

# Delivering BTEC during Coronavirus (COVID-19)



## **BTEC Tech Award in Performing Arts**

Assessment adaptation guidance and FAQ



## Introduction

Further to our proposals made to Ofqual and the Department for Education, where we have requested adaptations to the Tech Awards, this document provides specific guidance on the permitted adaptations and mitigations for the Pearson BTEC Level 1/2 Tech Award in Performing Arts.

Our key principles are:

- All course content must be taught
- Internal Assessments can be 'streamlined' (this is explained within this document)
- The purpose and integrity of the qualification will be maintained
- Ensuring parity with other Key Stage 4 qualifications.

The structure of the Tech Awards is unique within the BTEC suite consisting of three mandatory components, two internally assessed and one externally assessed. Where possible, mitigations have been proposed for each of the internally assessed components on our Tech Awards. These mitigations apply to those learners who will be completing their assessments for these components in this academic year (2020-2021) regardless of the intended certification date.

**For 2020/2021 only, these adaptations override the published information in the specification including the Essential information for assessment sections and the assessment criteria (where appropriate).**

With the exception of the Creative sectors, which present greater challenges in meeting government guidelines for safety and social distancing, Pearson have not proposed any adaptation to the externally assessed components. This means that we expect for all students requiring a result to have an entry and to attempt the assessment in an available window this academic year. When an external assessment cannot be taken due to sickness, centres should look to defer the assessment to the next available opportunity, if reasonable. If a student is unable to take a deferred assessment, our existing [Special Considerations](#) process should be used.

Should you have any questions or would like further support with the delivery of your Tech Awards, please contact us via the following link, we will be very happy to support you: <https://qualifications.pearson.com/en/contact-us.html>

Further information and guidance can be found at: <https://qualifications.pearson.com/en/campaigns/teaching-and-learning-support-in-2020.html>



## Pearson BTEC L1/2 Tech Award in Performing Arts (including Performing Arts with a Dance Focus and Performing Arts with a Production Focus)

Outline Summary for Pearson BTEC L1/2 Tech Award in Performing Arts				
Component	Internal/ external assessment	Learning Aim	Stated assessment evidence	Adaptations to assessment evidence
<b>1: Exploring the Performing Arts</b> (36GLH/30%)	Internal	A	Examination of performing arts works in <b>three</b> performance styles	Examination of <b>one performing arts work in one performance style</b>
		B	Exploration of the skills, processes and approaches used in creating performance work with reference to examples of repertoire	Exploration of skills, processes and approaches used in creating performance work with <b>reference to one or more examples</b> from the work
<b>2: Developing Skills and Techniques in the Performing Arts</b> (36GLH/30%)	Internal	A	Skills development log/portfolio including video evidence	<b>Remove the requirement to evidence skills development through a log/portfolio</b>
		B	Skills application in rehearsal and performance as a performer or a designer	<b>Only the performance/design realisation will be assessed for this component.</b> Performances can be a <b>1.5 minutes minimum solo</b> performance, or presentation of production design elements that have been realised; or a <b>duo performance of 2 minutes minimum</b> , or a <b>group performance of 2 minutes minimum</b> (social distancing permitting).



				These are 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).
		C	Ongoing review of skills development and contribution to performance	<b>Remove the requirement to evidence ongoing review of skills development.</b>
<b>3: Responding to a Brief</b> (48GLH/40%)	External	n/a	12 week assessment window. Work in groups of 3 – 7 performers with up to 4 designers per group. Submission of 3 Logs (Ideas, Skills and Evaluation Report) Group workshop performance to an audience 7 – 15 mins or Designer's pitch/presentation 5 – 10 minutes per designer.	<b>Extended assessment window.</b> Work in groups of <b>2 –7</b> performers with up to 4 designers. <b>Performance lasting 3 – 10 minutes.</b> Design pitch/presentation lasting 5 – 10 minutes. Learners will collaborate in groups to respond to the set task/theme but <b>the recorded performance can include solos related to the group response.</b> No change to requirement for written logs.

<b>Learning Aim A:</b>	<p>To allow for the impact of lost teaching time, access to resources and possibly the need for remote delivery and blended learning, there is a reduction to the assessment burden that is suggested in the current Authorised Assignment Brief (AAB) <b>from three performance works in three styles to one performance work in one performance style.</b></p> <p>Focussing on one performance style will still enable learners to develop and demonstrate the necessary knowledge and understanding for this Learning</p>
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	<p>Aim and should still allow learners to access the assessment criteria at all grades.</p> <p><b>For 2020/2021 only, the assessment criteria have been adapted to reflect the reduced requirement from three performing arts works in three styles to one performing arts work in one style as follows:</b></p> <p>A.1P1 and A.1M1 remain unchanged. A1.P2 and A.1M2 remain unchanged.</p> <p>A.2P1 Describe the stylistic qualities of practitioners' work, with reference to relevant examples across <b>one or more</b> performance styles.</p> <p>A.2P2 Describe the roles, responsibilities and skills of practitioners, using relevant examples across <b>one or more</b> performance styles.</p> <p>A.2M1 Discuss the stylistic qualities of practitioners' work using appropriate examples to justify how roles, responsibilities and skills contribute to creative intentions and purpose across <b>one or more</b> performance styles.</p> <p>A.2D1 Assess the stylistic qualities of practitioners' work using considered examples to show how roles, responsibilities and skills contribute to creative intentions and purpose across <b>one or more</b> performance styles.</p>
<p><b>Learning Aim B:</b></p>	<p>As with Learning Aim A, to allow for the impact of lost teaching time and possible lack of access to practical working spaces and resources, the current assessment burden has been adjusted to accept evidence of exploration of the working processes, skills and approaches used by practitioners <b>to one performance work in one performance style.</b></p> <p>Knowledge and understanding necessary to this learning aim can still be developed through focus on a single performance work.</p> <p>It is recommended that centres deliver content across both learning aims holistically to support exploration and consolidate learning in practice.</p> <p><b>For 2020/2021 only, the assessment criteria have been adapted to reflect the reduced requirement to one performance work in one style as follows:</b></p>



	<p>B.1P3 Identify the processes, skills and approaches used by practitioners to create performance work, with limited reference to examples <b>from</b> repertoire.</p> <p>B.1P4 Outline the interrelationships between components used in performance, with reference to limited examples <b>from</b> repertoire.</p> <p>B.1M3 Identify the processes, skills and approaches used by practitioners to create performance work, with basic reference to examples <b>from</b> repertoire.</p> <p>B.1M4 Outline the interrelationships between components used in performance, with reference to basic examples <b>from</b> repertoire.</p> <p>B.2P3 Describe the processes, skills and approaches used by practitioners to create performance work, with relevant reference to examples <b>from</b> repertoire.</p> <p>B.2P4 Describe the interrelationships between components used in performance, with reference to relevant examples <b>from</b> repertoire</p> <p>B.2M2 Discuss the interrelationships between processes, skills and approaches used by practitioners, with appropriate reference to examples <b>from</b> repertoire used to demonstrate how they contribute to performance work.</p> <p>B.2D2 Explain the interrelationships between processes, skills and approaches used by practitioners, with considered reference to examples <b>from</b> repertoire used to demonstrate how they contribute effectively to performance work.</p>
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## Component 2

### Developing Skills and Techniques in the Performing Arts (36GLH/30%)

*Internally assessed*

To mitigate against the impact of reduced access to specialist practical resources and facilities, assessment evidence of the development and application of performance/design skills will be **reduced to assessment just of the performance/design realisation produced for Learning Aim B.**

This adaptation retains the key focus of the component, which is for learners to develop relevant skills for the performance of, or the production design element of, a piece of existing repertoire.

The assessment criteria for Learning Aim B in the specification remain relevant and unchanged.

Evidence of skills and techniques development (Learning Aim A) and ongoing review of skills development (Learning Aim C) are not a requirement for this adaptation.

**If using the Pearson Authorised Assignment Brief, learners may explore and develop performance and design skills and techniques as part of teaching and learning (Learning Aim A) but there is no requirement to submit evidence of this for assessment purposes.**

For Learning Aim B, learners will develop and apply skills and techniques to a performance or design role, submitting evidence of rehearsal (as far as possible using any socially distanced work completed at the centre, and/or any remote activity captured on recordings), and which may also include, where useful, process logs; along with a recording of the performance, which may be recorded at the centre or remotely via streaming or recording at home.

**Evidence for Learning Aim C will not be required as part of this adaptation.**

**Recorded performances can be:**

- **1.5 – 3 minutes solo performance or presentation of production design elements that have been realised**
- **Duo performance of 2 – 5 minutes**
- **Group performance of 2 – 30 minutes.**



## Component 3

### Responding to a Brief (48GLH/40%)

*Externally assessed*

The Set Task will be released **earlier in the window at the beginning of January** to allow for a longer assessment window to facilitate social distancing and mitigate loss of access to specialist resources, practical working space, etc, due to potential local lockdowns.

The minimum group size has been reduced to 2 – 7 performers with up to 4 designers working with each group.

Performance time of 3 – 10 minutes for performers (group performance time which may consist of solos related to the group response).

Design pitch/presentation of 5 – 10 minutes.

Groups will work together in response to the set task context and theme and to plan and develop their work, but the recorded performance can include solos if social distancing measures make ensemble work impractical. Group collaboration can be at the centre subject to social distancing and/or remote collaboration using online platforms, social media, email, etc.

It should be possible for individual learners to still produce the three written logs (Ideas, Skills and Evaluation Report) with appropriate invigilation during the supervised writing time, in line with national COVID-19 policy and guidance for examinations. Centres may decide to schedule the supervised completion of the written logs into less than three separate sessions if needed.

It is expected that all other aspects of this external assessment will be accessible within the established parameters.

The published Assessment Objectives and marking grids remain relevant and unchanged.



## Pearson BTEC L1/2 Tech Award in Performing Arts (including Performing Arts with a Dance Focus and Performing Arts with a Production Focus)

### Frequently Asked Questions

**I've heard there are changes to the Tech Award in Performing Arts for this academic year. Where can I find this information?**

You can find the following useful documents [on our website](#):

- Delivery Guides for Performing Arts, Dance, Production Arts (which include additional internal assessment evidence adaptations)
- BTEC External Assessment Adaptions for 2020/2021
- BTEC Tech Awards Assessment Evidence Adaptions

**Which students does this new guidance apply to? Just those completing in summer 2021 or year 10s completing the component/s this year but certificating in summer 2022?**

These mitigations apply to those learners who will be completing their assessments for these components in this academic year (2020-2021) regardless of the intended certification date.

**What about my year 9s? In Component 1, we usually assess one of the pieces in the summer term of year 9 and then do the other two in year 10?**

Year 9 would best be used for teaching and learning, and possibly some formative/mock assessments. Centres need to consider the learners' maturity and ability to engage successfully with the level 2 assessment requirements of this qualification. Even if one work is assessed in Year 9 and the remainder in Year 10, the assessment decision for the whole component would not be conferred until Year 10 in any case.

**Do I need to rewrite my assessment plan?**

It may be necessary to adjust assessment planning as the COVID-19 situation continues, for example, revised deadlines may become necessary. Assessment Plans are flexible and allow for adaptation, but it is important to keep your Standards Verifier informed of any changes.



## **Do I need to rewrite my assignment briefs?**

If the work for an existing assignment is underway or has been completed, it might not be necessary to rewrite the brief, but it would be advisable to write an addendum if you are using any of the adaptations, to ensure learners understand how they are being assessed. If the brief has yet to be issued, it would be advisable to include any adaptations you are making. Please note that the Authorised Assignment Briefs supplied by Pearson are not being rewritten to reflect the mitigations, however, if using the AABs, an addendum would be supportive for learners.

## **My year 11 group have all been working on Component 2 since returning in September and have completed a large chunk of coursework to go towards Learning Aims A and C; am I still able to use this in my assessment for their grades?**

Yes. The new guidance is available for all students, especially those who are unable to submit the usual assessment evidence for the component in question due to the amount of time missed in the last academic year and the current situation they find themselves in, but there is no requirement to apply these adaptations.

## **What about if students have finished components under the old guidance (all three genres for Component 1 for example) can we just submit this as is?**

**Or if Component 2 is done with written work can this be submitted?**

**Or does it have to be changed to meet the new guidelines?**

Yes, you can submit as it is. There is no requirement to change it.

## **Can we continue with our planned programme or do we have to change to the new guidance?**

You can continue with your plans if you are able to. The new guidance is not compulsory.

## **If my class has already completed all learning aims for Components 1 and 2, can that be submitted regardless of the adaptations for this year?**

**How will learners be assessed who have completed work prior to these adaptations and learners who will complete work with the adaptations? Is there a difference in how they will be assessed? Do the requirements for the assessment criteria change in that case?**

## **Will any additional work that learners completed not count?**

Centres may continue to assess all Learning Aims, and as the guidance states, all the content still needs to be taught. However, to avoid instances of possible unfair advantage for learners who are only being assessed on the reduced requirements, we will allow for learners who have been assessed on all criteria to have the final component grade determined by their performance in the adapted model (e.g. one performing arts work/style for Component 1 and LA: B in Component 2).



**For Component 2, do students need to complete the written elements now (I feel awful as the students have worked hard on this)? My Year 11 students have worked hard on Component 1 using three different performances for assessment - is this ok?**

See answer below regarding situations where learners have already been assessed (this year since 1 Sept 2020) on the normal assessment requirements prior to the adaptations being published. The same applies to learners in centres where it is not necessary or do not wish to apply the adaptations. Essentially, if work has already been completed, it shouldn't be disregarded. As a synoptic programme, all work undertaken during C1 and C2 is valuable in preparing learners for external assessment of C3.

**My Year 10 class are due to complete Component 1 this year, am I still able to teach all three plays to the students and have them create their assessment work around these then submit one for final assessment?**

The requirement to teach the entire content has not changed. Your Year 10 learners can still study three works but only need to submit one for formal assessment. This would also provide opportunity for learners to choose which of the three plays they wish to focus on.

**My Year 10 students will be completing the internal components this year. Will they both need to be checked by a Standards Verifier before the cut off deadline this academic year for the adaptations to be accepted? For example, Component 1 and 2 are now due to be completed by Easter and May half term.**

You will be allocated an SV who will negotiate with you the sample based on the sampling rules (the Guide to Standards Verification will be released shortly and will detail sampling sizes for this year). Sampling deadlines for this year will also be confirmed in the Guide. If you are applying any of the adaptations, these will of course be taken into consideration by the SV.

**I have heard that I can now just drop two of the three works students were analysing in Component 1. This seems unfair on my students - I feel there will be other students who haven't done much work and will now get the same / better grade than my hard-working students. Why have you done this?**

Please refer to general guidance above: we are ensuring that no learner is disadvantaged, whether the approved adaptations to assessment have been applied or if they haven't. The adaptations reduce the amount of assessed work rather than reduce the standards/ requirements for quality and so learners will still achieve the grade that their work deserves.



**When we complete an assessment, do we put the grades directly onto Edexcel Online? Will they not be Standards Verified?**

We have suggested you should put interim grades on to EOL – a sample will still be required for external verification by your SV. In the event of any grades changing following SV, you will still have the ability to change them.

**For students that have completed three pieces of repertoire for C1: do we send it all in when we are externally verified or do we choose one work, internally verify that and send that to the SV?**

When sending the requested sample to your SV, please submit the work you have been able to assess and internally verify. If you have assessed three works for C1, then please send all three. However, due to the adaptations we are allowing the 'best' of the three works where there is a disparity in learner responses, which will for this year attract the final grade.

**Following the guidance that has been released for internal components does this apply to resubmissions? It would be as follows:**

**Component 1 - Although the original piece of work included three pieces their resubmission only needs to be one?** Yes, for a resubmission, the adaptations will allow a resubmission to be in respect of 1 performance work/style for C1. Centres are reminded that the resubmission rules apply – the centre should be certain that the learner is capable of independently submitting improved work, for the resubmission to be authorised.

**Component 2 - Only workshop and performance is required?** If a performance can be resubmitted, then yes; but it might also be useful to include written process log evidence to support development, interpretation of role, design etc.

**My students submitted their work for C1/C2 in September/October. I didn't offer them a resubmission opportunity. Now these rules have been released, can we now offer a resubmission opportunity, even though it's gone well past the 15-day timescale?**

Because we have released the guidance at the end of October, you can return to the work and reassess the work on the basis of the mitigations now in place, and if appropriate, offer a resubmission opportunity, providing the learner is deemed capable of improving their work independently.

**For Component 1: will the grading criteria be changed to reflect the adaptations? How will we know how to mark it?**

The assessment criteria have been adapted and are included in this guidance document i.e. to reflect assessment can cover one or more styles.



**I am currently teaching the Musical Theatre pathway to my learners. In the spec for musical theatre it suggests 'Learners should combine acting, singing and dancing skills in the preparation of musical theatre work.' I assume this means the three art forms need to be used simultaneously, as they would in a piece of musical theatre. Due to COVID-19 our centre, in line with government guidance, is making our learners socially distance and stand side to side/back to back when singing. With this being the case would it be appropriate for learners to do a musical theatre singing piece with acting in, and a dance with acting but no singing?**

**I am concerned by having learners move around while singing it will be difficult for the learners to stick to the government guidelines in relation to COVID-19.**

If it's not possible at the moment for students to be able to do all three simultaneously, please make adjustments as appropriate - the suggestions offered here are fine to use. We don't expect them to move and sing with the current restrictions. Our Standard Verifiers and Examiners will be fully aware of the conditions so please continue as best you can. Please refer to the Delivery Guidance we have published for Musical Theatre units. The recorded support session hosted by our SSVs and Subject Advisor also contains helpful strategies and guidance.