



Pearson
BTEC

Dance

September 2021 to August 2022

Guidance for:
BTEC Nationals, Firsts,
Tech Awards and
Industry Skills



Last updated 1 November 2021

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Introduction

As COVID-19 may continue to impact upon teaching, learning and assessment through the academic year, affecting those learners who are part-way through their qualifications and those who are commencing this academic year, we have produced this guidance to support the effective delivery of BTEC course content. 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 2021-2022.

We will continue to work with our regulators and relevant sector bodies on any possible adaptations or accommodations in line with the relevant policy and regulatory considerations.

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 be considered within the context of any relevant 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 2021/2022

Please refer to the assessment section on the [2021/2022 Teaching and Assessment page](#), for adaptations to assessments and qualifications for the 2021-2022 Academic Year. Here you will find:

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

Please note that not all qualifications can or will be adapted, and it is important that you refer to the relevant adaptation guidance for 2021-2022.

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.

Learner eligibility

There are currently no plans to have these adaptations extend to learners who take assessments in 2022/23, regardless of when they are due to certificate.

Adaptations are only available in this academic year, for assessment due to take place between 1 September 2021-31 August 2022.

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Social Distance / Safety

Centres will have established internal policies and procedures for social distancing and safety. Performing Arts and Dance delivery and assessment activity will be subject to the centre's internal policies and procedures.

Centres should continue to 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>

As of August 2021, this government guidance for performing arts events and attractions includes priority actions such as risk assessments, cleaning, hygiene and ventilation.

Group/ensemble performance could be an issue in many units. Adjustments can be made at unit level to allow for solo performances where necessary, and there is guidance to support centres with strategies for group activity whilst observing social distancing (see below).

Practical work involving singing and vocal projection, as well as strenuous physical activity where learners are breathing heavily, will require careful planning. Current government and industry guidance places emphasis on good ventilation and maximising use of space and placement (for example avoiding face to face work at close proximity) to minimise risk of virus droplets spreading.

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Safety precautions in the dance studio will also come with additional challenges:

- Keeping clean the floor and ballet barres between classes and how this will impact on the time spent in the dance studio.
 - Ensuring shared props or equipment are cleaned between use
 - Considering keeping learners in dance shoes or trainers, which is not always appropriate for some dance styles, e.g. contemporary dance.
 - Limited travelling work whilst if learners are required to distance
 - Considering use of changing rooms and how this will impact on the time spent in the dance studio.
- 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 Performing Arts
 - For all units/components where learners have to perform to an audience, it should be generally accepted that this can where necessary be to the teacher and camera or a small invited socially distanced audience, and performances should be conducted in line with government guidance on theatres and audiences.

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Lost time teaching

There could be differences in the learning and teaching experiences of learners across the country since March 2020, depending on a variety of factors such as availability of staff, access to resources, the centre's approach to Covid and the impact of lockdowns and isolation on different learner cohorts. The majority of centres have persevered with delivery of qualification content and assessment, with streamlining and in-unit adaptations applied only where necessary.

Practical skills development, refinement and improvement over time will possibly have been compromised in many centres.

For learners progressing into the second year, where centres have elected to deliver units/components more suited to theoretical and remote activity during the first year, this could mean more assessments are needed in the second year.

Flexibility of delivery and assessment

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

Many units across all qualifications have an emphasis on group work or require performances to be in a range of group sizes. To support centres, the opportunity where necessary has been considered to complete the requirements of the units through solo work, or where possible, work in smaller sized groups or pairs for the academic year 2021/2022.

The use of practical solo work is possible in most units. Ensemble work is desirable and provided group numbers are low, positioning and movement can be carefully planned to allow the advised social-distancing rules to be observed.

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

Across internal units/components within all qualifications for Dance, whilst teaching and learning will be conducted differently, most 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 delivery of internal units in preparation towards 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 is important 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 Firsts in Performing Arts (2012)

Streamlining assessment for Level 2 BTEC Firsts in Performing Arts (2012)

All units should be taught. There are currently in-unit adaptations in this guide. However, there are also options for streamlining assessment as below.

What is streamlined assessment?

For the **Award** size qualification (120GLH) only, streamlined assessment can, if necessary, be applied as follows:

Unit 2 *Preparation, Performance and Production* you can assess a minimum of 1 Learning Aim (e.g. Learning Aim A or Learning Aim B).

or

Unit 4 *Dance Skills* you can assess a minimum of 3 out of 4 assessment criteria (e.g. assessment criteria 1, 3 and 4 at L1P, L2P, L2M and L2D)

For the remaining qualification sizes, streamlining can be applied as follows:

Certificate (240GLH) – for one 60GLH internally assessed unit you will be required to assess a minimum of 1 Learning Aim

Extended Certificate (360GLH) – for one 60GLH internally assessed unit you will be required to assess a minimum of 1 Learning Aim

Diploma (480 GLH) – for one 60GLH internally assessed unit you will be required to assess a minimum of 1 Learning Aim

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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.	External Assessment
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 4: Dance Skills	✓	✓	Can be solo or socially distanced group work for performance. 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 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 8: Performing Arts Industry (external)	✓	✓	Suitable for remote delivery of industry knowledge and understanding. Lectures, research and formative/mock assessments can all be delivered remotely.	External Assessment
Unit 9: Performance in Context	✓	✓	Suitable for remote and socially distant activities.	No adaptation to the assessment for this unit
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

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				sufficient performance time / role to allow opportunity to access the full range of criteria.
Unit 37: Enterprise in the Performing Arts	✓	✓	Knowledge based elements (LA-A) can be delivered remotely. The enterprise project should be scrutinised in line with the government guidelines and what can be completed at the time. It may be that online projects are encouraged. Learners can collaborate remotely or in socially distanced activity in centres.	LA-A can be assessed using evidence produced remotely. LA-B assesses planning activity which can be assessed during socially distanced group work at the centre and/or through remote collaboration online. LA-C can be assessed through evidence produced remotely and/or socially distanced activity at the centre LA-D can be assessed remotely.
Units 10, 16, 17, 18 (movement and dance style technique units)	✓	✓	Solo work, socially distanced or online group performance work. 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 practical skills exploration, development and performance. Assessment of skills development and performances can be live or remote (recorded or online streaming). Audience can be the teacher/assessor. No minimum performance time is stipulated for units 10,16 and 18, but learners should have sufficient performance time to allow opportunity to access the full range of criteria. The AAB for unit 17 suggests a 1 minute urban sequence which is acceptable for this unit.

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Unit 11: Devising Performance Work	<p style="text-align: center;">✓</p>	<p style="text-align: center;">✓</p>	<p>Socially distanced group work, or online collaborative work. Performances may be socially distanced, online and/or solo elements within a collaborative devised work.</p>	<p>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.</p>
Unit 12: Exploring Improvisation	<p style="text-align: center;">✓</p>	<p style="text-align: center;">✓</p>	<p>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.</p>	<p>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 have sufficient performance time to allow opportunity to access the full range of criteria.</p>
Unit 13: Multimedia Performance	<p style="text-align: center;">✓</p>	<p style="text-align: center;">✓</p>	<p>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.</p>	<p>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.</p>

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<p>Unit 30: Choreographing Dance</p>	<p>✓</p>	<p>✓</p>	<p>Solo choreographies accepted. Exploring some group choreographic devices may be difficult if remote or socially distanced. Avoid large group choreographies.</p>	<p>Choreography of solo works will be accepted for this adaptation. Choreographers can work socially distanced with their dancer(s), avoiding close physical contact and risk of aerosol transmissions. Assessed performance for LA-B only needs take place in a single space and does not require a group choreography.</p>
<p>Unit 35: Physical Theatre Performance</p>	<p>✓</p>	<p>✓</p>	<p>Not all physical theatre techniques, for example contact work, can be fully realised through social distancing or remotely, so content may not be fully covered. Whilst government guidance suggests contact sports (which we might equate with contact improvisation) can now take place, there are cautionary messages about not wearing masks for strenuous activity, along with other measures to reduce risk of transmission.</p>	<p>It is advisable to replace this unit with another unit more suitable for assessment during Covid-19 precautions if physical theatre work is likely to be restricted and as solo work is likely to be limiting in terms of covering and assessing the content.</p>

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<p>Unit 36: Variety Performance</p>	<p>✓</p>	<p>✓</p>	<p>Suitable for remote activities including skills development and refinement, depending on the type of variety act chosen.</p>	<p>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.</p>
<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>Please refer to government and centre internal guidance on singing with reference to ventilation, spacing, etc but if ensemble singing cannot be undertaken, the following adaptations might be applied:</p> <p>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>

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Unit 14: Voice and Speech for Performers	✓	(✓)	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.	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.
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 allow opportunity to access the full range of criteria. Audience can be the teacher/assessor.
Unit 20: Realising Costume Design for Performance	✓	✓	See separate guidance document for BTEC Production Arts	See separate guidance document for BTEC Production Arts
Unit 21: Realising Set Design for Performance	✓	✓	See separate guidance document for BTEC Production Arts	See separate guidance document for BTEC Production Arts
Unit 28: Make-up for Performance	✓	✓	See separate guidance document for BTEC Production Arts	See separate guidance document for BTEC Production Arts

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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
Unit 39: Work Experience in the Performing Arts	(✓)	(✓)	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.

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BTEC Level 3 Nationals in Performing Arts (2016 RQF): Dance				
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.	External Assessment
Unit 2: Developing Skills and Techniques for Live Performance	✓	✓	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 allow 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.	External Assessment

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<p>Unit 4: Performing Arts in the Community</p>	<p>✓</p>	<p>✓</p>	<p>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>	<p>LA-A No adaptation 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. 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. LA-D Performance Log/Review of Own Development no adaptation but centres should consider 'milestone' logs (3 - 4 in total)</p>
<p>Unit 5: Individual Performance Commission (external)</p>	<p>✓</p>	<p>✓</p>	<p>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 delivered remotely through online presentations and guided research.</p>	<p>External Assessment</p>

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<p>Unit 6: Final Live Performance to an Audience</p>	<p>✓</p>	<p>✓</p>	<p>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.</p>	<p>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)</p>
<p>Unit 7: Employment Opportunities in the Performing Arts (external)</p>	<p>✓</p>	<p>✓</p>	<p>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.</p>	<p>External Assessment</p>

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<p>Units 8, 9, 10, 11 and 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.</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 14: Choreography for Live Performance</p>	<p>✓</p>	<p>✓</p>	<p>Avoid large group projects for the learner choreography. Remote learning is do-able but there are more constraints here, as learners have to choreograph on others, which would require close collaboration. Collaboration may be with just one other dancer and can be through online platforms or socially distanced studio work on a rota basis.</p>	<p>LA-A No adaptation LA-B/C Choreography of solo works, duets or trios will be accepted for this adaptation. Choreographers can work socially distanced with their dancer(s), avoiding close physical contact and risk of aerosol transmissions. Assessment evidence can be produced in-studio with social distancing and/or, if possible, remotely using online collaboration. LA-D No adaptation</p>

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<p>Unit 21 Improvisation</p>	<p>✓</p>	<p>✓</p>	<p>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.</p>	<p>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 for Unit 21 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.</p>
<p>Unit 22 Movement in Performance</p>	<p>✓</p>	<p>✓</p>	<p>This unit can be combined with others, such as Unit 2 and Unit 14. Online or socially distanced studio work could be used to deliver and assess this unit.</p>	<p>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)</p>

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Unit 28: Variety Performance	✓	✓	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.	LA-A No adaptation LA-B/C Solo work is possible for assessment of this unit. Skills development for LA-B can be evidenced through the rehearsal of material performed for LA-C and can be assessed remotely through recordings and/or in the studio. 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)
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BTEC Level 3 Nationals (2010 QCF): Dance				
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 Audience</p>	<p>✓</p>	<p>✓</p>	<p>Audience can be teacher only. A Dance on Camera 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. 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>Units 39 and 40</p>	<p>✓</p>	<p>✓</p>	<p>Avoid large group choreographies in preference of solos, duets and trios with social distancing in classes and workshops. Different choreographic briefs/settings for Unit 40 could include an audition solo, Dance on Camera, an online choreographic platform or site-specific performance.</p>	<p>Choreography of solo works, duets or trios will be accepted for this adaptation. Choreographers can work socially distanced with their dancer(s), avoiding close physical contact and risk of aerosol transmissions. Assessment evidence can be produced in-studio with social distancing and/or, if possible, remotely using online collaboration. Unit 39 suggests learners produce at least two pieces of choreography lasting 2 – 3 mins. For this adaptation, learners may produce 1 piece of choreography lasting 2 -3 mins. Unit 40 requires choreography in 2 different styles and there is no change to this requirement although it is not necessary to use different performing spaces for the different choreographies.</p>

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<p>Technique / Performance units Units 38, 43, 44, 45, 46, 47, 48, 52</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.</p>	<p>Assessment of ongoing exploration, practise and development of performance skills can be assessed in class/studio, where social distancing and hygiene/safety can be maintained and/or through solo remote activity captured online or on camera. Assessed performances can be solo works, duets or trios and can be live performances in-studio or performance captured on camera or Dance for Camera. Audience can be the teacher/assessor. Unit 38 requires 3 dance styles each lasting 2 – 3 mins. For this adaptation, assessment can be 1 dance style, solo, duet or trio and lasting 2 -3 mins. Unit 43 requires 2 performances each lasting 2 -3 minutes. For this adaptation assessment can be 1 performance lasting 2 -3 mins. Unit 44 requires 3 performances each lasting at least 3 mins. For this adaptation, assessment can be 1 performance of at least 3 mins. Unit 45 requires learners are assessed on 3 full class activities. For this adaptation learners can be assessed on 1 full class activity or performance of sufficient length to allow learners to access the full range of criteria. Unit 46 requires a minimum of 3 contemporary pieces each lasting 2 -3 mins. For this adaptation learners can be assessed on 1 performance lasting 2 – 3 mins. Unit 47 requires 1 performance in 1 jazz style</p>
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				Unit 48 requires 2 tap routines each lasting 2 -3 minutes. For this adaptation learners can be assessed on 1 tap routine lasting 2 – 3 mins.
Unit 41: Dance Improvisation	✓	✓	More effective if delivered in studio/workshops with social distancing. Contact improvisation should be avoided unless government/industry guidance dictates otherwise. Remote activity can be used in teaching and learning with online instruction.	Solo work can be accepted for this unit but could be limiting. Where social distancing is possible, duo, trio or small group work can be assessed. If remote activity is necessary, exploration and development of improvisation skills can be captured on camera and the learner’s reflective log. Unit does not suggest minimum performance times, but learners should have sufficient performance time to have opportunity to access the full range of criteria.
Unit 42: The Healthy Performer	✓	✓	Suitable for remote learning, with learners providing where possible their own video footage of their progress in fitness plans.	No adaptation to the assessment for this unit.

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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 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>
<p>Unit 51: International Dance</p>	<p>✓</p>	<p>✓</p>	<p>Suitable for remote learning. Can be in the form of solo performances in the different styles.</p>	<p>Solo work or socially distanced group work are acceptable. The assessed performance can be in-studio or recorded remotely on camera or online streaming. Unit requires 2 performances each lasting 2 -3 mins. For this adaptation, learners can perform 1 international dance lasting 2 -3 mins.</p>
<p>Unit 53: Exploring Contact Improvisation</p>	<p>(✓)</p>	<p>(✓)</p>	<p>Whilst government guidance suggests contact sports (which we might equate with contact improvisation) can now take place, there are cautionary messages about not wearing masks</p>	<p>Centres are advised to select an alternative optional unit if Contact Improvisation is however delivered and assessed, then the centre should carry out full risk assessments and put in place necessary</p>

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			for strenuous activity, and other measures to reduce risk of transmission.	safeguards. The unit will require contact and strenuous activity. If this unit is assessed, it normally requires at least 3 structured improvisational performances lasting 2 mins each. For this adaptation, learners can perform 1 structured improvisational performance lasting a minimum of 2 mins but centre must ensure the performance is of sufficient scope and length to address all target criteria.
Unit 54: Dance Appreciation	✓	✓	Practical work could be solo work or socially distanced group work. Remainder of the unit lends itself to remote learning.	Assessment of practical work (criteria PMD 4 and 5) can be in-studio solo or duet, trio, etc, with social distancing, or assessed remotely with work recorded on camera or online streaming. Unit requires appreciation and practical realisation of 2 contrasting professional works for GC4 and creation of a new work for GC5. For this adaptation learners can reproduce 1 piece of professional work lasting 2 – 3 mins and create 1 new choreography (for self or other) for another work lasting 1 – 2 minutes.

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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 104: Special Subject Investigation	✓	✓	Ideal for remote learning. Also has good potential for learning in centres 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 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.
Unit 74 Working Freelance in the Performing and Production Arts	✓	✓	Suitable for independent and remote learning.	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.

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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.
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BTEC Tech Award in Performing Arts				
Component 1: Exploring the Performing Arts	✓	✓	<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>

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<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: Assessment reduced to Learning Aim B only (the performance/design rehearsal process and realisation). Performances can be a 1.5 minute (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 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>✓</p>	<p>✓</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>External Assessment</p>

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BTEC Nationals in Performing Arts Practice (2019)

Streamlining assessment 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, there are also options for streamlining assessment in the more practical units as below.

What is streamlined assessment?

You will only be required to assess one Learning Aim from the selected unit. The unit(s) must not be synoptic. You can only streamline the number of units stated for that qualification.

In this specification, the guidance will relate to assessment criteria groups in place of learning aims e.g. A1.3 (encompassing A1.P3, A1.M3 and A1.D3) is considered equivalent to a learning aim.

Foundation Diploma

The streamlining of assessment **in up to one assessment unit from the Skills Development module** may be applied for the academic year 2021/2022. All content must be taught but you will only be required to assess one assessment criteria group (covering PMD) from the selected unit.

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

- A1, A2 and F16 with streamlined A3
- A1, A3 and F16 with streamlined A2
- A2, A3 and F16 with streamlined A1

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

Extended Diploma

The streamlining of assessment **in up to two assessment units, but not including F16**, may be applied for the academic year 2021/2022. This means that learners will need to complete assessment for 8 of the 10 assessment units, one of which must be F16 with a maximum of two streamlined units. All content must be taught but you will only be required to assess one assessment criteria group (covering PMD) from the selected units.

Examples of some possible combinations are as follows:

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

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

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BTEC Nationals in Performing Arts Practice (2019)				
C7: 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 choreography projects or remote/socially distanced group work.</p>	<p>Skills development and performances can be solo work carried out remotely and/or socially distanced duo/trio/small-group work in the studio. Centres may wish to consider the use of integrated assignments with Skills Development Module units C8 and/or C9, 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>
C8: Creating Performance Material	✓	✓	<p>Solo choreography 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>Assessment for this unit can be solo and/or socially distanced duo/trio/small-group choreographies in the studio. Collaboration can be undertaken remotely but this may be limiting, unless part of a blended approach. The Example Assignment Brief suggests a minimum performance time of 3 mins and whilst the unit itself does not suggest minimum performance times, learners should have sufficient performance time in the choreographed work to allow them opportunity to access the full range of criteria.</p>

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<p>C9: Performing as a Dancer as Part of an Ensemble</p>	<p>✓</p>	<p>✓</p>	<p>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) C7/C8.</p>	<p>Assessment for this unit should ideally be socially distanced small 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 to allow them opportunity to access the full range of criteria.</p>
<p>Module F: The Performing Arts Industry</p>	<p>✓</p>	<p>✓</p>	<p>Suitable for remote learning, with online classes/lectures, group discussions, research projects etc.</p>	<p>No adaptation to the assessment for this unit</p>
<p>Module G: Personal Performing Arts Profile</p>	<p>✓</p>	<p>✓</p>	<p>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.</p>	<p>No adaptation to the assessment for this unit</p>

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Module H: Collaborative Performing Arts Project	✓	✓	Group collaboration in creative and administrative roles when developing and performing a collaborative work can, if 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.	Assessment for this module requires group collaboration which can be achieved through socially-distanced group work in the studio and/or online collaboration. Performance can be in-studio with teacher/assessor as audience or streamed through an online platform, or as a recording or Dance on Camera. 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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Dance

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L2 Award/Certificate/Extended Certificate/Diploma Performing and Production Arts Industry Skills

Streamlining assessment 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, there are also options for streamlining assessment as below.

What is streamlined assessment?

You will only be required to assess one Learning Aim from the selected unit. The unit(s) must not be synoptic. You can only streamline the number of units stated for that qualification.

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 streamlined assessment available ensures 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 if required.

Please note: Streamlined assessment should not be applied to Unit 2 Professional Development (30GLH) due to the structure of the assessment criteria.

Level 2 Diploma in Performing and Production Arts Industry Skills

All content must be taught but the **streamlining of assessment** in up to two assessment units, totalling a maximum of 120GLH, may be applied for the academic year 2021/2022.

Level 2 Extended Certificate in Performing and Production Arts Industry Skills

All content must be taught but the **streamlining of assessment** in up to two assessment units, totalling a maximum of 90GLH, may be applied for the academic year 2021/2022.

Level 2 Certificate in Performing and Production Arts Industry Skills

All content must be taught but the **streamlining of assessment** in one assessment unit may be applied for the academic year 2021/2022.

Level 2 Award in Performing and Production Arts Industry Skills

All content must be taught but the **streamlining of assessment** in one assessment unit may be applied for the academic year 2021/2022.

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L2 Award/Certificate/Extended Certificate/Diploma Performing and Production Arts Industry Skills				
Unit 1: Skills Development for the 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 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 small-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>
Unit 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
Unit 3: Creative Interpretation	✓	✓	Can be achieved 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 interpretation, rehearsal and performance work for this unit can be assessed through socially-distanced duo/trio/small-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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Unit 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
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.
Unit 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.
Unit 7: Responding to a Progression Opportunity	✓	✓	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.	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.

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BTEC QCF Entry 3 / Level 1 Performing Arts				
<p>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>	✓	✓	<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>
<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>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:</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</p>

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			<p>https://www.gov.uk/guidance/working-safely-during-coronavirus-covid-19/performing-arts.</p> <p>Solo practical work is acceptable for these units, as well as socially-distanced small group work. 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>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>
<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>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. Activity involving collaboration such as crewing may require simulations where a performance event cannot be safely staged.</p>	<p>No major adaptations to the assessment of these units. 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. Where a performance event cannot be staged, as simulation activity is acceptable.</p>

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			U11 can be taught in class settings or remotely and lends itself to solo/individual activity.	
<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>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-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>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 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>