specific guidance on how to produce a higher grade.

**Criteria covered by this task:**

To achieve the criteria you must show that you are able to:	Unit	Criterion reference
Explore and develop relationships, actions, dynamics and space in movement work.	10	2A.P1
Explore and develop relationships, actions, dynamics and space in movement work with confidence, commitment and control.	10	2A.M1
Explore and develop relationships, actions, dynamics and space in movement work showing confidence, commitment, imagination, initiative and ease.	10	2A.D1

Sources of information	<p><b>Textbooks</b></p> <p>Reeve, J. (2011) <i>Dance Improvisations</i>, Champaign: Human Kinetics, 978 1 45040 214 9</p>
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**If you have not achieved the Level 2 criteria, your work will be assessed to determine if the following Level 1 criteria have been met.**

To achieve the criteria you must show that you are able to:	Unit	Criterion reference
Explore and develop the main components of movement work by carrying out directed tasks.	10	1A.1

## ✓ Performing Arts example Assignment Brief: acceptable

Assignment title	Explore, Develop and Perform (Part A)
Assessor	Frances <u>Letley</u>
Date issued	9 <sup>th</sup> October 2014
Hand In Date	21 <sup>st</sup> November 2014
Duration (approx)	6 hours

Issue date is 5 weeks into the autumn term, so has given the learners a chance to explore components of movement and understand the demands of the assignment and the evidence needed.

Qualification suite covered	BTEC Level 1/Level 2 First Certificate in Performing Arts BTEC Level 1/Level 2 First Extended Certificate in Performing Arts BTEC Level 1/Level 2 First Diploma in Performing Arts
Units covered	Unit 10: Movement Skills
Learning aims covered	Learning aim A: Explore the main components of movement
Duration (approx)	10 hours

Scenario	<p>You are a member of a new physical theatre company and the artistic director is keen for the company to explore and develop movement skills. To that end you will take part in a series of workshops to explore and develop relationships, actions, dynamics and space in movement work.</p> <p>This is the first of two assignments for this unit and both of which are linked to this scenario.</p>
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Task 1	<p>You will take part in a series of practical workshops. Each session will focus on a different component of dance from the list below:</p> <ul style="list-style-type: none"> <li>• relationships in movement</li> <li>• actions in movement</li> <li>• dynamics in movement</li> <li>• space in movement</li> </ul> <p>Explore your own responses to these tutor-led activities and try new ways of responding, working with others and generating movements.</p> <p>You should aim to work with confidence, imagination and commitment.</p>
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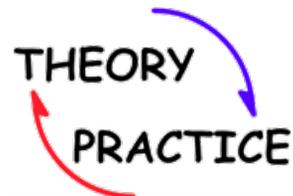
Guidance of this type is acceptable. The tutor is leading the initial activities, after which the learner needs to explore an individual response. The learner should provide individual evidence, even though some tasks are completed as a group.

✓ **Performing Arts example Assignment Brief:**  
**acceptable**  
*page 2*

Evidence you must produce for this task	<ul style="list-style-type: none"> <li>• Tutor observation</li> <li>• Videos of milestone practical sessions</li> </ul>	
<b>Criteria covered by this task:</b>		
To achieve the criteria you must show that you are able to:	Unit	Criterion reference
Explore and develop relationships, actions, dynamics and space in movement work.	10	2A.P1
Explore and develop relationships, actions, dynamics and space in movement work with confidence, commitment and control.	10	2A.M1
Explore and develop relationships, actions, dynamics and space in movement work showing confidence, commitment, imagination, initiative and ease.	10	2A.D1
Sources of information	<p><b>Textbooks</b></p> <p>Reeve, J. (2011) <i>Dance Improvisations</i>, Champaign: Human Kinetics, 978 145040 214 9</p> <div style="border: 2px solid orange; border-radius: 20px; padding: 10px; margin-top: 10px;"> <p style="text-align: center;"><b>Note to Assessors:</b></p> <p style="text-align: center;"><i>We're committed to ensuring that teachers and students have a choice of resources to support their teaching and study.</i></p> <p style="text-align: center;"><i>We would encourage you to use relevant resources for your local area such as local employers, newspapers and council websites.</i></p> <p style="text-align: center;"><i>A range of publications, from a number of publishers, is available to support delivery and training for all Edexcel and BTEC qualifications, so students and teachers can select those that best suit their needs.</i></p> <p style="text-align: center;"><i>Above are just some examples of textbooks. Further useful resources may be found at: <a href="http://www.edexcel.com/resources">www.edexcel.com/resources</a></i></p> </div>	

If you have not achieved the Level 2 criteria, your work will be assessed to determine if the following Level 1 criteria have been met.		
To achieve the criteria you must show that you are able to:	Unit	Criterion reference
Explore and develop the main components of movement work by carrying out directed tasks.	10	1A.1

# Theory into practice



## Observation Record

### What is an Observation Record?

An assessor uses an Observation Record to provide a formal record of their observation of learner performance, for example:



- during presentations,
- practical activities.

### What is a Witness Statement?

A Witness Statement is used by someone who isn't the assessor (for example, an external expert or placement supervisor) to provide a written record of learner performance.



### Are Observation Records and Witness Statements the same as an Assessment Record?

No – Observation Records and Witness Statements are **sources of evidence** which should be included when the learner submits their evidence for assessment.

They do not in themselves confer an assessment decision or allocate a final grade.

There are two example records:

! **“Not acceptable”**: a sample Observation Record including many of the problems you've told us you encounter, with callouts identifying the issues.

✓ **“Acceptable”**: the same sample Observation Record with the problems resolved, including callouts explaining why this is more effective.



### Observation record – best practice examples

On the next couple of pages, we've created examples which address many of the questions you ask us about how to use Observation Records.

This example looks at how a tutor has given feedback to a learner using an Observation Record on a BTEC First Award in Music.

The feedback relates to:

- **Specialist Optional Unit 5: Introducing music performance**

**Learning Aim B:** Use your music performance skills within rehearsal and performance

**Assessment criteria for Learning Aim B:**

**2B.P3** Demonstrate personal management skills and competent application of music performance skills in rehearsal.

**2B.P4** Perform music using relevant technical and interpretive performance skills competently.

**2B.M3** Demonstrate consistent personal management skills with competent and confident application of music performance skills in rehearsal.

**2B.M4** Perform music with confidence and consistency, using relevant technical and interpretive performance skills competently to demonstrate stylistic qualities.

**2B.D3** Demonstrate a high level of personal management skills with competent, confident, fluent and sustained application of music performance skills in rehearsal.

**2B.D4** Perform music with confidence, consistency and ease, using relevant technical and interpretive performance skills competently and fluently and fully demonstrating stylistic qualities.



## Music example Observation Record: not acceptable

<b>Learner name:</b>	Bryony Sharpe
<b>Qualification:</b>	BTEC Level 1/ 2 First Award in Music
<b>Unit number &amp; title:</b>	Unit 5: Introducing Music Performance

### Description of activity undertaken:

Learning Aim B requires learners to demonstrate their skills in the rehearsal and performance of at least two contrasting pieces.

This Observation record refers to the FIRST Performance of two.

The learners are required to attend rehearsals (three times per week) for 4 weeks up to a final performance in front of peers and assembled teachers and governors.

This observation record refers to a performance that took place on March 1st 2014

### Assessment criteria targeted:

Learning Aim B: 2BP3, 2BM3, 2BD3 & 2BP4, 2BM4, 2BD4  
First observation record

The learner has not officially achieved a grade until the 2<sup>nd</sup> performance is completed and they submit full evidence of both performances for assessment.

### How does the activity undertaken cover the requirements of the assessment criteria:

Tutors must not give specific direction on how to improve grades. However, you can give rehearsal feedback, focused on developing skills, technique and style, as long as it is not directed specifically at assessment criteria.

Bryony - You have demonstrated consistent personal management skills over the four week rehearsal period for this musical performance. You have therefore achieved 2BP3 and 2BM3.

To achieve 2BD3 in the sequence of rehearsals for your second performance, I want to see more concentration and effort towards sustaining a high level performance. You can do this through thinking about bringing out a wider variation of expression and intonation from the piano with (as we've discussed on numerous occasions) better use of the foot pedals for instance. Remember, for a Distinction, I am looking for better musical performances with more consistency, so you need to bring this to your rehearsal regime.

The performance you gave on Monday evening was well received by the audience (2BP4 achieved). However, you sometimes forget appropriate use of the foot pedals which would give a richer performance with greater expression, range of tone and individuality/innovation. 2BM4 and 2BD4 require you to show better technique (remember to warm up - and loosen those fingers!). Those higher grades will be achieved if you give the next piece some more of your own interpretation and bring your own style to the piece. As we have talked about in rehearsals, you need to give off more "stage presence" and build up your performance. You need to practice a little more on these aspects to improve in the second performance and achieve a Distinction.

<b>Assessor Name</b>	Rula Bentner	<b>Assessor Signature</b>	<i>R. Bentner</i>	<b>Date</b>	02/03/2014
<b>Learner Name</b>	Bryoni Sharpe	<b>Learner Signature</b>	<i>B. Sharpe</i>	<b>Date</b>	02/03/2014

✓ **Music example Observation Record: acceptable**

<b>Learner name:</b>	Bryony Sharpe
<b>Qualification:</b>	BTEC Level 1/Level 2 First Award in Music
<b>Unit number &amp; title:</b>	Unit 5: Introducing Music Performance

**Description of activity undertaken:**

Learning Aim B requires a demonstration of skills in the rehearsal and performance of at least two contrasting pieces.

This Observation record refers to the FIRST Performance of two.

The learners are required to attend rehearsals (three times per week) for 4 weeks up to a final performance in front of peers and assembled teachers and governors. This observation record refers to a performance that took place on March 1st 2014

**Assessment criteria targeted**

Learning Aim B: 2BP3, 2BM3, 2BD3 & 2BP4, 2BM4, 2BD4  
First observation record

The tutor makes it clear they are not confirming achievement of assessment criteria.

**How the activity covers the requirements of the assessment criteria** (this does not confirm achievement of assessment criteria or confer an assessment decision)

Bryony - You have demonstrated consistent personal management skills over the four week rehearsal period for this musical performance and have not missed any rehearsals. Over the weeks, you have grown in both confidence and competence with your piano skills under rehearsal conditions (however, see below regarding Performance 1).

The tutor identifies strengths and areas that require improvement, making it clear that this record forms part of the evidence to be submitted for formal assessment.

There are times, however, that you have not really shown me a capacity of sustaining your concentration and thus your musical performance, for more than short periods of time at rehearsals.

The performance you gave on Monday evening was well received by the audience showing a grasp of relevant technical skills with a good interpretation of the piece. However, at the moment, I think you are short of being fluent and whilst your hand/finger work is progressing, as mentioned above, you have a limited stylistic repertoire and though your performance was competent, it lacked individuality of expression and dynamism and was short on "stage presence".

On May 3rd, when the assessment for this unit concludes, you should present evidence of your continued attendance at rehearsals and your log book indicating self assessment of your progress during the last four weeks, and for the forthcoming run of rehearsals.

You should keep this Observation Record (and the second one which be issued after Performance 2), as evidence towards achievement in this unit. Further evidence will of course come from the two DVD's of both performances and should be presented for assessment on May 3rd

<b>Assessor Name</b>	<u>Rula Bentner</u>	<b>Assessor Signature</b>	<u>R. Bentner</u>	<b>Date</b>	02/03/2014
<b>Learner Name</b>	<u>Bryoni Sharpe</u>	<b>Learner Signature</b>	<u>B. Sharpe</u>	<b>Date</b>	02/03/2014

## Assessment Record

### What is an Assessment Record?

The Assessment Record is the **only** place where the assessor formally records their assessment decisions against individual assessment criteria.

The assessor should:

- **give feedback** on the achievement of criteria to support learner progression
- **avoid giving direct, specific instructions** on how the learner can improve the evidence to achieve a higher grade (should the Lead Internal Verifier authorise a resubmission).

### Authenticating learner work

The Assessment Record also includes a declaration of authenticity for the assessor to sign, to ensure everyone is confident the evidence was genuinely the learner's own work.



It's important to keep the Assessment Record secure, although it should also remain accessible to the learner.



### Assessment record: best practice examples

On the next couple of pages, we've created example Assessment Records which address many of the questions you ask us about how to make the Assessment Record effective and be confident you are giving full and constructive feedback that supports learner progression.

There are two plans:

- ! **"Not acceptable"**: a sample Assessment Record including many of the problems you've told us you encounter, with callouts identifying the issues.
- ✓ **"Acceptable"**: the same sample Assessment Record with the problems resolved, including callouts explaining why this is more effective.

## ! Performing Arts example Assessment Record: not acceptable

Programme	BTEC First Certificate in Performing Arts	Learner name	Anna Kepinska
Assignment title	Production Workshops	Assessor name	M Green
Unit no. & title	Unit 7: Production Skills for Performance	Target learning aims	Learning aim A: Explore and develop your technical, design or construction skills and review your own practice
Issue date	9 <sup>th</sup> January 2014	Submission deadline	9 <sup>th</sup> February 2014
First submission / resubmission?*	First Submission	Date submitted	13 <sup>th</sup> February 2014
Resubmission authorisation by Lead Internal Verifier*	<i>X Beckett</i>	Date	6 <sup>th</sup> March 2014
<p>* All resubmissions must be authorised by the <b>Lead Internal Verifier</b>. Only <b>one</b> resubmission is possible per assignment, providing:</p> <ul style="list-style-type: none"> <li>• The learner has met initial deadlines set in the assignment, or has met an agreed deadline extension.</li> <li>• The tutor considers that the learner will be able to provide improved evidence without further guidance.</li> <li>• Evidence submitted for assessment has been authenticated and accompanied by a signed and dated declaration of authenticity by the learner.</li> </ul> <p>Any resubmission evidence <b>must</b> be submitted within 10 working days of receipt of results of assessment.</p>			
Target criteria	<b>Criteria achieved? (Yes / No)</b>	<b>Assessment comments</b>	
1A.1	Yes	Criterion met.	
2A.P1	Yes	Well done Anna you designed and constructed the practice pieces as required.	
2A.M1	Yes	During the preparation of ideas and construction, you showed consistency in your focus and your response to the brief.	
2A.D1	No	You needed to have worked on your practice pieces outside of class hours to meet the distinction.	
1A.2	Yes	Criterion met.	
2A.P2	Yes	You described how you developed your skills, looking at your strengths and weaknesses.	
2A.M2	No	This is incorrect. 2A.D1 assesses a learner's approach and commitment, but working outside of class time is not a requirement.	
2A.D2	No	You need to put much more detail in your review in your resubmission, setting targets for improvement. As above.	

The submission deadline for this assignment was 9<sup>th</sup> Feb. As a result, this learner is not entitled to a resubmission

The learner has achieved the Level 2 Pass criteria, so there is no need to assess the Level 1 criteria

The assessor must not give specific feedback on how to upgrade work. Learners must work independently throughout the assessment cycle

## ! Performing Arts example Assessment Record: not acceptable page 2

The assessor has provided specific instructions on how to upgrade work. This is too much guidance and could result in a Standards Verifier not accepting a resubmitted grade. General comments should focus on elements such as conduct, timekeeping, attitude, etc.

<b>General comments</b>	
You have produced a useful series of practice pieces and reviewed the areas which you are good at and those where you still need to develop. Your finished pieces are good, however you may want to think about how well the text on your backdrop comes across to an audience. You should work with the rest of the group, especially the lighting team, to make sure your pieces can work well as part of a whole production.	
<b>Assessor declaration</b>	I certify that the evidence submitted for this assignment is the learner's own. The learner has clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.
<b>Assessor signature</b>	<i>M Green</i>
<b>Learner comments</b>	I enjoyed learning about set design and how it fits in with the whole performance. I am happy with my finished pieces but I could have made them work better when they are under the lights.
<b>Learner signature</b>	<i>A Kepinska</i>
	<b>Date</b>
	06.03.14
	<b>Date</b>
	06.03.14

## ✓ Performing Arts example Assessment Record: acceptable

Programme	BTEC First Certificate in Performing Arts	Learner name	Anna Kepinska
Assignment title	Production Workshops	Assessor name	M Green
Unit no. & title	Unit 7: Production Skills for Performance	Target learning aims	Learning aim A: Explore and develop your technical, design or construction skills and review your own practice
Issue date	9th January 2014	Submission deadline	9th February 2014
First submission / resubmission?*	First Submission	Date submitted	9th February 2014
Resubmission authorisation by Lead Internal Verifier*	<i>X Beckett</i>	Date	6th March 2014
<p>* All resubmissions must be authorised by the <b>Lead Internal Verifier</b>. Only <b>one</b> resubmission is possible per assignment, providing:</p> <ul style="list-style-type: none"> <li>The learner has met initial deadlines set in the assignment, or has met an agreed deadline extension.</li> <li>The tutor considers that the learner will be able to provide improved evidence without further guidance.</li> <li>Evidence submitted for assessment has been authenticated and accompanied by a signed and dated declaration of authenticity by the learner.</li> </ul> <p>Any resubmission evidence <b>must</b> be submitted within 10 working days of receipt of results of assessment.</p>			
Target criteria	Criteria achieved? (Yes / No)	Assessment comments	
2A.P1	Yes	Well done Anna you competently designed and constructed the practice pieces as required.	
2A.M1	Yes	During the preparation of ideas and construction, you showed consistency in your focus and your response to the brief.	
2A.D1	No	During development workshops, you didn't demonstrate total commitment and concentration. Though your finished pieces were ultimately successful, you weren't very willing to try out and experiment with techniques and processes, as discussed, or take up the opportunity for project sessions.	
2A.P2	Yes	You described how you developed your skills, looking at your strengths and weaknesses.	
2A.M2	No	You did not present a detailed and ongoing review of own technical construction skills and techniques, describing strengths and areas to develop, setting targets for improvement or reviewing progress.	
2A.D2	No	As above.	

The learner has submitted their assignment on time. This means the Lead IV may authorise a resubmission

This is acceptable feedback, as it quotes directly from the assessor's guidance. The assessor is not providing specific guidance on how to achieve the criterion, allowing the learner to work independently.

✓ **Performing Arts example Assessment Record: acceptable**  
page 2

<b>General comments</b>	
<p>You produced a useful series of practice pieces. You played an active part in the group in developing ideas, attending all the meetings and providing notes. However, once we looked at how your pieces might work as part of an overall production, you didn't continue to work with the lighting team. This undermined some of the good initial work on designing and constructing your pieces and some of the text was obscured. Good teamwork and communication is essential throughout the whole process.</p>	
<b>Assessor declaration</b>	<p>I certify that the evidence submitted for this assignment is the learner's own. The learner has clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.</p>
<b>Assessor signature</b>	<p><i>M Green</i></p>
<b>Learner comments</b>	<p>I enjoyed learning about set design and how it fits in with a whole performance. I am happy with my finished pieces but I could have made them work better when they are under the lights.</p>
<b>Learner signature</b>	<p><i>A Keppinska</i></p>
	<p><b>Date</b> 06.03.14</p>
	<p><b>Date</b> 06.03.14</p>

This feedback is acceptable and is not related to achievement of criteria. It is good practice to provide learners with general feedback on conduct, attitude, approach etc that will help improve the quality of work for future assessments

# Contact us



You can also **contact us directly** if you need a more in-depth discussion about your individual needs.

## UK centres



If you are in the UK, you can talk to your:



**Subject Advisor** - for subject-specific advice and guidance



**Curriculum Development Manager or Curriculum Support Consultant** - for general advice and guidance on curriculum and qualifications



**Regional Quality Manager** - for advice and guidance on BTEC quality assurance.

Visit [www.btec.co.uk/support](http://www.btec.co.uk/support) for full contact details.

## Middle East – China - India



The **International Quality Managers** will be able to give quality assurance advice to customers in:

- **Middle East:** Mohamed Kamel  
[mohamed.kamel@pearson.com](mailto:mohamed.kamel@pearson.com)
- **Hong Kong or China:** Florence Chan  
[florence.chan@pearson.com](mailto:florence.chan@pearson.com)
- **Indian sub continent:**  
Saurabh Saxena  
[saurabh.saxena@pearson.com](mailto:saurabh.saxena@pearson.com)

## Continental Europe – South Africa South Asia – Latin America Australasia



The **International Quality and Assessment Advisors** will be able to help customers in:

- **Europe:** Nicola Mortimer-Stokes
- **South Africa:** Colin Beeke
- **South Asia:** Stephen Moore
- **Latin America & Australasia:**  
Julie Hancock

Please contact **Elizabeth Crofts**, International Vocational Quality and Risk Manager ([elizabeth.crofts@pearson.com](mailto:elizabeth.crofts@pearson.com)) in the first instance. Elizabeth will put you in touch with the relevant International Quality and Assessment Advisor.

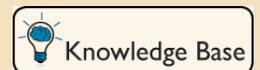
## Where can I find more information?



### BTEC Guides

If you need any more help or information, you can refer to the **BTEC Centre Guide to Assessment: Entry Level to Level 3** at [www.btec.co.uk/keydocuments](http://www.btec.co.uk/keydocuments).

### Your questions answered



Our BTEC Quality Team has shared their most frequently asked questions around BTEC assessment. Go to our **Knowledge Base** service to ask your question – or talk to an expert in our Teaching Services team via [www.edexcel.com/contactus](http://www.edexcel.com/contactus).