

Delivering BTEC during Coronavirus (COVID-19)

September 2020 to August 2021



Performing Arts

Guidance for BTEC Firsts, Nationals, Tech Award, Performing Arts Practice and Industry Skills

Teaching and learning guidance

Last updated 15 February 2021



Introduction

It is expected that COVID-19 will continue to impact upon teaching, learning and assessment through the academic year, impacting those learners who are part-way through their qualifications and those who are commencing this academic year. We are committed to ensuring that learners continue to benefit from the breadth of content of BTEC qualifications through adaptations in teaching and learning.

This document is intended to provide you with guidance for how you **might adapt delivery** for the sector's BTEC qualifications in the academic year of 2020-2021.

We continue to work with our regulators and relevant sector bodies on any possible adaptations or accommodations in line with the OFQUAL and DfE consultations.

Key aspects such as social distancing, safety, lost teaching time, subject content and practical activities have been considered from a sector perspective for your reference. However, it should be noted that all of the guidance provided here must only be followed within the context of the guidance issued by your own centre, relevant governing and industry bodies, local and national government.

For further advice and guidance, please refer to the Teaching, Learning and Assessment pages on [Pearson's website](#) or contact us [via the Customer Support portal](#).

We look forward to continuing to support you and your learners throughout this challenging time and wish you well for the coming year.



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Overview

Adaptations to Assessments in 2021

Please refer to the assessment section on the [2020/2021 Teaching and Assessment page](#), for adaptations to assessments and qualifications for the 2021 Academic Year. Here you will find:

- External Assessment Adaptations
- Tech Award Assessment Evidence Adaptations
- Work Experience and Employer Engagement
- Exam timetables
- FAQs

Please note that not all qualifications will be adapted, and it is important that you refer to the relevant adaptation guidance for 2021.

Some qualifications will not be adapted for one of the following reasons:

- An adaptation would impact the reliability and validity of the qualification
- The qualification is a licence to practice or primary purpose is progression to the workplace

Please note all adaptations apply to assessments completed by 31 July 2021.



Creative sectors update 25 January 2021

We recognise that circumstances have become increasingly challenging within the creative sectors since these guides were last updated and that access to resources and specialist facilities has been, and continues to be, significantly impacted. This update confirms further reductions to assessment workloads as detailed within the Reduced Assessment Guide and provides more specific detail for the BTEC L3 career-focused qualifications and BTEC L2 Skills qualifications.

We understand and appreciate that you will be adapting learning, teaching and assessment activities to allow as much work as possible to take place at home. However, we also acknowledge that learner evidence is likely to be more limited in terms of the amount of exploration, range, depth and technical quality, for example, than might normally be expected and learners should not be penalised for these limitations.

We would like to reassure you that we are continuing to monitor the situation and review the adaptations necessary in consultation with Ofqual.



Social Distance / Safety

- Use of equipment in performance is not a particular concern in the vast majority of units. Props can be kept to a minimum and can be cleaned before and after use. Costumes can only be handled by the performer/wearer.
- Group performance is an issue in many units. Adjustments can be made at unit level to allow for solo performances and guidance issued to support centres with strategies for group activity whilst observing social distancing (see below).
- For practical work, as of July 2020, suggestions for effective social distancing include learners being in 3m x 3m squares, with a 2m corridor between each square.
- There is also government guidance on working safely in performing arts during Covid-19 in respect of singing and the risks to those performing and attending events involving singing, due to the effects of cumulative aerosol transmission.
- Centres should access the detailed and updated guidance on working safely and mitigating potential risk, provided by DCMS for professionals and non-professionals: <https://www.gov.uk/guidance/working-safely-during-coronavirus-covid-19/performing-arts>
- Vocal projection used in most vocal work would also fit within this guidance. Additionally, strenuous activity where learners are breathing heavily can spread the virus droplets further than 'resting' levels. This government guidance will continue to be updated as understanding of safety in the performing arts develops, and schools and colleges offering specialist provision in dance, drama and music should consider this guidance.
- For centres delivering programmes combining different performing arts disciplines, for example Musical Theatre and Physical Theatre, please refer also to the Delivering BTEC during Coronavirus (COVID-19) Guidance document for Dance
- For all units/components where learners have to perform to an audience, it should be generally accepted that this will be to the teacher and camera or a small invited socially distant audience, until government guidance on theatres and audiences allows for performance to a live audience.



Lost time teaching

- This is difficult to quantify due to the different approaches taken by centres during lockdowns. Face to face practical work has not been possible during centre closures from March – July.
- While many centres have opted to concentrate on the theoretical aspects of programmes during this time, the loss of studio time is still likely to cause issues for learners completing in June 2021.
- Practical skills development, refinement and improvement over time will have been compromised.
- For learners progressing into the second year, where centres have elected to deliver units/components more suited to theoretical and remote activity, this could mean more assessments are needed in the second year.

Flexibility of delivery and assessment

The majority of units/components can be completed with social distancing or with remote learning or with blended approaches to teaching and learning.

- **Ensemble performance work in Acting:**

The use of practical solo work is possible in most units allowing social distancing to be possible. Some ensemble work is desirable and provided group numbers are low, positioning and movement should be carefully planned to allow the advised social-distancing rules to be observed. Many performance contexts require reaction and interaction between performers. Whilst many units can be assessed through solo performances; to support skills development and future progression, even where physical contact is not possible, every effort should be made to ensure learners develop skills in reaction/interaction with other performers. This can be done through socially distanced live practical work as well as through reaction and response when performing on camera.



- **Singing:**

As outlined in the section on Social Distance/Safety above, for Musical Theatre units, singing poses the biggest issue at present. Singing skills can be taught, developed and practised remotely and solo work recorded in learners' own homes using their own devices such as smartphones. However, where learners are following a specific Musical Theatre pathway, the integration of singing with acting and dance in performance work is a basic requirement and therefore problematic where learners are working remotely at home. Centres should continue to consult DCMS guidance, which is being regularly updated, at: <https://www.gov.uk/guidance/working-safely-during-coronavirus-covid-19/performing-arts>

- **Performing to audiences:**

The presence of an audience is a requirement in some units. This can however be adapted to allow the teacher/assessor to be the audience. Performance work can also be streamed and/or recorded and shared with target audiences.

- **Assessment methodologies**

There are many online platforms that allow learners to rehearse and perform while working remotely. Many of the platforms developed for online meetings e.g. Microsoft Teams, Google Hangout, Zoom, etc can be used effectively for this purpose. The use of this method however does depend on learners having access to appropriate hardware and the centre's SMT allowing its use.

What is important to retain the validity of the sector's qualifications?

Across internal units/components within all qualifications for Performing Arts, whilst teaching and learning can be conducted differently, the majority of the essential content of units can still be covered, especially with slight adaptations.



Are there other methodologies that can be used to support the purpose of the qualification?

The delivery methodologies currently in place are all still appropriate to use for the completion of the qualification.

Centres should be advised to avoid “long and thin” delivery as this could compromise sufficient evidence being produced to justify awarding the qualification and localised lockdowns may occur throughout the year so a more flexible approach to assessment planning will be required.

As the BTEC Performing Arts qualifications have considerable scope for an integrated approach to the delivery and assessment of units, this may be particularly beneficial in maximising the use of time and resources, and where teaching and learning leading to formal assessment cover the content and assessment requirements of linked units through common projects.

A similarly holistic approach to programme design during the delivery of internally assessed units would provide

scope for learners to engage with relevant content and skills development to support them with the externally assessed units/components. For example, choices of repertoire and practitioners, collaborative and devising skills etc, can be addressed through internal units in preparation toward the requirements of external assessments.

In the cases of some optional units, if social distancing and resourcing issues make delivery problematic, it may be necessary to replace the units in question with other units which are permissible within the programme’s combination of units, or can be imported through Meeting Local Needs (for qualifications where MLN is applicable).

Whilst we do not expect centres to video record all practical sessions, it will be highly beneficial for centres to ensure they capture what they can as they progress, and to create a ‘bank of evidence’ should another lockdown be necessary.



Unit Delivery Guidance

BTEC First Award in Performing Arts (2012) Reduced assessment adaptations (as of 15 February 2021)

***NEW* Adaptations for BTEC First Award in Performing Arts**

In addition to the in-unit adaptations provided below in the BTEC Firsts in Performing Arts section, the following reductions to assessment are available for the BTEC First Award in Performing Arts:

- either **Unit 2: Preparation, Performance and Production** (30GLH)
- or the assessment of **Learning Aim A from any one of the optional specialist Units 3-7** (60GLH)

Only one of these adaptations may be applied to any individual learner.

60GLH optional specialist units:

Unit 3: Acting Skills

Unit 4: Dance Skills

Unit 5: Musical Theatre Skills

Unit 6: Music Performance Skills

Unit 7: Production Skills for Performance

For the academic year 2020/2021 only, centres do not need to assess Learning Aim A for these optional specialist units for the current cohort but the content **MUST** be taught.

Other than those detailed below, there are no additional in-unit adaptations to Learning Aim B, which must be assessed.



| Unit Title | Remote delivery possible (✓ / X) | Socially distanced possible (✓ / X) | Comments | Main Type of Evidence (knowledge application), (blend), (skills developed over time) |
|--|----------------------------------|-------------------------------------|---|---|
| BTEC Firsts in Performing Arts (2012) | | | | |
| Unit 1: Individual Showcase (external) | ✓ | ✓ | Unit requires solo performance work and an individual written letter of application. Teaching can be a combination of remote and socially distanced learning. During teaching and learning, learners can develop and refine skills in a studio-based socially distanced setting and/or remotely with teacher instruction. | No adaptations to the external assessment of this unit. |
| Unit 2: Preparation, Performance and Production | ✓ | ✓ | Can be solo work, but some group work in preparation of showcasing the work would be required. For example, working together to plan and put on a showcase of solo work with a running theme or socially distanced small group work. | Can be solo work, but some group work in preparation of showcasing the work would be required. Performances can be live or remote (recorded or streaming). Audience can be the teacher/assessor. No minimum performance time is stipulated for this unit, but learners should have sufficient performance time to allow opportunity to access the full range of criteria. |



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| Unit 3: Acting Skills | ✓ | ✓ | Development and techniques work could be led by the teacher online, or through a series of recordings that learners access at home, developing skills remotely as part of a programme of activity. Solo performance work or socially distanced group work performed 'live' or through an online platform. | LA-A: No adaptation LA-B: Solo or socially distanced group rehearsals and performance. Performances can be live in-studio or remote (recorded or online streaming). Audience can be the teacher/assessor. No minimum performance time is stipulated for this unit, but learners should have sufficient performance time to allow opportunity to access the full range of criteria. |
| Unit 5: Musical Theatre Skills | ✓ | (✓) | Development and techniques work could be led by the teacher online, or through a series of recordings that learners access at home, developing skills remotely as part of a programme of activity. Solo work would be accepted. Singing should be undertaken in line with up to date DCMS guidance due to the health risks of the activity. https://www.gov.uk/guidance/working-safely-during-coronavirus-covid-19/performing-arts | LA-A: No adaptation LA-B: Solo or socially distanced group rehearsal and performance. Performances can be live or remote (recorded or streaming). Audience can be the teacher/assessor. No minimum performance time is stipulated for this unit, but learners should have sufficient performance time to allow opportunity to access the full range of criteria and to demonstrate the skills in acting, dance and singing. Singing skills may need to be assessed through solo performance recorded at the centre or at home. |
| Unit 8: Performing Arts Industry (external) | ✓ | ✓ | Ideal for remote delivery of industry knowledge and understanding. Lectures, research and formative/mock assessments can all be delivered remotely. | No adaptation to the assessment for this unit |



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| Unit 9: Performance in Context | ✓ | ✓ | Suitable for remote learning and socially-distanced activity | No adaptation to the assessment for this unit |
| Unit 10: Movement Skills | ✓ | ✓ | Solo work, socially distanced or online group performance work accepted. Studio/workshop work would need to adhere to social distancing and safety, with potential for learners to develop individual skills remotely through programmes of activity. | Solo or socially distanced group performance. Performances can be live or remote (recorded or online streaming). Audience can be the teacher/assessor. No minimum performance time is stipulated for this unit, but learners should have sufficient performance time to allow opportunity to access the full range of criteria. |
| Unit 11: Devising Performance Work | ✓ | ✓ | Socially distanced group work, or online collaborative work. Performances may be socially distanced, online and/or solo elements within a collaborative devised work. | Solo or socially distanced group performance work accepted. Performances can be live or remote (recorded or streaming). Audience can be the teacher/assessor. No change to the unit's recommended minimum performance time of 5 mins. |
| Unit 12: Exploring Improvisation | ✓ | ✓ | Whilst achievable, could be problematic as interactions are required which can have limitations when developing and performing improvisation skills at a distance from one another. Use of props including masks and costumes should be carefully controlled with safety and hygiene principles and avoid sharing. | Solo work in assessment could be limiting, but socially distanced group/pair work could be feasible although limited. Audience can be the teacher/assessor. No minimum performance time is stipulated for this unit, but learners should allow sufficient performance time to allow opportunity to access the full range of criteria. |



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| Unit 13: Multimedia Performance | ✓ | ✓ | Solo work, socially distanced or online group performance work accepted. Development of skills can be through a blend of socially distanced workshop activity with potential for remote collaborative work. | Solo or socially distanced group performance work accepted. Performances can be live or remote (recorded or streaming). Audience can be the teacher/assessor. No minimum performance time is stipulated for this unit, but learners should have sufficient performance time to allow opportunity to access the full range of criteria. |
| Unit 35: Physical Theatre Performance | ✓ | X | Not all physical theatre techniques can be fully realised through social distancing or remotely, so content may not be fully covered. Vocal work and work involving contact could be restricted (centres should consult up to date DCMS guidance). | It is advisable to replace this unit with another unit more suitable for assessment during Covid-19 precautions as solo work is likely to be limiting in terms of covering and assessing the content. |
| Unit 36: Variety Performance | ✓ | ✓ | Suitable for remote activities including skills development and refinement, depending on the type of variety act chosen. | No adaptation to written/knowledge-based assessment (LA-A) Solo or socially distanced group performance. Performances can be live or remote (recorded or streaming). Audience can be the teacher/assessor. No minimum performance time is stipulated for this unit, but learners should have sufficient performance time to allow opportunity to access the full range of criteria. |



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| <p>Unit 40: Singing Skills in the Performing Arts</p> | <p>✓</p> | <p>(✓)</p> | <p>Singing activity should be undertaken in line with government guidance (see the 'Social Distance / Safety' section above. Up to date guidance can be accessed at: https://www.gov.uk/guidance/working-safely-during-coronavirus-covid-19/performing-arts Remote solo work could be undertaken including skills development and refinement. Group singing would be different online but could be feasible depending on resources.</p> | <p>Due to risks inherent in ensemble singing and if ensemble work cannot be undertaken, the following adaptations to assessment apply: LA-A (develop skills and review own progress) can be undertaken as solo activity – no change. LA-B (solo skills in rehearsal and performance) is a solo activity and can be assessed as stipulated (with a minimum of two contrasting solo pieces – no change. LA-C (ensemble skills in rehearsal and performance): this assessment requirement is removed unless remote ensemble work can be facilitated.</p> |
| <p>Unit 14: Voice and Speech for Performers</p> | <p>✓</p> | <p>x</p> | <p>LA-A is more suited to remote learning. LA-B could be solo work, collaborative work performed remotely (e.g. a radio play), performed outdoors or performed remotely.</p> | <p>LA-A can be undertaken solo and assessed remotely or at the centre socially-distanced. LA-B can be solo or group work performed remotely or outdoors and recorded using video, streaming or audio. No minimum performance time is stipulated for this unit, but learners should have sufficient performance time to allow opportunity to access the full range of criteria.</p> |



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| Unit 15: Performing Scripted Plays | ✓ | ✓ | Solo works could be rehearsed and performances recorded for camera. Alternatively, socially distanced work can be attempted with pairs / small groups. | Solo or socially distanced group work. Rehearsal, development and performance work recorded on video, or remotely using streaming or social media. No minimum performance time is stipulated for this unit, but learners should have sufficient performance time to have opportunity to access the full range of criteria. Audience can be the teacher/assessor. |
| Unit 31: Community Arts | ✓ | ✓ | Knowledge based elements (LA-A) can be delivered remotely. Choice of community arts project should be scrutinised in line with the government guidelines. Learners could complete the project within the centre using socially distanced activity or online collaboration. Also, the unit lends itself to the possibility to explore online engagement with the community. | LA-A can be assessed using evidence produced remotely. LA-B assesses contribution to group activity which can be assessed during socially distanced group work at the centre and/or through remote collaboration online. LA-C could be assessed through solo or socially distanced group performance in an online event or simulated community event in-studio. No minimum performance time is stipulated for this unit, but learners should have sufficient performance time / role to allow opportunity to access the full range of criteria. |
| Unit 38: Use of ICT in the Performing Arts | ✓ | ✓ | Suitable for remote and socially distanced work as well as balancing out use of studio space for practical work. | No adaptation to the assessment for this unit |



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| Unit 39: Work Experience in the Performing Arts | x | x | Many work placements would not be open or be willing to introduce an additional person to set bubbles. | Assessment opportunities for this unit are unlikely during COVID-19 precautions. In the event of work experience being available, there are no adaptations to the assessment of this unit. |
| Unit 32: Directing Performance | ✓ | ✓ | Teaching of directing skills, approaches and techniques can be delivered remotely through lectures and case studies. Learners could work in pairs to direct/perform monologues using an online platform or in the studio using social distancing. | Work can be in pairs (director to performer) and assessed in studios with social distancing or remotely using an online platform. Where work is taking place with minimal resources and personnel, the director's briefing can be in the form of a presentation of the director's vision/interpretation with teacher/assessor in role as the 'creative/production team'. Audience can be the teacher/assessor and/or the performance shared via streaming. |
| Unit 33: Planning and Managing a Performing Arts Event | ✓ | ✓ | Knowledge and understanding based elements of this unit can be delivered remotely. The choice of performing arts event will need to be considered in terms of viability during COVID-19 and this may be an online/streamed event or a socially distanced performance. Learners can collaborate in-studio and/or remotely in planning, managing and debriefing the event. Some elements of the event may have to be simulated to facilitate teaching and assessment. | LA-A can be assessed using evidence produced remotely: for this adaptation learners only need to demonstrate understanding of the features and planning requirements of one performing arts event. LA-B/C can be assessed using blended approaches with learners collaborating and communicating digitally and/or socially distanced in-studio. |



| BTEC Level 3 Nationals Performing Arts (2016 RQF) | | | | |
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| Unit 1 Investigating Practitioners' Work (external) | ✓ | ✓ | Teaching and learning can be in-class, remote activity or a blended approach of lectures, online lectures, guided research and investigation. Mock assessments can be socially distanced following centre guidelines. | There are no adaptations to the external assessment of this unit. |
| Unit 2: Developing Skills and Techniques for Live Performance Unit 34: Developing Skills and Techniques for Live Performance (Extended Certificate in Performance Only*) | ✓ | ✓ | LA-A can be covered remotely. For LA B,C and D, solo work would be accepted. Development of practical performance skills may need to consider blend of socially distanced studio work (in small numbers) along with ongoing skills development and practise undertaken by learners remotely/individually. Live performance work could be to a limited audience or to a teacher. | LA-A No adaptation LA-B/C Solo work can be accepted or socially distanced group work / pair work. No minimum performance time is stipulated for this unit, but learners should have sufficient performance time to have opportunity to access the full range of criteria. Audience can be the teacher/assessor. LA-D Performance Log/Review of own development: no adaptation but centres should consider 'milestone' logs (3 - 4 in total) *Unit 34 (Ext Cert in Performance only): LA-D not applicable. |
| Unit 3 Group Performance Workshop (external) | ✓ | ✓ | Skills development and collaborative working can be delivered through socially distanced workshop activity (in small groups/pairs) and collaborative online remote activity where possible. | Release set task 4 weeks earlier to allow centres additional time to deliver the assessment. Amended group size from 3-7 performers to 2-7 performers in each group. Amended minimum performance times to 6 mins for 2 performers and 8 mins for groups sizes of 3 or more performers. |



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| | | | | 20 mins maximum performance time remains unchanged. |
| Unit 4: Performing Arts in the Community | ✓ | ✓ | LA-A (knowledge) can be delivered remotely. For LA-B/C the choice of community arts project should be scrutinised in line with the government guidelines. Learners could complete the project within the centre rather than taking it out to the community working collaboratively in a socially distant environment and/or remote collaborative work. Consideration can be given as to how to reach out to target audiences remotely. It may be a performance developed by groups through blended learning and recorded for online streaming. Solo performances can be accepted so long as the work has been developed as part of a collaborative process. | <p>LA-A No adaptation</p> <p>LA-B/C Learners should collaborate with others (socially distanced and/or remotely) in responding to a community performance brief and planning/developing the performance. Solo or socially distanced group work can be accepted for the assessed performance.</p> <p>No minimum performance time is stipulated for this unit, but learners should have sufficient performance time to allow opportunity to access the full range of criteria.</p> <p>Audience can be the teacher/assessor.</p> <p>LA-D Performance Log/Review of Own Development no adaptation but centres should consider 'milestone' logs (3 – 4 in total)</p> |
| Unit 5: Individual Performance Commission (external) | ✓ | ✓ | Unit requires a solo/individual response so practical skills development and formative assessments can take place in socially distanced settings and/or remotely with regular 'check-ins' with teachers. Knowledge can be | <p>Written proposal – no adaptation and word count of 2500 words remains</p> <p>Length of solo performance reduced from 5 – 8 mins to 3 – 6 mins.</p> |



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| | | | delivered remotely through online presentations and guided research. | |
| Unit 6: Final Live Performance to an Audience | ✓ | ✓ | Consider leaving this unit until towards the end of the course where social distancing measures might be reduced. This unit is suitable for integration with other internally assessed units. Solo work can be suitable (if group performance is not possible), or socially distanced group work, or a theme which can tie all performances together through a showcase. Can be applied to all types of performance opportunities, e.g. online, recorded or socially distant. | LA-A No adaptation LA-B/C Solo work can be accepted or socially distanced group work / pair work. No minimum performance time is stipulated for this unit, but learners should have sufficient performance time to allow opportunity to access the full range of criteria. Audience can be the teacher/assessor and the performance can be live or recorded online or streamed. LA-D Performance Log/Review of Own Development no adaptation but centres should consider 'milestone' logs (3 – 4 in total) |
| Unit 7: Employment Opportunities in the Performing Arts (external) | ✓ | ✓ | Requires an individual response. Teaching can be centre-based with remote learning possible to cover knowledge/research into industry and organisations. Learners will be assembling material for their promotional portfolio during the programme. Some skills development in self-promotion can be addressed through online learning. | No adaptation to Activity 1 (written response) of up to 2000 words. Reduced requirement for video material as part of the Digital Promotional Portfolio (Activity 2) to 2 pieces of recorded materials appropriate to the employment opportunity. |



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| <p>Units 8, 9, 10, 11, 12</p> | <p>✓</p> | <p>✓</p> | <p>Solo performance work, socially distanced group work or group performance on an online platform. Development of practical performance skills may need to consider blend of socially distanced studio work (in small numbers) along with ongoing skills development and practise undertaken by learners remotely/individually. Live performance work could be to a limited audience or to a teacher.</p> | <p>LA-A No adaptation LA-B/C Solo performances or socially distanced group works/duets. Skills development for LA-B can be evidenced through the rehearsal of material performed for LA-C. Unit specifications suggest performance time of 2 -3 mins and this remains unchanged. Performances can be recorded remotely or at the centre and the audience can be the teacher/assessor. LA-D Performance log/Review of own development - no adaptation but centres should consider 'milestone' logs (3 - 4 in total)</p> |
| <p>Units 13: Healthy Dancer</p> | <p>✓</p> | <p>✓</p> | <p>Suitable for remote learning or socially distanced work at the centre.</p> | <p>LA-A No adaptation LA-B/C No adaptation LA-D No adaptation but centres should consider 'milestone' logs (3 - 4 in total)</p> |
| <p>Unit 15 Theatre Directing</p> | <p>✓</p> | <p>✓</p> | <p>Teaching of directing skills, approaches and techniques can be delivered remotely through lectures and case studies. Learners could work in pairs to direct/perform monologues using an online platform or in the studio using social distancing.</p> | <p>LA-A No adaptation LA-B/C Work can be in pairs (director to performer) and assessed in studios with social distancing or remotely using an online platform). AAB suggests directing a scripted performance of 4 - 6 minutes and this remains unchanged. Audience can be the teacher/assessor and/or the performance shared via streaming. LA-D No adaptation</p> |



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| Unit 16 Writing for Performance | ✓ | ✓ | Suitable for remote learning. | No adaptation to the assessment for this unit. |
| Unit 17: Screen Acting | ✓ | ✓ | Underpinning knowledge can be taught remotely. Practical development and application of screen acting skills would need to be delivered in studio/workshop settings in small working groups with social distancing applied (for example duologues, technicians distanced, etc). | LA-A No adaptation LA-B/C Practical development can be assessed in small groups with social distancing and would not be suitable for remote work. Skills development for LA-B can be evidenced through the rehearsal of material performed for LA-C. Unit specification suggests the final cut should be a 3 – 5 min filmed extract and this remains unchanged. LA-D No adaptation. |
| Units 18, 19 and 20 | ✓ | ✓ | Solo work would be accepted. Development of practical performance skills may need to consider blend of socially distanced studio work (in small numbers) along with ongoing skills development and practise undertaken by learners remotely/individually. Teaching and practical development of voice skills for Unit 20 would need to consider safety precautions and approaches similar to Singing units. | LA-A No adaptation LA-B/C Skills development for LA-B can be evidenced through the rehearsal of material performed for LA-C. Unit 18 <i>Interpreting Classical Text for Performance</i> suggests performance time of 20 mins minimum. For this adaptation the minimum performance time is 3 mins to allow for a monologue performance. Unit 19 <i>Applying Acting Styles</i> suggests performance time of 10 – 20 mins. For this adaptation the minimum performance time is 3 mins to allow for a monologue performance. Unit 20 <i>Developing Voice for Performance</i> suggests recorded performance time of 4 -10 mins and this remains unchanged, along with the requirement for recordings of vocal exercises. COVID-19 precautions |



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| | | | Performance work could be online or performed in the studio to a limited audience e.g. the teacher. | may be necessary where vocal exercises are being assessed. LA-D No adaptation |
| Unit 21 Improvisation | ✓ | ✓ | This unit can be combined with others, such as Unit 2 and Unit 14. Group work is key to the unit, but online platforms or socially distanced studio work could be used. Contact improvisation should be avoided. | LA-A No adaptation LA-B/C Solo work would not be effective for the assessment of this unit. Group activity in development and performance of improvisation skills can be assessed with social distancing and/or remote group activity using online platforms. AAB suggests performance of 15 – 30 mins but for this adaptation the minimum performance time can be 5 mins. Audience can be the teacher/assessor or an audience for a live streamed event. LA-D No adaptation. |
| Unit 22 Movement in Performance | ✓ | ✓ | Online or socially distanced studio work could be used to deliver and assess this unit. | LA-A No adaptation although may assessment need to allow for limitations on practical exploration of RADS due to Covid-19 precautions. LA-B/C Adaptations to development and application of movement skills may need to include distanced approaches to relationships and some physical contact work may not be possible. Skills development for LA-B can be evidenced through the rehearsal of material performed for LA-C. Unit guidance suggests development and performance of a 3 -5 min piece and no adaptation to this timing is necessary. The audience can be the teacher/assessor. LA-D Performance log/Review of own development - no adaptation but centres should consider 'milestone' logs (3 – 4 in total) |



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| <p>Unit 23 Singing Techniques for Performers</p> | <p>✓</p> | <p>?</p> | <p>Singing activity should be undertaken in line with government guidance (see the 'Social Distance / Safety' section above. Up to date guidance can be accessed at: https://www.gov.uk/guidance/worki-ng-safely-during-coronavirus-covid-19/performing-arts Remote solo work could be undertaken including skills development and refinement. Group singing would be different online but could be feasible depending on resources.</p> | <p>Due to risks inherent in ensemble singing and if ensemble work cannot be undertaken, the following adaptations to assessment apply: LA-A: Practical exploration may in the form of solo activity in the studio and/or remotely but this should not prevent assessment of this Learning Aim. LA-B/C: Likewise, studio or remote solo work can be undertaken in developing skills and the performance can be solo work. Audience can be teacher/assessor. LA-D: No adaptation but centres should consider 'milestone' logs (3 – 4 in total)</p> |
| <p>Unit 24 Children's Theatre Performance.</p> | <p>✓</p> | <p>✓</p> | <p>Underpinning knowledge can be delivered through remote teaching. Group or solo work in developing children's theatre may be a performance which is recorded for online streaming/sharing to an audience of children. Development can be collaborative work online along with socially distanced workshop activity where possible.</p> | <p>LA-A No adaptation LA-B/C performance skills and work developed can be solo or socially distanced group work using online collaboration and/or socially distanced workshops/rehearsals. Skills development for LA-B can be evidenced through the rehearsal of material performed for LA-C Unit suggests a performance of 15 -30 mins and for the purposes of this adaptation, performance may be 6 mins minimum. Performance can be to teacher/assessor as audience or a recorded / streamed performance for an audience of children. LA-D: No adaptation but centres should consider 'milestone' logs (3 – 4 in total)</p> |



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| <p>Unit 25 Site Specific Performance</p> | <p>?</p> | <p>✓</p> | <p>Underpinning knowledge can be delivered through remote teaching. Practical application potentially problematic due to the logistics of securing a site for the performance. A socially distanced outdoor event may be possible. Collaborative, or solo work can be accepted.</p> | <p>LA-A No adaptation LA-B/C Solo work or socially distanced group work may be suited to a site-specific project if the location is risk-free, such as an outdoor site. Development of performance may be through online or socially distanced collaboration, or a solo project. Unit suggests a 15 – 30 min performance but for the purpose of this adaptation, a performance of a minimum of 5 minutes is acceptable. The performance should be recorded for assessment purposes and may not necessarily have an audience present if the site is the focus of the performance. LA-D: No adaptation but centres should consider 'milestone' logs (3 – 4 in total)</p> |
| <p>Unit 26 Physical Theatre Techniques</p> | <p>✓</p> | <p>x</p> | <p>There are limitations on physical theatre techniques that can be fully realised through social distancing or remotely, so content may not be fully covered. Vocal work and work involving contact could be restricted (centres should consult up to date DCMS guidance). Solo work could be used as part of remote activity.</p> | <p>LA-A No adaptation LA-B/C Ensemble work may be limited where contact work and close proximity present risk (including aerosol transmissions). Solo work and socially distanced group work may be possible depending on the style and nature of the physical theatre work. Skills development for LA-B can be evidenced through the rehearsal of material performed for LA-C. Performances can be recorded in studio with social distancing or remotely using online platforms. Audience can be the teacher/assessor. Unit suggests a 15 -30 min performance but for this adaptation, a minimum performance time of 5 mins is acceptable. LA-D: No adaptation but centres should consider 'milestone' logs (3 – 4 in total)</p> |



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| <p>Unit 27 Musical Theatre Techniques</p> | <p>✓</p> | <p>(✓)</p> | <p>Solo work would be accepted. Singing activity should be undertaken in accordance with up-to-date DCMS guidance (see above). Group singing could be attempted online, depending on resources. Acting and dance skills could be addressed in socially distanced settings.</p> | <p>LA-A No adaptation LA-B/C Development of MT skills in rehearsal can be solo or socially distance small group work undertaken remotely and/or in studio. Skills development for LA-B can be evidenced through the rehearsal of material performed for LA-C. Performance can be live or remote (recorded or streaming). Audience can be the teacher/assessor. Singing skills may need to be assessed through solo performance recorded at the centre or at home. Unit does not suggest minimum performance times but learners should have sufficient performance time to have opportunity to access the full range of criteria. LA-D: No adaptation but centres should consider 'milestone' logs (3 - 4 in total)</p> |
| <p>Unit 28: Variety Performance</p> | <p>✓</p> | <p>✓</p> | <p>Solo work acceptable. Development of practical variety performance skills may need to consider blend of socially distanced studio work (in small numbers) along with ongoing skills development and practise undertaken by learners remotely/individually. Consideration might be given to performances of solo acts as part of an online variety show.</p> | <p>LA-A No adaptation LA-B/C Solo work is possible for assessment of this unit. Development of skills can be assessed remotely through recordings and/or in the studio. Skills development for LA-B can be evidenced through the rehearsal of material performed for LA-C. Performance can be a recording, or streamed performance online. Unit suggests performance time of 3 - 5 mins and there is no change for this adaptation. LA-D: No adaptation but centres should consider 'milestone' logs (3 - 4 in total)</p> |



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| <p>Unit 29 Storytelling</p> | <p>✓</p> | <p>✓</p> | <p>Suitable for remote learning as the focus tends to be solo work. Online or socially distanced performance work can be used.</p> | <p>LA-A No adaptation LA-B/C Ideal for solo performance. Skills development and rehearsal can be in the studio or remote, recorded for assessment purposes. Skills development for LA-B can be evidenced through the rehearsal of material performed for LA-C Performance can be recorded or streamed through an online platform. Unit suggests a minimum performance time of 3 mins and there is no change to this for the purposes of this adaptation. Audience can be the teacher/assessor or an audience for a live/streamed or recorded performance. LA-D: No adaptation but centres should consider 'milestone' logs (3 – 4 in total)</p> |
| <p>Unit 30 Audio Performance</p> | <p>✓</p> | <p>✓</p> | <p>Suitable for remote learning. Solo work is acceptable. May be a performance which is recorded for online sharing to an audience</p> | <p>LA-A No adaptation LA-B/C Skills development and rehearsal can be assessed remotely or in the studio with social distancing/equipment hygiene in place. Skills development for LA-B can be evidenced through the rehearsal of material performed for LA-C. Performance can be solo or group work recorded and edited into an ensemble performance or streamed in real time. Unit suggests an audio performance of 5 – 10 mins and there is no change to the minimum time for this adaptation. LA-D: No adaptation but centres should consider 'milestone' logs (3 – 4 in total)</p> |



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| <p>Unit 31 Stand-up Comedy Technique</p> | <p>✓</p> | <p>✓</p> | <p>Suitable for remote learning. Solo work is acceptable. May be a performance which is recorded for online sharing to an audience</p> | <p>LA-A No adaptation LA-B/C Ideal for solo performance. Skills development and rehearsal can be in the studio or remote, recorded for assessment purposes. Skills development for LA-B can be evidenced through the rehearsal of material performed for LA-C. Performance can be recorded or streamed through an online platform. Unit suggests a performance time of 3 – 5 mins and there is no change to this for the purposes of this adaptation. Audience can be the teacher/assessor or an audience for a live/streamed or recorded performance. LA-D: No adaptation but centres should consider 'milestone' logs (3 – 4 in total)</p> |
| <p>Unit 32 Puppetry Technique</p> | <p>✓</p> | <p>✓</p> | <p>Socially distanced studio work or solo work is possible provided care is taken to clean puppets before and after use.</p> | <p>LA-A No adaptation LA-B/C Can be solo or small group performance if staging allows for social distancing. Skills development and rehearsal can be in the studio or remote, recorded for assessment purposes. Skills development for LA-B can be evidenced through the rehearsal of material performed for LA-C. Performance can be recorded solo contributions edited together. Unit suggests a performance time of 5 - 10 mins and for this adaptation a minimum performance of 3 mins for a solo is acceptable. Audience can be the teacher/assessor or an audience for a recorded performance. LA-D: No adaptation but centres should consider 'milestone' logs (3 – 4 in total)</p> |



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| <p>Unit 33 Performing with Masks</p> | <p>?</p> | <p>✓</p> | <p>Potentially problematic due to the use of objects (masks). Socially distanced studio work is possible provided care is taken to clean masks before and after use and avoid sharing where possible.</p> | <p>LA-A No adaptation LA B/C Small group work socially distanced can be used to assess development of skills in workshop and rehearsals. Skills development for LA-B can be evidenced through the rehearsal of material performed for LA-C. Performances can be assessed with teacher/assessor as audience. Unit does not suggest minimum performance times, but learners should have sufficient performance time to have opportunity to access the full range of criteria. LA-D: No adaptation but centres should consider 'milestone' logs (3 – 4 in total)</p> |
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| Unit 1: Performance Workshop | ✓ | ✓ | Online, recorded or socially distanced performances can be developed. Group collaboration when developing performance material can be achieved remotely, blended with socially distanced studio/workshop small group activity where possible. | Reduce requirement for learners to take part in 2 workshop performances to 1 workshop performance. The workshop performance can be either a pre-existing work or an original work. Performance can be socially distanced in the studio, online using streaming or recorded/edited from remote contributions. Unit does not suggest minimum performance times, but learners should have sufficient performance time to have opportunity to access the full range of criteria. Audience can be the teacher/assessor. |
| Unit 3: Performing Arts Business | ✓ | ✓ | Suitable for independent and remote learning. | No adaptation to the assessment for this unit |
| Unit 4: The Historical Context of Performance | ✓ | ✓ | Suitable for independent and remote learning. | No adaptation to the assessment for this unit |
| Unit 5: Rehearsing for Performance | ✓ | ✓ | Integrates with the preparation/rehearsal process for most performance- based units. Performances and rehearsals may be online/recorded or socially distanced. Video footage of milestone rehearsals can include the learners own independent rehearsals. Nature of the rehearsal activity would depend on the style of performance and the unit(s) to which Unit 5 is linked. | This unit assesses the rehearsal process for work produced for another mandatory or optional unit. Depending on the performance being rehearsed, rehearsal evidence may include logs, blogs, vlogs and recordings of rehearsals in studios (with social distancing) and/or remote activity undertaken individually or in groups through an online platform. |



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| <p>Unit 7: Performing to an Audience</p> | <p>✓</p> | <p>✓</p> | <p>Audience can be teacher only. A screen based acting project would be accepted as the 'audience' is the camera. Solo work would be accepted or socially distanced group work, duets, etc. Nature of the late stage rehearsal and performance activity would depend on the style and medium of performance, and teaching and assessment of 'performance discipline' for LO4 would need to be within this context.</p> | <p>Adaptations can be in the form of socially distanced group performance, solo performance, performance to or for camera, or audio performance. Audience can be the teacher/assessor or an audience watching a recorded or streamed performance online. Assessment of LO4 'performance discipline' will need to be considered within the context of the performance medium and performance conditions.</p> |
| <p>Unit 9 Devising Plays</p> | <p>✓</p> | <p>✓</p> | <p>Learners can collaborate at a distance to create a performance piece which could be performed to the teacher as audience or online. Performances may be socially distanced, online and/or solo elements within a collaborative devised work.</p> | <p>Group collaboration is necessary for this unit but this can be remote using online platforms and social media, if socially distanced studio work is not possible. Unit specifies a performance time of 15 – 30 mins and for this adaptation, a minimum performance time of 6 mins is acceptable. Audience can be the teacher/assessor or an audience watching a recorded or streamed performance online.</p> |
| <p>Units 10 Theatre in Education</p> | <p>✓</p> | <p>✓</p> | <p>Learners can collaborate at a distance to create a performance piece which could be performed online or recorded and shared with the target audience.</p> | <p>Group collaboration is necessary for this unit, but this can be remote using online platforms and social media, if socially distanced studio work is not possible. The unit does not suggest a minimum performance time, but learners should have sufficient performance</p> |



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| | | | | time (or an appropriate role) to have opportunity to access the full range of criteria. |
| Unit 11 Theatre for Children | ✓ | ✓ | Learners can collaborate at a distance to create a performance piece which could be performed online or recorded and shared with the target audience. | Group collaboration is necessary for this unit, but this can be remote using online platforms and social media, if socially distanced studio work is not possible. Unit specifies a performance time of either 1 large scale performance of 30 mins minimum, or 2 smaller scale performances of 15 – 20 mins each. For the purpose of this adaptation, the minimum requirement is for 1 small scale performance of a minimum of 10 mins. |
| Unit 12 Classical Theatre Performance | ✓ | ✓ | Development of practical performance skills may need to consider blend of socially distanced studio work (in small numbers) along with individual practise undertaken by learners remotely/individually. Solo performance work, socially distanced group work or group performance using an online platform | Unit requires learners to interpret, develop and perform 2 classical roles (solo speeches of approx. 2 mins and/or scenes of approx. 5 mins). For this adaptation, learners should develop, rehearse and perform 1 performance lasting a minimum of 5 mins (solo) or a minimum of 6 mins (duologue) or a minimum of 8 mins (small group). The assessment criteria will be treated as assessing the single role. Performances can recorded remotely or in socially distanced studio settings with teacher/assessor as audience. |



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| <p>Unit 13 Contemporary Theatre Performance</p> | <p>✓</p> | <p>✓</p> | <p>Development of practical performance skills may need to consider blend of socially distanced studio work (in small numbers) along with individual practise undertaken by learners remotely/individually. Solo performance work, socially distanced group work or group performance using an online platform</p> | <p>Unit requires learners to work on 2 contrasting texts lasting a minimum of 10 mins each. For this adaptation, learners should develop, rehearse and perform 1 performance lasting a minimum of 5 mins (solo) or a minimum of 6 mins (duologue) or a minimum of 8 mins (small group). The assessment criteria will be treated as assessing the single role. Performances can recorded remotely or in socially distanced studio settings with teacher/assessor as audience.</p> |
| <p>Unit 15 Variety Performance</p> | <p>✓</p> | <p>✓</p> | <p>Solo work acceptable. Development of practical variety performance skills may need to consider blend of socially distanced studio work (in small numbers) along with ongoing skills development and practise undertaken by learners remotely/individually. Consideration might be given to performances of solo acts as part of an online variety show.</p> | <p>LO1 can be assessed remotely. Solo work is acceptable for this unit. Development of ideas, rehearsal and shaping of ideas can be carried out remotely and/or in-studio socially distanced activity. Log based evidence can be produced remotely. Assessed performance for LO4 can be in-studio with teacher/assessor as audience or recorded remotely for a streamed performance an online variety show or a recording.</p> |



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| <p>Unit 16 Performing with Masks</p> | <p>(✓)</p> | <p>✓</p> | <p>Potentially problematic due to the use of objects (masks). Socially distanced studio work is possible provided care is taken to clean masks before and after use and avoid sharing where possible.</p> | <p>LO1 and LO4 can be assessed through research and evaluative evidence produced remotely. Small group work socially distanced in-studio, or solo work, can be used to assess development of skills and the mask performance in workshop and rehearsals. Solo work is possible for this unit providing there is a suitable performance context for exploring the relationship and communication with the audience. Performances can be assessed with teacher/assessor as audience. Unit requires a single performance lasting at least 5 minutes. No adaptation to this requirement is necessary.</p> |
| <p>Unit 17 Developing Voice for the Actor</p> | <p>✓</p> | <p>✓</p> | <p>Suitable for remote learning. Solo work rehearsed and performed online or in the studio using social distancing can be undertaken.</p> | <p>LO 1 can be assessed remotely. Voice classes for LO 2 of this unit can be assessed remotely or through socially distanced studio activity or a combination of both. Assessment of delivery of voice classes can be in-studio socially distanced, or remote using an online platform. LO 3 requires performance of material requiring vocal work across a range of different texts. These can be in-studio performances, video recordings, audio recordings or online.</p> |
| <p>Unit 18 Auditions for Actors</p> | <p>✓</p> | <p>✓</p> | <p>Suitable for remote learning and the focus is solo work. Auditions can be rehearsed remotely and performed online or in the studio using social distancing.</p> | <p>No adaptation to the assessment for this unit as it is suited to both solo and remote activity.</p> |



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| <p>Unit 19 Principles of Acting</p> | <p>✓</p> | <p>✓</p> | <p>Development and technique work could be led by the teacher online or through a series of recordings that learners access at home. Solo performance work, socially distanced group work or group performance on an online platform.</p> | <p>Solo, duologue or socially distanced group work is acceptable. Unit specifies 2 performances lasting 10 – 20 minutes. For this adaptation, learners should develop, rehearse and perform 1 performance lasting a minimum of 5 mins (solo) or a minimum of 6 mins (duologue) or 8 mins (small group). The assessment criteria will be treated as assessing the single role. Performances can recorded remotely or in socially distanced studio settings with teacher/assessor as audience.</p> |
| <p>Unit 20 Applying Acting Styles</p> | <p>✓</p> | <p>✓</p> | <p>Development and technique work could be led by the teacher online or through a series of recordings that learners access at home. Solo performance work, socially distanced group work or group performance on an online platform.</p> | <p>Solo, duologue or socially distanced group work is acceptable. Unit specifies learners rehearsing and giving 2 performances lasting a minimum of 10 minutes each. For this adaptation, learners should develop, rehearse and perform 1 performance lasting a minimum of 5 mins (solo) or a minimum of 6 mins (duologue) or 8 mins (small group). The assessment criteria will be treated as assessing the single role. Performances can recorded remotely or in socially distanced studio settings with teacher/assessor as audience.</p> |



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| <p>Unit 14 Musical Theatre Performance</p> | <p>✓</p> | <p>(✓)</p> | <p>Solo work would be accepted. Singing activity should be undertaken in accordance with up-to-date DCMS guidance (see above). Group singing could be attempted online, depending on resources. Acting and dance skills could be addressed in socially distanced settings.</p> | <p>Development of MT skills in rehearsal can be solo or socially distanced small group work undertaken remotely and/or in studio. Performance can be live or remote (recorded or streaming). Audience can be the teacher/assessor. Singing skills may need to be assessed through solo performance recorded at the centre or at home. Unit does not suggest minimum performance times, but learners should have sufficient performance time to have opportunity to access the full range of criteria.</p> |
| <p>Unit 21 Drama Improvisation</p> | <p>✓</p> | <p>✓</p> | <p>Group or pair work is key to the unit, but online platforms or socially distanced studio work could be used. Contact improvisation should be avoided. Care should be taken if using props and costume to ensure hygiene measures are in place and sharing is avoided</p> | <p>Solo work would not be effective for the assessment of this unit in its entirety. Group activity in the creation development and performance of improvisation skills and improvised drama can be assessed with social distancing and/or through remote group activity using online platforms. The unit requires assessment of a range of work but for this adaptation a minimum of 1 solo and 1 duo or small-group improvisation is acceptable. Audience can be the teacher/assessor.</p> |
| <p>Unit 22 Audio Performance Acting</p> | <p>✓</p> | <p>✓</p> | <p>Suitable for remote learning. Solo work is acceptable. May be a performance which is recorded for online sharing to an audience</p> | <p>Unit specifies learners produce one solo recording lasting a minimum of 3 minutes and one group recording lasting a minimum of 6 minutes. For this adaptation there is no change to the number of performances and minimum performance times. Recordings can be in studio (socially distance) or recorded online for editing or live broadcast to an audience.</p> |



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| <p>Unit 23 Film & TV Acting</p> | <p>✓</p> | <p>✓</p> | <p>Practical development and application of screen acting skills would need to be delivered in studio/workshop settings in small working groups with social distancing applied (for example filmed duologues, technicians distanced from performers, etc).</p> | <p>Practical rehearsals can be assessed in small groups with social distancing and would not be suitable for remote assessment. Use of acting skills for the camera and performance of role through medium of film or TV can be assessed in-studio with appropriate social distancing between performers (this can be achieved using specific camera techniques to create the impression of close proximity) and crew.</p> |
| <p>Unit 24 The Performance of Mime</p> | <p>✓</p> | <p>✓</p> | <p>At least there are fewer safety concerns with handling props in this unit. Mime skills and techniques can be delivered in studios/workshops, socially distanced with both solo and small-group work. Some online work is possible.</p> | <p>Assessment of LO 1 (research and understanding) can be assessed remotely. Development of individual mime skills can be assessed in-studio socially distanced and/or remotely using an online platform and/or recordings. The unit requires performance of one group and one solo mime. For this adaptation the group mime may be a duo performance of around 3 mins if this can be assessed in-studio. In the event of this not being practicable, a remote solo performance/recording of 3 mins will be acceptable with GC3 and GC4 adjusted accordingly. Audience can be the teacher/assessor.</p> |
| <p>Units 25 The Practice of Directing Theatre & 26 Approaches to Directing Theatre</p> | <p>✓</p> | <p>✓</p> | <p>Learners could work in pairs to direct/perform monologues using an online platform or socially distanced pair work in the studio.</p> | <p>For both units, assessment of Learning Outcomes 1 and 2 can be remote individual activity. Practical assessment of learners working as directors can be carried out remotely using online collaboration and/or through socially distanced studio activity. Directors may work with a single performer on a production and rehearsal process.</p> |



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| | | | | Unit does not suggest minimum performance times for the pieces being directed, but learners should have sufficient scope as directors to access the full range of criteria. |
| Unit 27 Script Writing | ✓ | ✓ | Suitable for independent and remote learning. | Unit requires learners to produce 2 scripts, each for a performance of 10 mins and in a different performance medium. For this adaptation, learners should produce 1 script for a performance time of approx. 10 mins performance time. |
| Unit 28 Storytelling as Performance | ✓ | ✓ | Suitable for remote learning as the focus tends to be solo work. Online or socially distanced performance work can be used. | Creation, development and rehearsal can be in the studio or remote, recorded for assessment purposes. Performance can be recorded or streamed through an online platform. Audience can be the teacher/assessor or an audience for a live/streamed or recorded performance. |
| Unit 29 Stand-up Comic Technique | ✓ | ✓ | Suitable for remote learning. Solo work is acceptable. May be a performance which is recorded for online sharing to an audience | Learning Outcome 1 evidence can be produced remotely. Skills development and development of material can be carried out in studio or remotely and recorded for assessment purposes. Unit requires 2 performances each lasting 2 – 3 mins. For the purposes of this adaptation learners may perform 1 comedy routine of 3 – 5 mins. Performance can be recorded or streamed online. Audience can be the teacher/assessor or an audience for a live/streamed or recorded performance. |



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| <p>Unit 31 Developing Skills in Clowning</p> | <p>✓</p> | <p>✓</p> | <p>Blended learning approaches to this unit are acceptable, with learners developing clown persona/acts remotely and/or through socially distanced in-studio work. Teaching can be in-studio with some remote instruction such as case-studies, demonstrations, critiques, etc. Where in-studio work is carried out, learners should avoid contact if working with another clown, and props/objects and costumes should be disinfected after use and not shared. Where make-up is used, please refer to guidance in the Adaptations for BTEC Production Arts.</p> | <p>Evidence for Learning Outcome 1 (research and understanding) can be produced remotely. Learning Outcomes 2 and 3 can be produced remotely as a solo activity in creating and rehearsing a clown persona/act and performance (LO4) can be live streamed or video recorded with teacher/assessor as audience. Whilst solo clown performances are viable, if socially distanced in-studio work is possible, clown duo or small group work can be produced and assessed providing safety measures such as avoiding contact and avoiding the sharing of props will need to be considered. There are no minimum performance times for this unit, but assessors should ensure clown acts allow the learner sufficient opportunity to achieve the grading criteria.</p> |
| <p>Units 32 Developing Physical Theatre & 33 Applying Physical Theatre</p> | <p>✓</p> | <p>(✓)</p> | <p>There are limitations on physical theatre techniques that can be fully realised through social distancing or remotely, so content may not be fully covered. Vocal work and work involving contact could be restricted (centres should consult up to date DCMS guidance). Solo work could be used as part of remote activity. Socially distanced studio work could be used to deliver and assess.</p> | <p>Evidence for Unit 32 Learning Outcome 1 can be produced remotely. Unit 32 requires 2 physical theatre demonstrations each last 5 mins. For this adaptation learners should perform in 1 physical theatre work lasting a minimum of 5 minutes. Work can be solo work, or socially distanced group work if the style and nature of the work allows for safe performance. Unit 33 requires a piece of physical theatre lasting 30 mins. For this adaptation the work can be a solo/duo piece lasting a minimum of 5 mins or a group piece lasting a minimum of 8 mins. Audience can be the teacher/assessor or an audience for a live/streamed or recorded performance.</p> |



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| <p>Unit 34 Circus Acrobatics</p> | <p>X</p> | <p>✓</p> | <p>As with the assessment adaptations opposite, acrobalance work should not be taught as it involves close physical contact. The unit can be delivered through solo acrobatic activity using a range of tumbling skills.</p> <p>The unit would not be suitable for remote delivery due to safety and supervision required during acrobatic activity. Shared equipment such as safety mats should be disinfected after each learner's use and socially distanced studio conditions will be necessary.</p> | <p>All criteria will most likely need to be assessed at the centre as safety equipment and close supervision are required.</p> <p>For this adaptation, it would not be safe to assess acrobalance skills where contact is involved, therefore criteria PMD3 can be assessed just on demonstration of tumbling skills performed solo. PMD4/5 similarly will need to be composed of a good range of tumbling skills to comprise a routine without acrobalance.</p> <p>A single performance can be accepted rather than two. The audience can be the teacher/assessor.</p> |
| <p>Unit 35 Circus Aerial</p> | <p>X</p> | <p>✓</p> | <p>Aerial training programmes should take place in-studio where specialist equipment is available. Due to social distancing, doubles work should not be taught. Equipment will require disinfecting after use by each learner.</p> | <p>Assessment of this unit will need to take place in-studio as specialist equipment and close supervision are required.</p> <p>All criteria can be assessed through solo aerial activity and doubles work must be avoided due to contact. The audience can be the teacher/assessor if necessary.</p> <p>The unit requires two assessed performances of 3 mins duration, and for this adaptation, only 1 performance of 3 mins is required aiming to execute the required number of manoeuvres specified in the unit Assessment Guidance.</p> |



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| <p>Unit 36 Circus Equilibristics</p> | <p>X</p> | <p>✓</p> | <p>Skills can be taught and developed through solo activity, and this should be in-studio where specialist equipment and props can be accessed and supervision is available at all times. Equipment including props should be disinfected after use by each learner although sessions may need to be staggered if this reduces the need for sharing equipment.</p> | <p>Solo work is acceptable for this unit. Assessment must take place in-studio where specialist equipment can be accessed. The audience can be the teacher/assessor or performances filmed for sharing with a wider audience. The unit requires 2 assessed performance of 3 mins duration, but for this adaptation, only 1 performance of a minimum of 3 mins duration can be submitted during which the learner should use 2 pieces of equipment.</p> |
| <p>Unit 37 Circus Manipulation</p> | <p>✓</p> | <p>✓</p> | <p>Skills can be taught and developed through solo activity. This can be in-studio where specialist equipment and props can be accessed, although learners may have access to equipment at home and therefore some remote teaching can take place. Equipment used for solo acts in-studio at the centre should be disinfected after use by each learner although sessions may need to be staggered if this reduces the need for sharing equipment. Manipulation routines involving catching and contact with shared equipment should be avoided.</p> | <p>This unit is suitable for remote assessment where rehearsal and performance of manipulation skills can be video recorded or streamed. The teacher/assessor can be the audience, or the performance recorded or streamed for a wider audience. The unit requires 2 assessed performances of 3 mins duration. For this adaptation a single performance can be assessed but learners should manipulate at least 3 different skills.</p> |



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| <p>Unit 49: Developing Movement Skills Unit 50: Movement in Performance</p> | <p>(✓)</p> | <p>(✓)</p> | <p>These units can be combined with others, such as Unit 20 and Unit 33. Online or socially distanced studio work could be used to deliver and assess this unit</p> | <p>No adaptations for assessment of units 49 and 50, although exploration and assessment of RADS work may be limited, particularly Relationships in movement, which can be through socially distanced work focusing on relationship elements that do not include physical contact and close proximity. Unit 50 requires collaborative work which may be limited where contact work and close proximity present risk (including aerosol transmissions). Work on developing a performance can be carried out remotely using an online platform, or socially distanced in-studio work. Solo work and socially distanced group work may be possible depending on the style and nature of the movement-based/physical theatre work being developed. Performances can be recorded in studio with social distancing or remotely using online platforms. Audience can be the teacher/assessor.</p> |
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| <p>Unit 30 Singing for Actors and Dancers Unit 101 Singing Techniques and Performance</p> | <p>(✓)</p> | <p>(✓)</p> | <p>Singing activity should be undertaken in line with government guidance (see the 'Social Distance / Safety' section above). Up to date guidance can be accessed at: https://www.gov.uk/guidance/working-safely-during-coronavirus-covid-19/performing-arts Remote solo work could be undertaken including skills development and refinement. Group singing would be different online but could be feasible depending on resources. Solo work would be accepted.</p> | <p>Due to risks inherent in ensemble singing and if ensemble work cannot be undertaken, the following adaptations to assessment apply: Development of singing technique can be assessed remotely (online platform and/or recordings). Rehearsal and performance of musical material may be solo work undertaken in the studio or remotely. If ensemble work can be undertaken online this would be ideal, but solo performance would be accepted. Unit 30 requires performance of 3 songs. For this adaptation learners may be assessed on 1 song of sufficient scope to allow learners opportunity to access the full range of criteria. Unit 101 requires ensemble singing for GC4 but where this cannot be undertaken safely, solo performance will be accepted. The 'programme of songs' required for GC5 should be undertaken as a soloist and consist of 2 contrasting songs.</p> |
| <p>Unit 74 Working Freelance in the Performing and Production Arts</p> | <p>✓</p> | <p>✓</p> | <p>Suitable for independent and remote learning.</p> | <p>No adaptations necessary as this unit is suitable for assessment remotely, at the centre or through a blended approach. Regular individual tutorials will be necessary during the assessment of the unit, but this should not compromise the BTEC internal assessment rules.</p> |



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| Unit 75 Legal Aspects in Performing Arts and Production Arts | ✓ | ✓ | Suitable for independent and remote learning. | Knowledge and understanding (LO1) can be assessed remotely. Where an actual production is not possible, application of legal requirements can be assessed remotely based on learners' responses (planning, research and implementation) for a series of case-studies and scenarios reflecting production situations where consideration and implementation of legal requirements is necessary. |
| Unit 102 Site Specific Performance | (✓) | ✓ | Underpinning knowledge can be delivered through remote teaching. Practical activity including risk assessing and performing is potentially problematic due to the logistics of securing a site for the performance. A socially distanced outdoor event may be possible. Collaborative, or solo work can be accepted, potentially even live-art/installation activity minimising the need for live performers. | LO 1 (research and understanding can be assessed remotely). There may be limitations on sites which can be accessed for assessment purposes (including assessing the learners' application of skills and knowledge during risk assessment, conditions of use, and performance). Where a site can be secured, no adaptation to assessment should be necessary provided that the site is a safe and viable location for performance. |
| Unit 103 Voice and the Actor | ✓ | ✓ | Suitable for remote learning. Solo work rehearsed and performed online or in the studio using social distancing can be undertaken. | Learning Outcomes for this unit can be assessed remotely or through socially distanced studio activity or a combination of both. The unit requires performance of material requiring vocal work in 3 different styles and there is no change to this requirement for this adaptation. |



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| Unit 104: Special Subject Investigation | ✓ | ✓ | Suitable for remote learning. Excellent for where practical space is limited and learners are split across classrooms and studio spaces. | No adaptation to the assessment for this unit. |
| Unit 106: Marketing for the Performing Arts | ✓ | ✓ | Suitable for independent and remote learning. | No adaptation to the assessment for this unit, although for assessment purposes it may be necessary to base marketing on a simulation or case-study rather than an actual performance event. |



| Tech Award in Performing Arts | | | | |
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| <p>Component 1: Exploring the Performing Arts</p> | <p>✓</p> | <p>✓</p> | <p>Suitable for remote learning. Teaching and learning can be in-class, remote activity or a blended approach of in-class teaching, online teaching, guided research and investigation into selected repertoire.</p> <p>Most practical exploration activity carried out as part of teaching and learners' explorations, can feasibly be delivered remotely or socially distanced. For the purpose of this Component it is not necessary to submit video evidence of practical explorations, as criteria could be awarded for written/presentation based evidence of learners articulating how exploration has informed their understanding.</p> | <p>This component can be assessed remotely or in a socially- distanced class/studio setting.</p> <p>The following adaptations apply to the assessment of this component:</p> <p>Learning Aim A: Examination of performing arts works reduced to 1 performing arts work in 1 performance style.</p> <p>Learning Aim B: Exploration of skills, processes and approaches used in creating performance work reduced to 1 performing arts work with reference to 1 or more examples from the work.</p> |
| <p>Component 2: Developing Skills and Techniques in the Performing Arts</p> | <p>✓</p> | <p>✓</p> | <p>May need to consider blend of socially distanced studio work (in small numbers) along with ongoing skills development and practise undertaken by learners remotely/individually. Can be solo work or a elements of a group piece performed as a solo.</p> | <p>The following adaptations apply to the assessment of this component:</p> <p>Assessment reduced to Learning Aim B only (the performance/design realisation). Performances can be a 1.5 minutes (minimum) solo performance, or presentation of production design elements that have been realised; or a duo performance of 2 minutes (minimum), or a group performance of 2 minutes (minimum); social distancing permitting. These are</p> |



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| | | | | <p>minimum performance timings and centres should ensure learners have sufficient performance time to have opportunity to access the full range of criteria. Performances may be live or remote (streamed or recorded). The audience can be the teacher/assessor.</p> |
| <p>Component 3: Responding to a Brief</p> | ✓ | ✓ | <p>Skills development and collaborative working can be delivered through socially distanced workshop activity (in small groups/pairs) and collaborative online remote activity where possible.</p> | <p>Release set task 3 weeks earlier to allow a longer assessment window. Reduced group size to 2 – 7 performers with up to 4 designers per group. Minimum performance time reduced to 3 – 10 mins for performers. Designers pitch/presentation lasts 5 – 10 mins (no change) Learners will collaborate in groups to respond to the set task/theme but the recorded performance can include solos related to the group response. No change to requirement for written logs.</p> |



BTEC Nationals in Performing Arts Practice (2019)

***NEW* Adaptations for Level 3 career focused qualifications in Performing Arts Practice**

All learning and teaching modules should still be taught. There are currently in-unit/module adaptations in this guide. However, as of 25 January 2021, there are also options for reducing assessment in the more practical units as below.

These adaptations allow centres and learners to spend more time focusing on developing the skills required to progress and make up for lost contact time. The assessment reduction ensures that at least one assessment must come from each learning and teaching module to ensure the validity and breadth of the qualifications are retained, whilst also supporting more parity with similar Level 3 programmes.

We will continue to monitor the situation and further adaptations may be introduced in the event of further lockdowns or restrictions.

Foundation Diploma

All content must be taught. **A reduction in assessment of up to one assessment unit from the Skills Development module** may be applied for the academic year 2020/2021.

For example, this could mean learners complete a combination of assessment units as follows:

- A1, A2 and F16
- A1, A3 and F16
- A2, A3 and F16.

Please replace A for B, C, D, E to apply the adaptation to the relevant pathway.

Extended Diploma

All content must be taught. **A reduction in assessment of up to two assessment units, but not including F16**, may be applied for the academic year 2020/2021. This means that learners will need to complete assessment for 8 of the 10 assessment units, one of which must be F16.

Examples of some possible combinations are as follows:

- A1, A2, A3, F16, G17, G18, H20, H21
- A1, A2, A3, F16, G17, G19, H20, H22
- A1, A2, A3, F16, G18, G19, H21, H22
- A1, A2, F16, G18, G19, H20, H21, H22.

Please replace A for B, C, D, E to apply the adaptation to the relevant pathway.



| BTEC Nationals in Performing Arts Practice (2019) | | | | |
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| A1 Exploring Performance Styles | ✓ | ✓ | May need to consider blend of socially distanced studio work (in small numbers) along with ongoing skills development and practise undertaken by learners remotely/individually. Performance of the two required styles can be in-studio, solo performances or remote/socially distanced group work. | Skills development and performances can be solo work carried out remotely and/or socially distanced group work in the studio. Centres may wish to consider the use of integrated assignments with Skills Development Module units A2 and/or A3, which would allow for the two performance styles required for this unit to be integrated with another assessed performance, thus reducing the number of assessed performances required across the module. |
| A2 Creating Performance Material | ✓ | ✓ | Solo performance projects or remote/socially distanced group work. Group collaboration when developing performance material can be achieved in part remotely, blended with socially distanced studio/workshop small group activity where possible. | Assessment for this unit can be solo work and/or socially distanced group work in the studio. Group collaboration can be undertaken remotely with learners producing individual/solo performance contributions to a group devised piece. Unit does not suggest minimum performance times, but learners should have sufficient performance time to allow them opportunity to access the full range of criteria. |
| A3 Performing for an Audience | ✓ | ✓ | Group collaboration when developing and performing ensemble material can be achieved in part remotely, blended with socially distanced studio/workshop small group activity where possible. Performance can be in-studio to a teacher. Consider possible | Assessment for this unit should ideally be socially distanced group work in the studio. Group collaboration can be undertaken remotely with learners producing individual/solo performance contributions to an ensemble piece. Unit does not suggest minimum performance times, but learners should have sufficient performance time |



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| | | | integration of this unit with Unit(s) A1/A2. | to allow them opportunity to access the full range of criteria. |
| B4 Exploring Performance Styles | ✓ | ✓ | See Unit A1 above. | Skills development and performances can be solo work carried out remotely and/or socially distanced group work in the studio. Centres may wish to consider the use of integrated assignments with Skills Development Module units B5 and/or B6, which would allow for the two performance styles required for this unit to be integrated with another assessed performance, thus reducing the number of assessed performances required across the module. |
| B5 Creating Performance Material | ✓ | ✓ | See Unit A2 above | Assessment for this unit can be solo work and/or socially distanced group work in the studio. Group collaboration can be undertaken remotely with learners producing individual/solo performance contributions to a group devised piece. Unit does not suggest minimum performance times, but learners should have sufficient performance time to allow them opportunity to access the full range of criteria. |
| B6 Performing as an Actor for an Audience | ✓ | ✓ | See Unit A3 above. This unit can be integrated with Unit(s) B4/B5. | Assessment for this unit should ideally be socially distanced group work in the studio. Group collaboration can be undertaken remotely with learners producing individual/solo performance contributions to an ensemble piece. Unit does not suggest minimum performance times, but learners should have sufficient performance time |



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| | | | | to allow them opportunity to access the full range of criteria. |
| D10 Exploring Performance Styles | ✓ | (✓*) | <p>May need to consider blend of socially distanced studio work (in small numbers) along with ongoing skills development and practise undertaken by learners remotely/individually. Performance of the two required styles can be in-studio, solo performances or remote/socially distanced group work.</p> <p>*Singing should only be undertaken in consultation with up to date DCMS guidance: https://www.gov.uk/guidance/working-safely-during-coronavirus-covid-19/performing-arts</p> | <p>Skills development and performances can be solo work carried out remotely and/or socially distanced group work in the studio.</p> <p>Centres may wish to consider the use of integrated assignments with Skills Development Module units D11 and/or D12, which would allow for the two performance styles required for this unit to be integrated with another assessed performance, thus reducing the number of assessed performances required across the module.</p> |
| D11 Creating Performance Material | ✓ | (✓*) | <p>Solo performance projects or remote/socially distanced group work. Group collaboration when developing performance material can be achieved in part remotely, blended with socially distanced studio/workshop small group activity where possible.</p> <p>*Singing should only be undertaken in consultation with up to date DCMS guidance.</p> | <p>Assessment for this unit can be solo work and/or socially distanced group work in the studio. Group collaboration can be undertaken remotely with learners producing individual/solo performance contributions to a group devised piece.</p> <p>Unit does not suggest minimum performance times, but learners should have sufficient performance time to allow them opportunity to access the full range of criteria.</p> |



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| D12 Performing Musical Theatre for an Audience | ✓ | (✓*) | Group collaboration when developing and performing ensemble material can be achieved in part remotely, blended with socially distanced studio/workshop small group activity where possible. Performance can be in-studio to a teacher. Consider possible integration of this unit with Unit(s) D10/D11 *Singing should only be undertaken in consultation with up to date DCMS guidance | Group collaboration can be undertaken remotely with learners producing individual/solo performance contributions to as part of a wider ensemble piece. Performance can be in studio to the teacher/assessor as audience or streamed online. Unit does not suggest minimum performance times, but learners should have sufficient performance time to allow them opportunity to access the full range of criteria. |
| Module F: The Performing Arts Industry | ✓ | ✓ | Suitable for remote learning, with online classes/lectures, group discussions, research projects etc. | No adaptation to the assessment for this unit |
| Module G: Personal Performing Arts Profile | ✓ | ✓ | Suitable for remote learning with learners carrying out and monitoring their skills development remotely in accordance with their professional development plan and programme. Personal project can be carried out remotely with learners accessing available resources such as a site-specific work. | No adaptation to the assessment for this unit |
| Module H: Collaborative Performing Arts Project | ✓ | ✓ | Group collaboration in creative and administrative roles when developing and performing a collaborative work can, if | Assessment for this module requires group collaboration which can be achieved through socially-distanced group work in the studio and/or online collaboration. |



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| | | | necessary, be achieved remotely in part, blended with socially distanced studio/workshop small group activity where possible. Performance can be in-studio to a teacher or can be achieved through curating an online festival of creative work, for example. | Performance can be in-studio with teacher/assessor as audience or streamed through and online platform, or as a recording. Unit does not suggest minimum performance times, but learners should have sufficient performance time to allow them opportunity to access the full range of criteria. |
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L2 Award/Certificate/Extended Certificate/Diploma Performing and Production Arts Industry Skills

***NEW* Adaptations for Level 2 Performing and Production Arts Industry Skills**

All units should still be taught. There are currently in-unit adaptations in this guide. However, as of 25 January 2021, there are also options for reducing assessment as below.

These adaptations allow centres and learners to spend more time focusing on developing the skills required to progress and make up for lost contact time. The assessment reduction adaptations available ensure the validity and breadth of the qualifications are retained, whilst also supporting more parity with similar Level 2 programmes.

We will continue to monitor the situation and further adaptations may be introduced in the event of further lockdowns or restrictions.

Level 2 Diploma in Performing and Production Arts Industry Skills

All content must be taught but a **reduction in assessment of up to two assessment units, totalling a maximum of 120GLH**, may be applied for the academic year 2020/2021.

Level 2 Extended Certificate in Performing and Production Arts Industry Skills

All content must be taught but a **reduction in assessment of up to two assessment units, totalling a maximum of 90GLH**, may be applied for the academic year 2020/2021.

Level 2 Certificate in Performing and Production Arts Industry Skills

All content must be taught but a **reduction in assessment of one assessment unit** may be applied for the academic year 2020/2021.

Level 2 Award in Performing and Production Arts Industry Skills

All content must be taught but a **reduction in assessment of one assessment unit** may be applied for the academic year 2020/2021.



| L2 Award/Certificate/Extended Certificate/ Diploma Performing and Production Arts Industry Skills | | | | |
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| 1 Skills Development for Performing Arts | ✓ | ✓ | Development and technique work could be led by the teacher online or through a series of recordings that learners access at home. May need to consider blend of socially distanced studio work (in small numbers) along with ongoing skills development and practise undertaken by learners remotely/individually. Working with others is required in the unit content. This can be a socially distanced performance, recorded or online event. Solo work could be produced as elements within a theme for a showcase of work developed in collaboration with others. | <p>Practical rehearsal and performance work for this unit can be assessed through socially-distanced group work in the studio, or an online event or remote recordings.</p> <p>Whilst collaboration is a requirement for this unit, the actual performance can be solo elements within a wider work planned and rehearsed by a group.</p> |
| 2 Professional Development | ✓ | ✓ | Suitable for remote and socially distanced work. Teaching and learning related to industry knowledge can be addressed through online delivery. Learners can undertake professional development planning remotely. | No adaptation to the assessment for this unit |
| 3 Creative Interpretation | ✓ | ✓ | Can be taught remotely or socially distanced. May need to consider blend of socially distanced studio work (in small numbers) with group collaboration online. Can be solo work or elements of a group piece performed as a solo. | <p>Practical devising, rehearsal and performance work for this unit can be assessed through socially-distanced group work in the studio, or an online event or remote recordings.</p> <p>Whilst collaboration is a requirement, the actual performance can be solo elements within a wider work devised and rehearsed by a group.</p> |



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| 4 Audition and Portfolio Process | ✓ | ✓ | Teaching of knowledge (audition processes, techniques for self-promotion, etc) can be delivered remotely, Skills application is in the form of solo work which can be prepared remotely with tutorial guidance in centre or online. | No adaptation to the assessment for this unit. |
| 5 Preparing for a Performing Arts Production | ✓ | ✓ | May be integrated with Unit 6. Rehearsals may be online/recorded or socially distanced. Video footage of milestone rehearsals can include the learners' own independent rehearsals. Nature of the rehearsal activity and self-management skills to be taught would depend on the style of performance. | Assessment evidence of rehearsals can be socially distanced in-studio group work and/or online collaboration using social media. Learners may self-record individual rehearsal and preparation if working remotely. |
| 6 Performing Arts Production | ✓ | ✓ | Consider solo work within a larger production, or a substantial solo commission. Or online or socially distant group work. Preparation skills to be taught would depend on the nature of the intended performance. | Solo work within a larger group production is acceptable, or a substantial piece of solo work. Performance can be socially distanced in-studio with teacher/assessor as audience, or an online streamed event. Whilst the unit does not specify minimum performance times, learners should have sufficient performance time to allow them opportunity to access the full range of criteria. |



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| 7 Responding to a Progression Opportunity | ✓ | ✓ | <p>Suitable for remote delivery as the unit requires an individual response. Practical application of performance skills may be presented in a studio setting or may be presented online or recorded.</p> | <p>No adaptation to the assessment for this unit. Portfolio can be produced by the learner remotely. The audition/presentation can be undertaken in-studio with teacher/assessor as audience, or presented online or as a recording.</p> |
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BTEC QCF Entry 3 / Level 1 Performing Arts

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| Industry knowledge and professional development units (e.g. U1 <i>Introduction to the Performing Arts</i> , U14 <i>Working in the Performing Arts Level 1</i> , U15 <i>Professional Development in the Performing Arts Industry</i> , U16 <i>Working in the Performing Arts Industry Level 2</i>) | ✓ | ✓ | <p>These units can be delivered remotely or via a blend of remote learning and delivery at the centre. Remote learning may however not be desirable, or possible to resource or not meet learner needs.</p> <p>These units do not require access to specialist resources and can take place in ordinary classroom settings in line with centre and government guidelines, ensuring adequate provision for social distancing, cleaning and hygiene, etc. including access to ICT facilities.</p> <p>It is unlikely that visits to venues will be possible. Where socially distanced and/or remote learning is practicable, teaching may draw on sharing research, case studies and videos.</p> | <p>No adaptations to the assessment of these units.</p> <p>For Unit 1 <i>Introduction to the Performing Arts</i>, criteria 4.1 requires learners to contribute to a discussion – this may be carried out remotely or as a one-to-one discussion with the teacher/assessor.</p> |
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| <p>Performance skills exploration and development units (e.g. U3 <i>Starting to Develop Performance Skills</i>, U4 <i>Promoting a Performing Arts Event</i>, U7 <i>Exploring Acting Skills</i>, U8 <i>Exploring Dance Skills</i>, U9 <i>Exploring Music Performance Skills</i>, U12 <i>Exploring Musical Theatre Skills</i>)</p> | <p>(✓)</p> | <p>✓</p> | <p>Remote delivery is likely to be difficult, depending on resources and learner needs. Where studio/teaching space is available, this is likely to be restricted and centres should follow their own internal / government social distancing guidelines (for example working in 3x3m squares with a 2m corridor between).</p> <p>Special care is needed with vocal work and in particular, singing as part of Musical Theatre, which should only be undertaken in line with up-to-date DCMS guidance: https://www.gov.uk/guidance/working-safely-during-coronavirus-covid-19/performing-arts. Solo practical work is acceptable for these units, as well as socially-distanced small group work.</p> <p>Studio spaces should be regularly cleansed and sharing of equipment such as props, costumes, musical instruments, stage furniture, etc should be kept to the absolute minimum and cleaned before and after use. Costumes and masks and musical instruments must be for individual use only and cleaned after use.</p> <p>Where small group work is not practical and if remote learning is viable, development of individual skills can be delivered remotely through use of teacher led online activities and recordings.</p> | <p>For assessment of these units, solo work is acceptable, as well as socially-distanced small group or pair work in studios/classes.</p> <p>Performance to an audience can be to the teacher/assessor to audience. If learners prefer to record solo performances remotely, this too is acceptable.</p> <p>Unit 4 <i>Promoting a Performing Arts Event</i> requires group collaboration for LO3: this might be achieved remotely through social media, email, voice messaging, etc where socially distanced studio/class work is not possible. The event being promoted may be a simulation where an actual event is not feasible.</p> <p>Units 7, 8, 9 and 12 require evidence of working respectfully with others; and for Units 7 and 12, communication with other performers. Where only solo work is possible, interaction and communication can be assessed from the point of view of the relationship between the performer and teacher/director in rehearsals and communication with the teacher/assessor as audience.</p> |
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| <p>Production/Design exploration and development units (e.g. U10 <i>Exploring Technical Support for Stage Performance</i>, U11 <i>Exploring Design Skills for the Performing Arts</i>)</p> | <p>(✓)</p> | <p>✓</p> | <p>Remote delivery may be impractical for U10 as learners will require access to specialist equipment. Where socially distanced activity is possible in centres, the unit is suited to individual activity and/or small group work socially distanced working, taking care to ensure hygiene precautions such as not sharing items of equipment, disinfecting after use, etc.</p> <p>Activity involving collaboration such as crewing may require simulations where a performance event cannot be safely staged.</p> <p>U11 can be taught in class settings or remotely and lends itself to solo/individual activity.</p> | <p>No major adaptations to the assessment of these units.</p> <p>Individual work can be undertaken for the assessment of these units, allowing for social distancing, with care needed to ensure safety and hygiene particularly where handling of equipment is required.</p> <p>Where a performance event cannot be staged, as simulation activity is acceptable.</p> |
| <p>Development and realisation of performance units (e.g. U2 <i>Taking Part in a Performance</i>, U5 <i>Preparing Performing Arts Work</i>, U6 <i>Presenting Performing Arts Work</i>, U13 <i>Performing Arts Individual Repertoire and Showcase</i>)</p> | <p>(✓)</p> | <p>✓</p> | <p>Most of these units require collaborative work but solo activity can be accepted for any of these units where socially distanced small group work (for example planning sessions, rehearsals, etc) is not possible. In these cases, the sense of collaboration can be within the context of the working relationship between tutor/director and the individual learner/performer.</p> <p>If viable, learners might, if remote activity supports their needs, work on developing and performing roles using streaming or self-</p> | <p>Solo work can be accepted for these units where socially-distanced pair or group work is not possible.</p> <p>These units require collaboration and working respectfully with others, but this can be in the context of the performer collaborating with the teacher/director if small group work is not possible.</p> <p>Unit 6 requires collecting feedback on the performance from different sources: this might be the teacher/assessor, and a</p> |



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| | | | <p>recorded rehearsals and performances; otherwise practical activity can take place at the centre in small socially distanced groups, pairs or individual work.</p> <p>Performances, for example U6 and U13 do not, in this instance, require an audience other than the tutor/assessor, and performances to camera can also be accepted, recorded at the centre or by learners at home.</p> | <p>recording might be shared with others (peers, family, other teachers) in order collect feedback.</p> <p>Audience for these units can be the teacher/assessor.</p> |
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