

# Pearson BTEC Level 3 National Extended Certificate in Performing Arts



## Specification

*First teaching from September 2016*

*First certification from 2017*

Issue 6



# **Pearson BTEC Level 3 National Extended Certificate in Performing Arts**

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First teaching September 2016

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### **Edexcel, BTEC and LCCI qualifications**

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### **About Pearson**

Pearson is the world's leading learning company, with 35,000 employees in more than 70 countries working to help people of all ages to make measurable progress in their lives through learning. We put the learner at the centre of everything we do, because wherever learning flourishes, so do people. Find out more about how we can help you and your learners at [qualifications.pearson.com](http://qualifications.pearson.com)

This specification is Issue 6. Key changes are sidelined, with the most recent in red. We will inform centres of any changes to this issue. The latest issue can be found on our website.

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# Welcome

With a track record built over 30 years of learner success, BTEC Nationals are widely recognised by industry and higher education as the signature vocational qualification at Level 3. They provide progression to the workplace either directly or via study at a higher level. Proof comes from YouGov research, which shows that 62% of large companies have recruited employees with BTEC qualifications. What's more, well over 100,000 BTEC students apply to UK universities every year and their BTEC Nationals are accepted by over 150 UK universities and higher education institutes for relevant degree programmes either on their own or in combination with A Levels.

## Why are BTECs so successful?

BTECs embody a fundamentally learner-centred approach to the curriculum, with a flexible, unit-based structure and knowledge applied in project-based assessments. They focus on the holistic development of the practical, interpersonal and thinking skills required to be able to succeed in employment and higher education.

When creating the BTEC Nationals in this suite, we worked with many employers, higher education providers, colleges and schools to ensure that their needs are met. Employers are looking for recruits with a thorough grounding in the latest industry requirements and work-ready skills such as teamwork. Higher education needs students who have experience of research, extended writing and meeting deadlines.

We have addressed these requirements with:

- a range of BTEC sizes, each with a clear purpose, so there is something to suit each learner's choice of study programme and progression plans
- refreshed content that is closely aligned with employers' and higher education needs for a skilled future workforce
- assessments and projects chosen to help learners progress to the next stage. This means some are set by you to meet local needs, while others are set and marked by Pearson so that there is a core of skills and understanding that is common to all learners. For example, a written test can be used to check that learners are confident in using technical knowledge to carry out a certain job.

We are providing a wealth of support, both resources and people, to ensure that learners and their teachers have the best possible experience during their course. See *Section 10* for details of the support we offer.

## A word to learners

Today's BTEC Nationals are demanding, as you would expect of the most respected applied learning qualification in the UK. You will have to choose and complete a range of units, be organised, take some assessments that we will set and mark, and keep a portfolio of your assignments. But you can feel proud to achieve a BTEC because, whatever your plans in life – whether you decide to study further, go on to work or an apprenticeship, or set up your own business – your BTEC National will be your passport to success in the next stage of your life.

Good luck, and we hope you enjoy your course.

## Collaborative development

Students completing their BTEC Nationals in Performing Arts will be aiming to go on to employment, often via the stepping stone of higher education. It was, therefore, essential that we developed these qualifications in close collaboration with experts from professional bodies, businesses and universities, and with the providers who will be delivering the qualifications. To ensure that the content meets providers' needs and provides high-quality preparation for progression, we engaged experts. We are very grateful to all the university and further education lecturers, teachers, employers, professional body representatives and other individuals who have generously shared their time and expertise to help us develop these new qualifications.

In addition, universities, professional bodies and businesses have provided letters of support confirming that these qualifications meet their entry requirements. These letters can be viewed on our website.

## Summary of Pearson BTEC Level 3 National Extended Certificate in Performing Arts specification Issue 6 changes

<b>Summary of changes made between the previous issue and this current issue</b>	<b>Page number</b>
In Unit 1, the content for B1 Contextual factors and practitioners' work has been clarified.	Page 24
The wording in Section 7 <i>Teacher/centre malpractice</i> has been updated to clarify suspension of certification in certain circumstances.	Page 197
The wording under Section 9 <i>Understanding the qualification grade</i> has been updated to clarify current practice in ensuring maintenance and consistency of qualification standards.	Page 200

If you need further information on these changes or what they mean, contact us via our website at: [qualifications.pearson.com/en/support/contact-us.html](http://qualifications.pearson.com/en/support/contact-us.html).



# Contents

<b>Introduction to BTEC National qualifications for the performing arts sector</b>	<b>1</b>
Total Qualification Time	2
Qualifications, sizes and purposes at a glance	3
Structures of the qualifications at a glance	5
Qualification and unit content	7
Assessment	7
Grading for units and qualifications	9
UCAS Tariff points	9
<b>1 Qualification purpose</b>	<b>10</b>
<b>2 Structure</b>	<b>13</b>
<b>3 Units</b>	<b>16</b>
Understanding your units	16
Index of units	19
<b>4 Planning your programme</b>	<b>183</b>
<b>5 Assessment structure and external assessment</b>	<b>185</b>
Introduction	185
Internal assessment	185
External assessment	185
<b>6 Internal assessment</b>	<b>187</b>
Principles of internal assessment	187
Operating internal assessment	187
Setting assessments through assignments	188
Making valid assessment decisions	189
<b>7 Administrative arrangements</b>	<b>192</b>
Introduction	192
Learner registration and entry	192
Access to assessment	192
Administrative arrangements for internal assessment	193
Administrative arrangements for external assessment	194
Dealing with malpractice in assessment	196
Certification and results	198
Additional documents to support centre administration	198
<b>8 Quality assurance</b>	<b>199</b>
<b>9 Understanding the qualification grade</b>	<b>200</b>
<b>10 Resources and support</b>	<b>204</b>
Support for setting up your course and preparing to teach	204
Support for teaching and learning	205
Support for assessment	205
Training and support from Pearson	206
<b>Appendix 1 Links to industry standards</b>	<b>207</b>
<b>Appendix 2 Glossary of terms used for internally-assessed units</b>	<b>208</b>



# Introduction to BTEC National qualifications for the performing arts sector

This specification contains the information you need to deliver the Pearson BTEC Level 3 National Extended Certificate in Performing Arts. The specification signposts you to additional handbooks and policies. It includes all the units for this qualification.

This qualification is part of the suite of performing arts qualifications offered by Pearson. In the suite there are qualifications that focus on different progression routes, allowing learners to choose the one best suited to their aspirations.

All qualifications in the suite share some common units and assessments, allowing learners some flexibility in moving between sizes. The qualification titles are given below.

Some BTEC National qualifications provide a broad introduction that gives learners transferable knowledge and skills. These qualifications are for post-16 learners who want to continue their education through applied learning. The qualifications prepare learners for a range of higher education courses and job roles related to a particular sector. They provide progression either by meeting entry requirements in their own right or by being accepted alongside other qualifications at the same level and adding value to them.

In the performing arts sector these qualifications are:

Pearson BTEC Level 3 National Certificate in Performing Arts (180 GLH) 601/7231/9

Pearson BTEC Level 3 National Extended Certificate in Performing Arts (360 GLH) 601/7233/2

Pearson BTEC Level 3 National Foundation Diploma in Performing Arts (510 GLH) 601/7235/6

Pearson BTEC Level 3 National Diploma in Performing Arts (720 GLH) 601/7232/0

Pearson BTEC Level 3 National Extended Diploma in Performing Arts (1080 GLH) 601/7234/4.

Some BTEC National qualifications are for post-16 learners who want to specialise in a specific industry, occupation or occupational group. The qualifications give learners specialist knowledge and skills, enabling entry to an Apprenticeship or other employment, or progression to related higher education courses. Learners taking these qualifications must have a significant level of employer involvement in their programmes.

In the performing arts sector this is:

Pearson BTEC Level 3 National Extended Certificate in Performance (603/2993/2).

Pathways:

- Dance
- Acting
- Musical Theatre.

This specification signposts all the other essential documents and support that you need as a centre in order to deliver, assess and administer the qualification, including the staff development required. A summary of all essential documents is given in *Section 7*. Information on how we can support you with this qualification is given in *Section 10*.

The information in this specification is correct at the time of publication.

## Total Qualification Time

For all regulated qualifications, Pearson specifies a total number of hours that it is estimated learners will require to complete and show achievement for the qualification: this is the Total Qualification Time (TQT). Within TQT, Pearson identifies the number of Guided Learning Hours (GLH) that we estimate a centre delivering the qualification might provide. Guided learning means activities, such as lessons, tutorials, online instruction, supervised study and giving feedback on performance, that directly involve teachers and assessors in teaching, supervising and invigilating learners. Guided learning includes the time required for learners to complete external assessment under examination or supervised conditions.

In addition to guided learning, other required learning directed by teachers or assessors will include private study, preparation for assessment and undertaking assessment when not under supervision, such as preparatory reading, revision and independent research.

BTEC Nationals have been designed around the number of hours of guided learning expected. Each unit in the qualification has a GLH value of 60, 90 or 120. There is then a total GLH value for the qualification.

Each qualification has a TQT value. This may vary within sectors and across the suite depending on the nature of the units in each qualification and the expected time for other required learning.

The following table shows all the qualifications in this sector and their GLH and TQT values.

## Qualifications, sizes and purposes at a glance

Title	Size and structure	Summary purpose
<b>Pearson BTEC Level 3 National Certificate in Performing Arts</b>	180 GLH (240 TQT) Equivalent in size to 0.5 of an A Level. 2 units, both mandatory, of which 1 is external. Mandatory content (100%). External assessment (50%).	The Certificate offers an introduction to the performing arts vocational sector through applied learning. For learners for whom an element of performing arts would be complementary, the qualification supports progression to higher education when taken as part of a programme of study that includes other vocational or general qualifications.
<b>Pearson BTEC Level 3 National Extended Certificate in Performing Arts</b>	360 GLH (480 TQT) Equivalent in size to one A Level. 4 units, of which 3 are mandatory and 2 are external. Mandatory content (83%). External assessment (58%).	The Extended Certificate is for learners who are interested in learning about the performing arts sector alongside other fields of study, with a view to progressing to a wide range of higher education courses, not necessarily in performing arts. It is designed to be taken as part of a programme of study that includes other appropriate BTEC Nationals or A Levels.
<b>Pearson BTEC Level 3 National Foundation Diploma in Performing Arts</b>	510 GLH (675 TQT) Equivalent in size to 1.5 A Levels. 6 units of which 4 are mandatory and 2 are external. Mandatory content (76%). External assessment (41%).	The Foundation Diploma is for learners looking to study performing arts as a one-year, full-time course, or for those wishing to take it alongside another area of contrasting or complementary study, as part of a two-year, full-time study programme. If taken as part of a programme of study that includes other BTEC Nationals or A Levels it supports progression to higher education. It also supports progression to an Apprenticeship in the performing arts sector or to a further year of study at Level 3.
<b>Pearson BTEC Level 3 National Diploma in Performing Arts</b>	720 GLH (945 TQT) Equivalent in size to two A Levels. 8 units of which 6 are mandatory and 3 are external. Mandatory content (83%). External assessment (46%).	The Diploma is designed to be the substantive part of a 16–19 study programme for learners who want a strong core of sector study. This programme may include other BTEC Nationals or A Levels to support progression to higher education courses in performing arts areas before entering employment. The additional qualification(s) studied allow learners either to give breadth to their study programme by choosing a contrasting subject, or to give it more focus by choosing a complementary subject.

Title	Size and structure	Summary purpose
<b>Pearson BTEC Level 3 National Extended Certificate in Performance (Dance)</b>	360 GLH (470 TQT) Equivalent in size to one A Level. Five units, of which two are mandatory and one is external. Mandatory content (50%). External assessment (33%).	This qualification offers an engaging programme to support learners who want to pursue a career in dance. This size of qualification allows learners to study related and complementary qualifications alongside it, without duplication of content. It can prepare learners for a range of Apprenticeships in performance-related areas. When taken alongside further Level 3 qualifications, it supports access to a range of higher education courses in the performing arts sector.
<b>Pearson BTEC Level 3 National Extended Certificate in Performance (Acting)</b>	360 GLH (470 TQT) Equivalent in size to one A Level. Five units, of which two are mandatory and one is external. Mandatory content (50%). External assessment (33%).	This qualification offers an engaging programme to support learners who want to pursue a career in acting. This size of qualification allows learners to study related and complementary qualifications alongside it, without duplication of content. It can prepare learners for a range of Apprenticeships in performance-related areas. When taken alongside further Level 3 qualifications, it supports access to a range of higher education courses in the performing arts sector.
<b>Pearson BTEC Level 3 National Extended Certificate in Performance (Musical Theatre)</b>	360 GLH (470 TQT) Equivalent in size to one A Level. Five units, of which three are mandatory and one is external. Mandatory content (66%). External assessment (33%).	This qualification offers an engaging programme to support learners who want to pursue a career in musical theatre. This size of qualification allows learners to study related and complementary qualifications alongside it, without duplication of content. It can prepare learners for a range of Apprenticeships in performance-related areas. When taken alongside further Level 3 qualifications, it supports access to a range of higher education courses in the performing arts sector.

## Structures of the qualifications at a glance

This table shows all the units and the qualifications to which they contribute. The full structure for this Pearson BTEC Level 3 National Extended Certificate in Performance is shown in *Section 2*. **You must refer to the full structure to select units and plan your programme.**

### Key

Unit assessed externally	<b>M</b>	Mandatory units	<b>O</b>	Optional units	
<b>D</b>	Dance	<b>A</b>	Acting	<b>MT</b>	Musical Theatre

Unit (number and title)	Unit size (GLH)	Certificate (180 GLH)	Extended Certificate (360 GLH)	Extended Certificate in Performance (360 GLH)			Foundation Diploma (510 GLH)	Diploma (720 GLH)	Extended Diploma (1080 GLH)	Extended Diploma (1080 GLH)		
				D	A	MT				D	A	MT
1 Investigating Practitioners' Work	90	M	M				M	M	M	M	M	M
2 Developing Skills and Techniques for Live Performance	90	M	M				M	M	M	M	M	M
3 Group Performance Workshop	120		M	M	M	M	M	M	M	M	M	M
4 Performing Arts in the Community	90						M	M	M	M	M	M
5 Individual Performance Commission	120							M	M	M	M	M
6 Final Live Performance to an Audience	90							M	M	M	M	M
7 Employment Opportunities in the Performing Arts	120								M	M	M	M
8 Classical Ballet Technique	60		O	O			O	O	O	O		O
9 Tap Dance Technique	60		O	O		O	O	O	O	O		O
10 Jazz Dance Technique	60		O	O		O	O	O	O	O		O
11 Street Dance Technique	60		O	O		O	O	O	O	O		O
12 Contemporary Dance Technique	60		O	O		O	O	O	O	O		O
13 Healthy Dancer	60			O			O	O	O	O		O
14 Choreography for Live Performance	60			O		O	O	O	O	O		

*continued overleaf*

Unit (number and title)	Unit size (GLH)	Certificate (180 GLH)	Extended Certificate (360 GLH)	Extended Certificate in Performance (360 GLH)			Foundation Diploma (510 GLH)	Diploma (720 GLH)	Extended Diploma (1080 GLH)	Extended Diploma (1080 GLH)		
				D	A	MT				D	A	MT
15 Theatre Directing	60				O		O	O	O		O	
16 Writing for Performance	60						O	O	O		O	
17 Screen Acting	60				O				O		O	
18 Interpreting Classical Text for Performance	60		O		O		O	O	O		O	
19 Acting Styles	60		O		O	O	O	O	O		O	O
20 Developing the Voice for Performance	60		O		O	O	O	O	O		O	O
21 Improvisation	60		O	O	O		O	O	O	O	O	
22 Movement in Performance	60		O	O	O		O	O	O	O	O	O
23 Singing Techniques for Performers	60					O	O	O	O	O	O	O
24 Children's Theatre Performance	60								O		O	
25 Site Specific Performance	60								O	O	O	
26 Physical Theatre Techniques	60			O	O		O	O	O	O	O	O
27 Musical Theatre Techniques	60		O			M	O	O	O	O		O
28 Variety Performance	60		O				O	O	O	O	O	
29 Storytelling	60					O	O	O	O		O	
30 Audio Performance	60								O		O	
31 Stand-up Comedy Technique	60						O	O	O			
32 Puppetry Technique	60								O		O	
33 Performing with Masks	60								O		O	
34 Developing Skills and Techniques for Performance	60				M	M	M					

## Qualification and unit content

Pearson has developed the content of the new BTEC Nationals in collaboration with employers and representatives from higher education and relevant professional bodies. In this way, we have ensured that content is up to date and that it includes the knowledge, understanding, skills and attributes required in the sector.

Each qualification in the suite has its own purpose. The mandatory and optional content provides a balance of breadth and depth, while retaining a degree of choice for individual learners to study content relevant to their own interests and progression choices. Also, the content may be applied during delivery in a way that is relevant to local employment needs.

The proportion of mandatory content ensures that all learners are following a coherent programme of study and acquiring the knowledge, understanding and skills that will be recognised and valued. Learners are expected to show achievement across mandatory units as detailed in *Section 2*.

BTEC Nationals have always required applied learning that brings together knowledge and understanding (the cognitive domain) with practical and technical skills (the psychomotor domain). This is achieved through learners performing vocational tasks that encourage the development of appropriate vocational behaviours (the affective domain) and transferable skills. Transferable skills are those such as communication, teamwork, research and analysis, which are valued in both higher education and the workplace.

Our approach provides rigour and balance, and promotes the ability to apply learning immediately in new contexts. Further details can be found in *Section 2*.

Centres should ensure that delivery of content is kept up to date. In particular units may include reference to regulation, legislation, policies and regulatory/standards organisations. This is designed to provide guidance on breadth and depth of coverage and may be adjusted to update content and to reflect variations within the UK.

## Assessment

Assessment is specifically designed to fit the purpose and objective of the qualification. It includes a range of assessment types and styles suited to vocational qualifications in the sector. There are three main forms of assessment that you need to be aware of: external, internal and synoptic.

### Externally-assessed units

Each external assessment for a BTEC National is linked to a specific unit. All of the units developed for external assessment are of 90 or 120 GLH to allow learners to demonstrate breadth and depth of achievement. Each assessment is taken under specified conditions, then marked by Pearson and a grade awarded. Learners are permitted to resit external assessments during their programme. You should refer to our website for current policy information on permitted retakes.

The styles of external assessment used for qualifications in the performing arts suite are:

- set tasks – learners take the assessment during a defined window and demonstrate understanding through completion of a vocational task
- performance – learners prepare for assessment over an extended window and demonstrate skills that generate some non-written evidence.

Some external assessments include a period of preparation using set information. External assessments are available once or twice a year. For detailed information on the external assessments please see the table in *Section 2*. For further information on preparing for external assessment see *Section 5*.

## Internally-assessed units

Most units in the sector are internally assessed and subject to external standards verification. This means that you set and assess the assignments that provide the final summative assessment of each unit, using the examples and support that Pearson provides. Before you assess you will need to become an approved centre, if you are not one already. You will need to prepare to assess using the guidance in *Section 6*.

In line with the requirements and guidance for internal assessment, you select the most appropriate assessment styles according to the learning set out in the unit. This ensures that learners are assessed using a variety of styles to help them develop a broad range of transferable skills. Learners could be given opportunities to:

- write up the findings of their own research
- use case studies to explore complex or unfamiliar situations
- carry out projects for which they have choice over the direction and outcomes
- demonstrate practical and technical skills using appropriate techniques and processes.

You will make grading decisions based on the requirements and supporting guidance given in the units. Learners may not make repeated submissions of assignment evidence. For further information see *Section 6*.

## Synoptic assessment

Synoptic assessment requires learners to demonstrate that they can identify and use effectively, in an integrated way, an appropriate selection of skills, techniques, concepts, theories and knowledge from across the whole sector as relevant to a key task. BTEC learning has always encouraged learners to apply their learning in realistic contexts using scenarios and realistic activities that will permit learners to draw on and apply their learning. For these qualifications we have formally identified units which contain a synoptic assessment task. Synoptic assessment must take place after the teaching and learning of other mandatory units in order for learners to be able to draw from the full range of content. The synoptic assessment gives learners an opportunity to independently select and apply learning from across their programmes in the completion of a vocational task. Synoptic tasks may be in internally or externally assessed units. The particular unit that contains the synoptic tasks for this qualification is shown in the structure in *Section 2*.

## Language of assessment

Assessment of the internal and external units for these qualifications will be available in English. All learner work must be in English. A learner taking the qualifications may be assessed in British or Irish Sign Language where it is permitted for the purpose of reasonable adjustment. For information on reasonable adjustments see *Section 7*.

## Grading for units and qualifications

Achievement in the qualification requires a demonstration of depth of study in each unit, assured acquisition of a range of practical skills required for employment or progression to higher education, and successful development of transferable skills. Learners achieving a qualification will have achieved across mandatory units, including external and synoptic assessment.

Units are assessed using a grading scale of Distinction (D), Merit (M), Pass (P), Near Pass (N) and Unclassified (U). The grade of Near Pass is used for externally-assessed units only. All mandatory and optional units contribute proportionately to the overall qualification grade, for example a unit of 120 GLH will contribute double that of a 60 GLH unit.

Qualifications in the suite are graded using a scale of P to D\*, **or** PP to D\*D\*, **or** PPP to D\*D\*D\*. Please see *Section 9* for more details. The relationship between qualification grading scales and unit grades will be subject to regular review as part of Pearson's standards monitoring processes on the basis of learner performance and in consultation with key users of the qualification.

## UCAS Tariff points

The BTEC Nationals attract UCAS points. Please go to the UCAS website for full details of the points allocated.

# 1 Qualification purpose

## Pearson BTEC Level 3 National Extended Certificate in Performing Arts

In this section you will find information on the purpose of this qualification and how its design meets that purpose through the qualification objective and structure. We publish a full 'Statement of Purpose' for each qualification on our website. These statements are designed to guide you and potential learners to make the most appropriate choice about the size of qualification suitable at recruitment.

### Who is this qualification for?

The Pearson BTEC Level 3 National Extended Certificate in Performing Arts is intended as an Applied General qualification. It is designed for post-16 learners with an interest in performing arts who want to continue their education through applied learning, and who aim to progress to higher education.

The qualification is equivalent in size to one A Level and is designed to occupy one-third of a typical study programme, which could include other vocational or academic qualifications, such as further BTEC Nationals or A Levels.

This qualification gives a broad introduction to the performing arts sector with an emphasis on core knowledge and fundamental skills which are transferable across other sectors (including communication, presentation, physical and creative skills).

### What does this qualification cover?

The content of this qualification has been developed in consultation with academics to ensure that it supports progression to higher education. Employers and professional bodies have also been involved and consulted to confirm that the content is appropriate and consistent with current practice for students who may choose to enter employment.

The three mandatory units focus on:

- research, critical analysis and extended writing skills that aim to support learners' progression to higher education. Learners will gain a good understanding of the work of influential practitioners to inform their own work and practice
- an introduction to the performing arts where learners will develop the appropriate skills and techniques in various performance disciplines such as acting, dance, musical theatre and physical theatre
- group performance, where learners will develop the essential psychomotor and affective skills essential for the performing arts. They will develop physical techniques as well as wider transferable skills, such as being able to work collaboratively, personal management and organisation (rehearsals, time-management), being able to give and take direction, confidence in front of an audience, problem solving (refining the process) and teamwork (essential when dancing as a group).

Learners will understand different audiences in different environments and will learn to adapt a performance to engage the target audience.

Learners select one optional unit to support their choices in progression. These units cover acting, dance and musical theatre topics.

Examples of the optional units include:

- Unit 8: Classical Ballet Technique
- Unit 11: Street Dance Technique
- Unit 19: Acting Styles
- Unit 20: Developing the Voice for Performance
- Unit 28: Variety Performance.

## What could this qualification lead to?

In addition to the performing arts sector-specific content, this qualification provides learners with the opportunity to develop all-round performance skills and transferable skills such as self-confidence, self-presentation, personal discipline, time management and organisational skills which are highly regarded by higher education and employers.

- communication skills – performing, communicating and presenting ideas to an audience
- collaborative skills – with a focus on self-management, teamwork and participation in group performance which develops collaborative skills and confidence building.

All of the content in the qualification will help prepare learners for further study.

The qualification is intended to carry UCAS points and is recognised by higher education providers as contributing to meeting admission requirements for many courses when taken alongside other qualifications as part of a 2-year programme of learning. It combines well with a large number of subjects at Level 3, whether academic or vocational.

The qualification can be taken as part of a diverse programme leaving progression options fully open. It can also give context to subjects which would benefit from some sector background. This will depend on the combination of qualifications chosen. For example, taken alongside:

- BTEC National Diploma in Business Enterprise to progress to Business related courses
- A Levels in Media and another subject to progress to Creative Events Management type courses

Learners should always check the entry requirements for degree programmes with specific higher education providers.

## How does the qualification provide employability skills?

In the BTEC National units there are opportunities during the teaching and learning phase to give learners practice in developing employability skills. Where employability skills are referred to in this specification, we are generally referring to skills in the following three main categories:

- **cognitive and problem-solving skills:** use critical thinking, approach non-routine problems applying expert and creative solutions, use systems and technology
- **intrapersonal skills:** communicating, working collaboratively, negotiating and influencing, self-presentation
- **interpersonal skills:** self-management, adaptability and resilience, self-monitoring and development.

There are also specific requirements in some units for assessment of these skills where relevant, for example, where learners are required to undertake real or simulated activities.

## **How does the qualification provide transferable knowledge and skills for higher education?**

All BTEC Nationals provide transferable knowledge and skills that prepare learners for progression to university. The transferable skills that universities value include:

- the ability to learn independently
- the ability to research actively and methodically
- being able to give presentations and being active group members.

BTEC learners can also benefit from opportunities for deep learning where they are able to make connections among units and select areas of interest for detailed study. BTEC Nationals provide a vocational context in which learners can develop the knowledge and skills required for particular degree courses, including:

- reading texts
- extended writing
- analytical skills
- creative development
- communication skills
- collaborative skills
- independence
- preparation for assessment methods used in degrees.

## 2 Structure

### Qualification structure

#### Pearson BTEC Level 3 National Extended Certificate in Performing Arts

##### Mandatory units

There are three mandatory units, one internal and two external. Learners must complete and achieve at Near Pass grade or above in both mandatory external units and achieve a Pass or above in the mandatory internal unit.

##### Optional units

Learners must complete at least 1 optional unit.

Pearson BTEC Level 3 National Extended Certificate in Performing Arts				
Unit number	Unit title	GLH	Type	How assessed
<b>Mandatory units – learners complete and achieve all units</b>				
<b>1</b>	Investigating Practitioners' Work	<b>90</b>	<b>Mandatory and Synoptic</b>	External
<b>2</b>	Developing Skills and Techniques for Live Performance	<b>90</b>	<b>Mandatory</b>	Internal
<b>3</b>	Group Performance Workshop	<b>120</b>	<b>Mandatory</b>	External
<b>Optional units – learners complete 1 unit</b>				
<b>8</b>	Classical Ballet Technique	<b>60</b>	<b>Optional</b>	Internal
<b>9</b>	Tap Dance Technique	<b>60</b>	<b>Optional</b>	Internal
<b>10</b>	Jazz Dance Technique	<b>60</b>	<b>Optional</b>	Internal
<b>11</b>	Street Dance Technique	<b>60</b>	<b>Optional</b>	Internal
<b>12</b>	Contemporary Dance Technique	<b>60</b>	<b>Optional</b>	Internal
<b>18</b>	Interpreting Classical Text for Performance	<b>60</b>	<b>Optional</b>	Internal
<b>19</b>	Acting Styles	<b>60</b>	<b>Optional</b>	Internal
<b>20</b>	Developing the Voice for Performance	<b>60</b>	<b>Optional</b>	Internal
<b>21</b>	Improvisation	<b>60</b>	<b>Optional</b>	Internal
<b>22</b>	Movement in Performance	<b>60</b>	<b>Optional</b>	Internal
<b>27</b>	Musical Theatre Techniques	<b>60</b>	<b>Optional</b>	Internal
<b>28</b>	Variety Performance	<b>60</b>	<b>Optional</b>	Internal

## External assessment

This is a summary of the type and availability of external assessment, which is of units making up 58% of the total qualification GLH. See *Section 5* and the units and sample assessment materials for more information.

For assessment from 2019 onwards refer to SAMS Issue 3 and unit content in this issue which replaces the 2017 versions.

Unit	Type	Availability
<b>Unit 1: Investigating Practitioners' Work</b>	<ul style="list-style-type: none"> <li>• Task set and marked by Pearson consisting of Part A and Part B.</li> <li>• Four weeks prior to the supervised assessment period, learners will be provided with Part A for a four week term time period in order to carry out investigation and critical analysis.</li> <li>• Part B will be completed in three hours on a date timetabled by Pearson.</li> <li>• 60 marks.</li> </ul>	<b>Dec/Jan and May/June</b> <b>For assessment from January 2019 onwards</b>
<b>Unit 3: Group Performance Workshop</b>	<ul style="list-style-type: none"> <li>• Task set and marked by Pearson and completed under supervised conditions.</li> <li>• Learners will be provided with the set task booklet in January in order to prepare for the development and completion of the group performance and their digital process log.</li> <li>• The final evidence will be completed in 5 hours under supervised conditions in a number of sessions arranged by the centre within the period timetabled by Pearson.</li> <li>• 60 marks.</li> </ul>	<b>May/June from 2017 onwards</b>

## **Synoptic assessment**

The mandatory synoptic assessment requires learners to apply learning from across the qualification to the completion of a defined vocational task. Within the assessment for *Unit 1: Investigating Practitioners' Work*, learners complete written activities that demonstrates their understanding of contextual factors that influence practitioners' work. Learners will also draw on critical analysis and their knowledge and understanding of performance, production and repertoire to complete the activities. Learners complete the task using knowledge and understanding from their studies of the sector and apply both transferable and specialist knowledge and skills.

In delivering the unit you need to encourage learners to draw on their broader learning so they will be prepared for the assessment.

## **Employer involvement in assessment and delivery**

You are encouraged to give learners opportunities to be involved with employers. See *Section 4* for more information.

## 3 Units

### Understanding your units

The units in this specification set out our expectations of assessment in a way that helps you to prepare your learners for assessment. The units help you to undertake assessment and quality assurance effectively.

Each unit in the specification is set out in a similar way. There are two types of unit format:

- internal units
- external units.

This section explains how the units work. It is important that all teachers, assessors, internal verifiers and other staff responsible for the programme review this section.

#### Internal units

Section	Explanation
<b>Unit number</b>	The number is in a sequence in the sector. Numbers may not be sequential for an individual qualification.
<b>Unit title</b>	This is the formal title that we always use and it appears on certificates.
<b>Level</b>	All units are at Level 3 on the national framework.
<b>Unit type</b>	This shows if the unit is internal or external only. See structure information in <i>Section 2</i> for full details.
<b>GLH</b>	Units may have a GLH value of 120, 90 or 60 GLH. This indicates the numbers of hours of teaching, directed activity and assessment expected. It also shows the weighting of the unit in the final qualification grade.
<b>Unit in brief</b>	A brief formal statement on the content of the unit that is helpful in understanding its role in the qualification. You can use this in summary documents, brochures etc.
<b>Unit introduction</b>	This is designed with learners in mind. It indicates why the unit is important, how learning is structured, and how learning might be applied when progressing to employment or higher education.
<b>Learning aims</b>	These help to define the scope, style and depth of learning of the unit. You can see where learners should be learning standard requirements ('understand') or where they should be actively researching ('investigate'). You can find out more about the verbs we use in learning aims in <i>Appendix 2</i> .
<b>Summary of unit</b>	This new section helps teachers to see at a glance the main content areas against the learning aims and the structure of the assessment. The content areas and structure of assessment are required. The forms of evidence given are suitable to fulfil the requirements.
<b>Content</b>	This section sets out the required teaching content of the unit. Content is compulsory except when shown as 'e.g.'. Learners should be asked to complete summative assessment only after the teaching content for the unit or learning aim(s) has been covered.

Section	Explanation
<b>Assessment criteria</b>	<p>Each learning aim has Pass and Merit criteria. Each assignment has at least one Distinction criterion.</p> <p>A full glossary of terms used is given in <i>Appendix 2</i>. All assessors need to understand our expectations of the terms used.</p> <p>Distinction criteria represent outstanding performance in the unit. Some criteria require learners to draw together learning from across the learning aims.</p>
<b>Essential information for assignments</b>	<p>This shows the maximum number of assignments that may be used for the unit to allow for effective summative assessment, and how the assessment criteria should be used to assess performance.</p>
<b>Further information for teachers and assessors</b>	<p>The section gives you information to support the implementation of assessment. It is important that this is used carefully alongside the assessment criteria.</p>
<b>Resource requirements</b>	<p>Any specific resources that you need to be able to teach and assess are listed in this section. For information on support resources see <i>Section 10</i>.</p>
<b>Essential information for assessment decisions</b>	<p>This information gives guidance for each learning aim or assignment of the expectations for Pass, Merit and Distinction standard. This section contains examples and essential clarification.</p>
<b>Links to other units</b>	<p>This section shows you the main relationship among units. This section can help you to structure your programme and make best use of materials and resources.</p>
<b>Employer involvement</b>	<p>This section gives you information on the units that can be used to give learners involvement with employers. It will help you to identify the kind of involvement that is likely to be successful.</p>

## External units

Section	Explanation
<b>Unit number</b>	The number is in a sequence in the sector. Numbers may not be sequential for an individual qualification.
<b>Unit title</b>	This is the formal title that we always use and it appears on certificates.
<b>Level</b>	All units are at Level 3 on the national framework.
<b>Unit type</b>	This shows if the unit is internal or external only. See structure information in <i>Section 2</i> for full details.
<b>GLH</b>	Units may have a GLH value of 120, 90 or 60 GLH. This indicates the numbers of hours of teaching, directed activity and assessment expected. It also shows the weighting of the unit in the final qualification grade.
<b>Unit in brief</b>	A brief formal statement on the content of the unit.
<b>Unit introduction</b>	This is designed with learners in mind. It indicates why the unit is important, how learning is structured, and how learning might be applied when progressing to employment or higher education.
<b>Summary of assessment</b>	This sets out the type of external assessment used and the way in which it is used to assess achievement.
<b>Assessment outcomes</b>	These show the hierarchy of knowledge, understanding, skills and behaviours that are assessed. Includes information on how this hierarchy relates to command terms in sample assessment materials (SAMs).
<b>Essential content</b>	For external units all the content is obligatory, the depth of content is indicated in the assessment outcomes and sample assessment materials (SAMs). The content will be sampled through the external assessment over time, using the variety of questions or tasks shown.
<b>Grade descriptors</b>	We use grading descriptors when making judgements on grade boundaries. You can use them to understand what we expect to see from learners at particular grades.
<b>Key terms typically used in assessment</b>	These definitions will help you analyse requirements and prepare learners for assessment.
<b>Resources</b>	Any specific resources that you need to be able to teach and assess are listed in this section. For information on support resources see <i>Section 10</i> .
<b>Links to other units</b>	This section shows the main relationship among units. This section can help you to structure your programme and make best use of materials and resources.
<b>Employer involvement</b>	This section gives you information on the units that can be used to give learners involvement with employers. It will help you to identify the kind of involvement that is likely to be successful.

## Index of units

This section contains all the units developed for this qualification. Please refer to *pages 5–6* to check which units are available in all qualifications in the performing arts sector.

Unit 1: Investigating Practitioners' Work	21
Unit 2: Developing Skills and Techniques for Live Performance	29
Unit 3: Group Performance Workshop	41
Unit 8: Classical Ballet Technique	49
Unit 9: Tap Dance Technique	59
Unit 10: Jazz Dance Technique	69
Unit 11: Street Dance Technique	79
Unit 12: Contemporary Dance Technique	89
Unit 18: Interpreting Classical Text for Performance	99
Unit 19: Acting Styles	111
Unit 20: Developing the Voice for Performance	123
Unit 21: Improvisation	133
Unit 22: Movement in Performance	143
Unit 27: Musical Theatre Techniques	153
Unit 28: Variety Performance	163
Unit 29: Storytelling	173



# Unit 1: Investigating Practitioners' Work

Level: **3**

Unit type: **External**

Guided learning hours: **90**

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## Unit in brief

Learners investigate the work of performing arts practitioners and develop critical analysis skills and contextual understanding of how practitioners communicate themes in their work.

## Unit introduction

Understanding the contextual factors that have influenced and informed the work of performing arts practitioners has an important role in developing your own professional practice and understanding of features, such as response to a theme, performance styles, genre and purpose. A personal evaluation of the work is important; judgements need to be based on effective research and secure critical analysis.

In this unit, you will develop skills that allow you to investigate the work of influential performing arts practitioners. You will identify the contextual factors that influence their work and critically analyse key information, such as creative intentions, performance, production and repertoire in order to develop and communicate independent judgements. To complete the assessment tasks within this unit, you will need to draw on your learning from across your programme.

This unit will give you skills in research, critical analysis and extended writing that will support your progress to higher education. As a performing arts practitioner you will need to have a good understanding of the work of influential practitioners to inform your own work and professional practice.

## Summary of assessment

This mandatory unit will be assessed through a task and completed under supervised conditions. The task is formed of two parts, Part A and Part B.

Part A will be issued to learners four weeks before the timetabled session for Part B. Part B is taken under supervised conditions in a single session of 3 hours timetabled by Pearson.

Please see *Issue 3* of the Sample Assessment Materials to help prepare learners for assessment.

The number of marks for both versions of the task is 60.

The assessment availability is December/January and May/June each year.

## Assessment outcomes

**AO1** Demonstrate knowledge and understanding of contextual factors that influence work of performing arts practitioners

**AO2** Apply knowledge and understanding of how contextual factors influence the creative intentions and themes of performing arts practitioners

**AO3** Apply critical analysis skills to develop and demonstrate understanding of performance, production and repertoire

**AO4** Be able to apply an effective investigation process to inform the understanding of the work of performing arts practitioners, communicating independent judgements

## Essential content

The essential content is set out under content areas. Learners must cover all specified content before the assessment.

### A Investigating contextual factors

List of practitioners (when responding to the externally set task at least one of the following must be selected):

- Pina Bausch
- Steven Berkoff
- Matthew Bourne
- Bertolt Brecht
- Peter Brook
- Christopher Bruce
- Cirque de Soleil
- Complicite
- DV8
- Bob Fosse
- Frantic Assembly
- Martha Graham
- Akram Khan
- Kneehigh
- Joan Littlewood
- Andrew Lloyd Webber
- Katie Mitchell
- Punchdrunk
- Stephen Sondheim
- Stanislavski

For the purposes of this unit, a practitioner is defined as an individual or a company with international recognition and an established reputation and presence

### A1 Investigation process

- Setting clear aims and objectives for contextual investigation.
- Selecting relevant sources to access information.
- Selecting primary sources:
  - live performance
  - interviews
  - surveys.
- Selecting secondary sources:
  - digital
  - recorded
  - web based
  - print
  - archives
  - case studies
  - key theories.
- Collating information, such as selecting and organising the pieces most relevant to the tasks and purpose.

- Employing different formats for recording information:
  - journals
  - notebooks
  - photographs
  - videos
  - blogs.
- Documenting research sources:
  - referencing
  - citation
  - bibliography.

## **B The relationships between contextual factors, creative intentions and themes**

### **B1 Contextual factors and practitioners' work**

Learners should consider all of the contextual factors and focus on to what extent and how they may have influenced, impacted on or been portrayed within the work.

- The influence of historical factors, to include:
  - key events, epoch or major shifts and changes in society
  - practitioner's personal history and experience.
- The influence of cultural factors, to include:
  - traditions and practices within the arts, community or religion
  - other art forms, cultural trends and styles.
- The influence of economic factors, to include:
  - reactions to or statements about the impact of economic factors on people
  - funding conditions for performing arts or the financial status of the practitioner.
- The influence of political factors, to include:
  - relationship to establishment, supporting or undermining
  - laws, propaganda, legal rights, censorship, equality and diversity.
- The influence of technological factors, to include:
  - latest developments in technology and opportunities for the use of technology in productions
  - any type of impact of technology on people, behaviour or society.
- The influence of social factors, to include:
  - values, morals, social conventions and audience expectations
  - changes in social attitudes, media influences and external pressures, issues of equality, diversity and representation.
- The influence of geographical and physical factors, to include:
  - relationship to the environment, geography or location
  - conventions and innovation in the use of space, venues and physical characteristics of spaces.
- The influence from others, to include:
  - the influence of their education from teachers, mentors or peers
  - collaboration with others or whether practitioners were part of a movement.

**B2 Creative intentions and themes**

- Exploration of themes in the work and how they are communicated, such as war, morality, romance.
- Use of creative ideas and intentions.
- Genre of the work(s).
- Target audiences and intended effect.
- Contextual influences on the work.
- How practitioners' work has influenced others.
- Collaboration with other practitioners in the performing arts and/or other areas.
- Public and critical responses to their work.

**C Critical analysis of the work of performing arts practitioners****C1 The application of critical analysis skills**

- Analysing contextual factors that have influenced the work.
- Exploration and understanding of alternative viewpoints.
- Interpreting the information collected.
- Prioritising the information collected.
- Evaluating the information collected.
- Making independent judgements.
- Drawing conclusions.
- Establishing links and comparisons to the work of other performing arts practitioners.
- Exploring opportunities for further investigation.

**C2 How performance styles and methods that characterise practitioner work are used to create and communicate meaning and style**

- Performance and relationships:
  - pace
  - dynamics
  - timing
  - musicality
  - voice
  - movement
  - gesture
  - character
  - spatial awareness
  - performer to performer
  - contact work
  - performer to space
  - performer to audience
  - performer to accompaniment
  - placement and role of audience.

- Production and repertoire:
  - text
  - choreography/direction
  - score/music
  - content
  - genre
  - style
  - set, staging and special effects
  - costume, hair and makeup
  - mask
  - lighting and multimedia
  - sound
  - puppetry.

**D Be able to present conclusions and independent judgements through effective investigation**

**D1 Summarise key information to support independent judgements**

- Consider validity of material collected.
- Analyse selected material.
- Consider alternative viewpoint.
- Refer to contextual influences in the material selected.
- Make connections and links between theme(s), creative intentions, influences in the materials selected.
- Consider genre and style.

**D2 Presentation of findings**

- Use of appropriate format, structure and tone.
- Use of language and subject-specific terminology.
- Use of referencing information, citation and bibliography.

**D3 Presentation of independent judgements**

- Use of critical analysis.
- Explaining views and interpretations.
- Presenting structured arguments, conclusions and judgements.
- Use of relevant examples to support arguments, conclusions and judgements.

## Grade descriptors

To achieve a grade a learner is expected to demonstrate these attributes across the essential content of the unit. The principle of best fit will apply in awarding grades.

### Level 3 Pass

Learners are able to apply research skills to support and inform their investigation. They will demonstrate their knowledge and understanding of contextual factors that influence performing arts practitioners' work and will be able to source and organise appropriate material to supplement this understanding. They will demonstrate an ability to apply critical analysis skills leading to the development of considered judgements and conclusions.

### Level 3 Distinction

Learners will be able to apply a comprehensive set of research skills to support and inform their investigation. They will demonstrate in-depth knowledge and understanding of how contextual factors have influenced performing arts practitioners' work. Learners will present fully-justified connections between well-chosen examples of work, creative intentions and the theme. They will select and organise a wide range of source material relevant to the practitioners and the theme to supplement their understanding.

Learners will apply thorough critical analysis skills leading to the development of fully informed and independent judgements, supported by examples of performance, production and repertoire.

## Key terms typically used in the unit

The following table shows the key terms that will be used consistently by Pearson in our assessments to ensure students are rewarded for demonstrating the necessary skills.

Please note: the list below will not necessarily be used in every paper/session and is provided for guidance only.

Command or term	Definition
Contextual influences	Circumstances or facts that influence practitioners' work, such as culture and music.
Creative intentions	Use of original ideas and purpose during the creative development process.
Critical analysis	Investigation, judgement and evaluation of practitioners' work.
Practitioners	A recognised individual actively engaged in performance practice.
Investigation	Formal research: primary/secondary through practical exploration.
Theme	The topic or subject that influences a piece of work.

## Links to other units

The assessment for this unit should draw on knowledge, understanding and skills developed from:

- Unit 2: Developing Skills and Techniques for Live Performance.

This unit should relate to the teaching of:

- Unit 3: Group Performance Workshop
- Unit 8: Classical Ballet Technique
- Unit 9: Tap Dance Technique
- Unit 10: Jazz Dance Technique
- Unit 11: Street Dance Technique
- Unit 12: Contemporary Dance Technique.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities. There is no specific guidance related to this unit.

## Unit 2: Developing Skills and Techniques for Live Performance

Level: **3**

Unit type: **Internal**

Guided learning hours: **90**

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### Unit in brief

Learners explore technical performance skills with a focus on developing skills and techniques in at least two performance styles.

### Unit introduction

The work of the professional performer requires time and dedication to training, developing and improving the tools of the trade. For actors, dancers and singers, the 'tools' are the body, the voice and the creative and intellectual skills needed to interpret the performance material to communicate with and entertain an audience. Employment opportunities in performing arts often require the performer to demonstrate skills in more than one style, for example the ability to perform in classical texts or repertoire as well as contemporary works. Training, development and practice of skills are lifelong commitments, enabling the performer to respond to the demands of rehearsals and performances with commitment, imagination and accuracy.

This unit serves as an induction into the performing arts where you will develop the appropriate skills and techniques in one or more of the performance disciplines of acting, dance, musical theatre, physical theatre and variety/popular entertainment. You will participate in regular workshops, classes and exercises where you will acquire, practise and develop the necessary technical, practical and interpretative performance skills to help you succeed when performing live to an audience. You will consider the nature, skills and attributes of the performer's role in your chosen discipline. You will work with existing performance works, analysing and interpreting the material in order to understand and apply the relevant skills and techniques appropriate to the style. In practical classes you will demonstrate the discipline, focus and commitment the role of the performer requires. Ongoing review and evaluation will allow you to monitor your progress and set targets for the development of your performance skills.

The skills you gain in this unit will prepare you for progression to further study, training or higher education by equipping you with practical and technical skills key to your development as a performer. The training and experience provided by this unit will also help prepare you for employment in the performing arts industry as the development of performance skills and techniques is fundamental to all live performance roles.

### Learning aims

In this unit you will:

- A** Understand the role and skills of a performer
- B** Develop performance skills and techniques for live performance
- C** Apply performance skills and techniques in selected styles
- D** Review and reflect on development of skills and techniques for live performance.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Understand the role and skills of a performer	<b>A1</b> Explore the roles and skills of a performer	A report or presentation demonstrating knowledge and understanding of the roles and skills of a performer with reference to examples of disciplines, such as acting, dance and singing.
<b>B</b> Develop performance skills and techniques for live performance	<b>B1</b> Explore and develop physical skills, performance disciplines and styles <b>B2</b> Explore and develop vocal skills, performance disciplines and styles <b>B3</b> Develop interpretative skills, performance disciplines and styles <b>B4</b> Personal management and discipline skills for performance	A recorded performance (demonstration) of the performance where you will be assessed on your application of skills and techniques developed during practical exercises and workshops. Practical exploration and development work.
<b>C</b> Apply performance skills and techniques in selected styles	<b>C1</b> Application of performance skills to performance material, disciplines and styles <b>C2</b> Application of interpretative skills to performance material, disciplines and styles	Self- and peer evaluation. Teacher observation records. Final performance.
<b>D</b> Review and reflect on development of skills and techniques for live performance	<b>D1</b> Review and evaluate development of skills and techniques for live performance	A performance log that reviews and evaluates the development of skills and techniques for a live performance with reference to knowledge developed from learning aim A, presented using relevant techniques, for example digital, recorded.

## Content

### Learning aim A: Understand the role and skills of a performer

#### A1 Explore the roles and skills of a performer

Study of the performance, roles and skills must be carried out, allowing for effective analysis, evaluation and understanding.

- Performance roles, such as:
  - actor
  - dancer
  - musical theatre performer
  - variety entertainer
  - performance artist
  - circus performer.
- Interrelationship with other roles in performance practice, e.g. other performers, directors, choreographers.
- Formal training qualifications and progression routes.
- Employment opportunities and trends.
- Working conditions.
- Lifestyle factors.
- Performance skills, such as:
  - technical
  - physical
  - vocal
  - interpretative.
- Training, such as:
  - strategies for professional development
  - exercises and techniques to develop and improve performance skills
  - methods of monitoring progress.
- Practical skills, such as:
  - planning
  - responding to direction/choreography
  - collaboration
  - team working.

### Learning aim B: Develop performance skills and techniques for live performance

#### B1 Explore and develop physical skills, performance disciplines and styles

- Physical skills, as appropriate to the medium and role, such as:
  - characterisation
  - facial expression
  - gesture
  - mannerism
  - posture
  - rhythm and tempo
  - weight placement
  - timing and pace
  - audience
  - proxemics
  - use of space
  - use and manipulation of props and equipment.
  - strength

- stamina
- flexibility
- transitions
- relationship to equipment
- physical skills appropriate to the dance style
- physical characterisation and expression
- timing and rhythmic accuracy
- emphasis
- musicality
- phrasing
- projection
- breathing
- impetus
- bodily expression
- reaction and interaction with other performers
- stylistic quality of movement
- spatial awareness.

### **B2 Explore and develop vocal skills, performance disciplines and styles**

- Vocal skills, as appropriate to the medium and role, such as:
  - articulation
  - inflection
  - modulation
  - projection
  - register
  - pitch
  - timing
  - breath control
  - use of pause
  - use of pace
  - dialect and accent
  - tuning
  - rhythm
  - tempo
  - intonation
  - musicality
  - dynamics
  - phrasing
  - expression
  - awareness of accompaniment.

### **B3 Develop interpretative skills, performance disciplines and styles**

- Interpretative skills, as appropriate to the medium and role, such as:
  - analysis of the script to build an understanding of character and relationships to other roles/characters
  - deconstructing the script, e.g. units of action/objectives, subtext
  - social and historical background of the performance material
  - key practitioner influences
  - original creative intention, style and genre.
  - stylistic qualities
  - analysis of structures and devices
  - choreographer's intention
  - analysis of physical skills required

- relationship to music.
- analysis of score, dialogue, lyrics and choreography to build an understanding of character and relationships to other roles/characters
- author's/composer's/choreographer's intention.

#### **B4 Personal management and discipline skills for performance**

- During classes, workshops and exercises, such as:
  - attendance and punctuality
  - being ready to work, warming up and cooling down
  - wearing correct attire and presentation, e.g. footwear, dance wear, loose clothing, hair tied back, no jewellery
  - concentration and focus
  - learning dialogue and actions
  - listening and responding positively to direction, instruction and feedback
  - willingness to experiment and try things out
  - sensitivity and empathy towards others.

#### **Learning aim C: Apply performance skills and techniques in selected styles**

Learners will apply the relevant performance skills presentations/performances or demonstrations based upon existing material in one performance style.

Assessed performance work in this unit cannot be a solo performance

#### **C1 Application of physical and vocal skills to performance material, disciplines and styles**

- Physical skills, as appropriate to the medium and role, such as:
  - characterisation
  - facial expression
  - gesture
  - mannerism
  - posture
  - rhythm and tempo
  - weight placement
  - timing and pace
  - audience
  - proxemics
  - use of space
  - use and manipulation of props and equipment.
  - physical characterisation and expression
  - timing and rhythmic accuracy
  - emphasis
  - strength
  - stamina
  - flexibility
  - transitions
  - relationship to equipment
  - musicality
  - phrasing
  - projection
  - breathing
  - impetus
  - bodily expression
  - reaction and interaction with other performers
  - stylistic quality of movement
  - spatial awareness.

- Vocal skills, as appropriate to the medium and role, such as:
  - articulation
  - inflection
  - modulation
  - projection
  - register
  - pitch
  - timing
  - breath control
  - use of pause
  - use of pace
  - dialect and accent.
  - tuning
  - rhythm
  - tempo
  - intonation
  - musicality
  - dynamics
  - phrasing
  - expression
  - awareness of accompaniment.

## **C2 Application of interpretative skills to performance material, disciplines and styles**

- Physical interpretative skills, such as:
  - physical skills appropriate to the dance/movement style
  - physical characterisation and expression
  - timing and rhythmic accuracy
  - emphasis
  - musicality
  - phrasing
  - projection
  - breathing
  - impetus
  - facial expression
  - bodily expression
  - relationship
  - reaction and interaction with other characters/roles
  - stylistic quality of movement
  - use of space
  - spatial awareness
  - use and manipulation of props and equipment.
- Vocal interpretative skills, such as:
  - vocal characterisation and expression
  - emotional range
  - reaction and interaction with other characters/roles
  - musical theatre singing skills appropriate to style and score
  - rhythmic accuracy
  - musicality
  - phrasing.
- Response to direction:
  - learning blocking
  - learning stage directions.

- Response to choreography:
  - responding to correction
  - learning and absorbing taught material.

### **Learning aim D: Review and reflect on development of skills and techniques for live performance**

#### **D1 Review and evaluate development of skills and techniques for live performance**

Learners must track their progress during this unit, reflecting on and evaluating the application and development of performance skills and techniques during workshops, rehearsal and final performance, presenting the information in a performance log that includes a combination of recorded evidence and supporting annotations.

- Physical skills.
- Vocal skills.
- Interpretative skills.
- Personal management and discipline.
- Skills audit – baseline skills audit and regular monitoring of progress.
- Identification of strengths and areas for development.
- Long-term and short-term goals.
- Actions and targets.
- Use of feedback from others, e.g. teachers, instructors, peers.
- Evaluation of progress.
- Use of terminology appropriate to the discipline/style of performance.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand the role and skills of a performer</b>		<b>A.D1</b> Evaluate the key features of the role and skills of a performer through effective exploration, comparing and contrasting well-chosen examples of working practices to support findings.
<b>A.P1</b> Explain key features of the role and skills of a performer through exploration.	<b>A.M1</b> Analyse key features of the role and skills of a performer through effective exploration, comparing examples of working practices.	
<b>Learning aim B: Develop performance skills and techniques for live performance</b>		<b>BC.D2</b> Demonstrate confident, disciplined and highly effective use of exploration and workshops in the development and application of performance and interpretative skills for selected performance material, discipline and style.
<b>B.P2</b> Demonstrate the development of performance skills through exploration, and workshops.	<b>B.M2</b> Demonstrate effective selection and development of performance and interpretative skills through effective use of exploration and workshops for selected performance discipline and style.	
<b>B.P3</b> Demonstrate the development of interpretative skills with reference to selected performance material, discipline and styles.		
<b>Learning aim C: Apply performance skills and techniques in selected styles</b>		<b>D.D3</b> Evaluate own strengths and areas for improvement through consistent review of and reflection on the development of performance skills, setting comprehensive targets to support progression and practice.
<b>C.P4</b> Demonstrate the application of performance skills and techniques for selected performance material, discipline and style.	<b>C.M3</b> Demonstrate effective selection and application of performance and interpretative skills for selected performance material, discipline and style.	
<b>C.P5</b> Apply interpretative skills for selected performance materials, discipline and styles.		
<b>Learning aim D: Review and reflect on development of skills and techniques for live performance</b>		
<b>D.P6</b> Explain own development of performance skills, strengths and areas for improvement.	<b>D.M4</b> Analyse own development of performance skills, strengths and areas for improvement, setting targets to support future progress.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of three summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.M1, A.D1)

Learning aims: B and C (B.P2, B.P3, C.P4, C.P5, B.M2, C.M3, BC.D2)

Learning aim: D (D.P6, D.M4, D.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- a dance studio with barre, sprung floor, mirrors, sound system for technique classes and rehearsals
- a drama studio to allow learners to undertake practical development and training exercises and rehearsals
- a music rehearsal studio with appropriate acoustic properties, accompaniment, recording and playback facilities to support learner development
- a range of existing performance materials as appropriate to the discipline and in relation to at least two styles within the discipline, e.g. play scripts, DVDs/recordings of existing performances/repertoire, music scores and libretti, choreographic/musical notation, etc.
- a library and/or internet resources for learners to carry out underpinning research
- video recording and playback facilities to support learners' development throughout the unit and for recording of informal presentations
- internet connection and digital resources
- blogging programs and basic video-editing equipment to enable learners to keep digital performers' logs if appropriate.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard**, learners must present a detailed and comprehensive account, showing a thorough and informed understanding of the role of the professional performer. They should evaluate the various technical, practical, employability and personal skills required, and how the performer may secure employment and achieve longevity through effective skills and professional development. Learners will evaluate training and qualification routes in terms of their appropriateness and viability and their work will draw conclusions about the impact of working patterns and lifestyle factors on the performer's career. Learners' conclusions will be well argued and supported by well-chosen examples. Their work will be presented to a high standard, with effective use of subject-specific terminology, relevant presentation techniques, for example practical demonstrations, and good use of grammar.

**For merit standard**, learners must present a detailed account, showing understanding of the professional performer's role. They will analyse the performer's role, showing how the various technical, practical, employability and personal skills may contribute to the performer's career development. Learners' presentation will examine appropriate training and qualification routes, consider alternatives and explain typical working patterns and lifestyle. Their work will be detailed, using relevant presentation techniques, for example practical demonstrations, and accurate subject-specific terminology.

**For pass standard**, learners must present their understanding of the role of the professional performer and performance discipline with reference to the technical, practical, employability and personal skills the performer requires to succeed. Learners' information will explain progression routes, including formal training and qualifications, as well as what characterises the performer's role in terms of working patterns and lifestyle. Learners' work may lack detail but will be presented to a satisfactory standard, with use of subject-specific terminology.

### Learning aims B and C

**For distinction standard,** learners will work at a high standard throughout workshops, technique classes, exercises, practice and performance. They will demonstrate professionalism and dedication in their willingness to acquire skills, explore, experiment and improve their performance practice. They will use feedback from teachers and peers actively and proactively, leading to independent development. Learners' approach to interpreting and exploring existing performance material/texts/repertoire will be methodical, highly detailed and comprehensive, leading to effective results in the development of roles and the imaginative application and refinement of relevant skills. Learners' informal presentations of material developed through exercises and workshops will be confident and assured, communicating the stylistic features and qualities of the selected performance style effectively, expressively and with imagination.

**For merit standard,** learners will carry out tasks in workshops, technique classes and exercises and practise independently and effectively. They will demonstrate focus, commitment and an ability to acquire, explore and develop performance skills. They will use feedback from teachers and peers to support development. Learners' interpretation and exploration of existing performance material/texts/repertoire will be thoughtful and organised, and they will select appropriate research findings to inform their development of character/role, with effective results during the considered application of relevant performance skills. Learners' informal performances of material developed will show attention to detail and a secure demonstration of performance skills, clearly communicating the stylistic features and qualities of the selected performance style.

**For pass standard,** learners will actively and positively participate in technique classes, exercises and practice supporting the development of skills for a live performance. They will respond to feedback from teachers and peers and attempt to improve their skills as a result. Learners' interpretation and exploration of existing performance material/texts/repertoire will show the ability to derive meaningful conclusions to support their development of character/role and be able to reach logical decisions on the application of relevant performance skills. Learners' informal presentations of material developed will show appropriate application of performance skills and an attempt to convey the stylistic features and qualities of the selected performance style.

### Learning aim D

**For distinction standard,** learners must produce a performance log with clear reference to exercises and techniques in classes and workshops where they have acquired, developed and applied performance and interpretative skills. Learners will reflect in detail on personal management, discipline and safe working practices. Learners will evaluate their strengths and the development of performance skills and techniques, with clear reference to and an understanding of areas for improvement. Learners' performance log will include setting of long- and short-term goals linked to professional practice. Learners will regularly monitor and review their targets through self-reflection and feedback from teachers and peers. Their work will be communicated in a well-structured and meaningful manner, showing accurate use of subject-specific vocabulary and grammar.

**For merit standard,** learners must produce a performance log with reference to the development and application of performance and interpretative skills during classes and workshops. Learners will also reflect on their personal management, discipline and safe working practices. They will analyse their strengths and areas for improvement, referring to skills and techniques developed. They will set considered targets to support personal development and professional practice. Learners will use self-assessment, as well as feedback from teachers and peers, when reflecting on performance and target setting. Their target setting will be clear and will be used to develop performance skills. Learners will present information coherently, with good use of grammar.

**For pass standard,** learners must produce a performance log with reference to the development and application of performance and interpretative skills, personal management, discipline and safe working practices. Learners will make reference to strengths and areas for improvement and include how personal development and professional practice can be achieved and maintained. They will refer to self-assessment, as well as feedback from teachers and peers, when explaining development needs and action planning. Learners' journal may lack detail and there may be inconsistent use of grammar.

### Links to other units

This mandatory unit allows learners to develop knowledge, skills and techniques that underpin their development in the qualification.

It is suggested that this unit is delivered at the beginning of the qualification and is taught and assessed before any optional units.

### Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities. There is no specific guidance related to this unit.

# Unit 3: Group Performance Workshop

Level: **3**

Unit type: **External**

Guided learning hours: **120**

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## Unit in brief

Learners explore and integrate creative, physical and vocal skills and techniques, working collaboratively to create a performance in response to a given stimulus.

## Unit introduction

Creation of new performance can be the result of a group process, where the development and shaping of the material and artistic and creative decisions are the result of collaboration. While this differs from the creative process of the sole playwright or choreographer, the outcome will often be rich and rewarding work reflecting a shared vision, as well as demonstrating the unique individual input, skills and creativity of each member of the ensemble. Many professional practitioners work as devising companies to develop new, and often innovative, performance material. This may be in response to a specific commission, to meet the needs of a target audience, or to explore an artistic theme or idea.

In this unit, you will learn how to respond to a given stimulus as part of a group, using research, discussion and practical exploration to develop performance material and later present an informal presentation of the work to an invited audience. As a member of a team, you will contribute to the creative development and rehearsal process, shaping and refining the work and applying performance and teamwork skills. You will share responsibility for creative decisions regarding the nature and direction of the intended performance, and your individual contribution will reflect your own skills through the group's interests and ideas. The workshop performance will be an opportunity to try out the work before an audience to invite discussion and evaluation of its potential. The work may be in a single discipline or combine elements of dance, acting, musical theatre and variety. You will reflect on the development process, considering the success and potential of the work for further development, as well as evaluating your own contribution to the process and the product. To complete the assessment tasks within this unit, you will need to draw on your learning from across your programme.

This unit will prepare you for progression to higher education as well as careers in the performing arts industry. The experience, skills and knowledge gained through this unit are applicable to a range of job roles, including performing, directing, choreography, devising, Theatre in Education (TIE) and project leadership.

## Summary of assessment

This mandatory unit will be assessed through a task worth 60 marks and completed under supervised conditions. The supervised assessment period will be completed in five hours and should be arranged by the centre over a number of sessions in the week timetabled by Pearson.

Before the assessment period, learners will have the opportunity to prepare for the development and completion of the group performance and their digital process log.

For assessment, learners will be given a stimulus to create performance material. In groups that consist of a minimum of three and a maximum of seven members, learners will respond to the stimulus and develop the performance workshop for an invited audience.

Learners will submit a digital process log completed at four milestone stages during the development process, responding to prompts provided by Pearson, and a video recording of the group workshop performance, between 10 and 20 minutes in duration.

The assessment availability is May/June only. The first assessment is May/June 2017.

Sample assessment materials will be available to help centres prepare learners for assessment.

## Assessment outcomes

**AO1** Understand how to interpret and respond to stimulus for a group performance

**AO2** Develop and realise creative ideas for a group performance in response to stimulus

**AO3** Apply personal management and collaborative skills to a group performance workshop process

**AO4** Apply performance skills to communicate creative intentions during performance workshop

**AO5** Review and reflect on the effectiveness of the working process and the workshop performance

## Essential content

The essential content is set out under content areas. Learners must cover all specified content before the assessment.

### A Generating and exploring ideas from stimulus

#### A1 Types of stimulus

- Themes:
  - social
  - cultural
  - historical
  - ethical.
- Visual:
  - photograph
  - painting
  - sculpture
  - graphic
  - found object.
- Text:
  - poem
  - short story
  - quotation
  - lyric.
- Aural:
  - music
  - sound.
- Media:
  - newspaper
  - magazine
  - documentary
  - video.

#### A2 Understand how to use stimulus for developing performance

- Analysis of stimulus material:
  - discussion
  - brainstorm
  - improvisation and practical responsive techniques.
- Artistic intention.
- Target audience.
- Form and style of the performance.
- Creative and staging possibilities.
- Developing performance roles (casting).

#### A3 Primary and secondary research

- Primary research:
  - existing performance works
  - practitioners
  - existing performance texts
  - interviews.
- Secondary research:
  - internet
  - printed publications
  - digital archives.

## **B Develop and realise creative ideas for a group performance in response to stimulus**

### **B1 Practical exploration and shaping of creative ideas**

- Discussion:
  - mind mapping
  - brainstorming
  - debate.
- Improvisation.
- Physical experimentation.
- Aural experimentation.
- Experiment with techniques and methods of known practitioners.
- Visual/graphic notation, scriptwriting/storyboarding, style/genre.
- Staging techniques.
- Performance techniques.
- Structural elements.
- Compositional structures and devices.

### **B2 Use of appropriate performance skills**

- Physical performance skills.
- Vocal performance skills.
- Musical performance skills.
- Communication skills (with other performers, with audience).

### **B3 Development and realisation of creative ideas**

- Selection and rejection of ideas and material.
- Responding to feedback.
- Shaping and refining material to resolve problems.
- Refining performance skills through rehearsal.
- Explaining and justifying interpretation of the stimulus and creative decisions.

## **C Personal management and collaborative skills**

### **C1 Personal management**

- Attendance.
- Punctuality.
- Meeting group and individual deadlines.
- Learning and absorbing material.
- Applying, developing and refining performance skills.

### **C2 Teamwork and collaboration**

- Giving and taking instruction and direction.
- Trust and cooperation.
- Contributing ideas.
- Receptiveness and responsiveness to the ideas of others.

## **D Communicate creative intentions through group workshop performance**

### **D1 Communication**

- Purpose, intention and meaning of the work.
- Target audience.
- Relationship with other performers.
- Clarity and pace of the group performance.

**D2 Application of individual performance skills**

- Physical skills.
- Vocal skills.
- Musical skills.
- Communicate meaning.
- Creative intention.
- Genre/style.
- Use of costume and props as appropriate.
- Use of space.
- Clarity and pace.

**E Review and reflect on the effectiveness of the working process and the workshop performance****E1 Working process**

- Interpretation of stimulus and ideas.
- Use of exploratory techniques.
- Own development and contribution of ideas.
- Effectiveness of the development of own performance skills to develop and shape performance material.
- Strengths.
- Areas for development/improvement.

**E2 Workshop performance**

- Effectiveness of the performance in realising the creative intention.
- Effectiveness of own performance skills in realising the creative intention.
- Development of the material in terms of staging and production elements if this were to be realised as a fully resourced production.
- Development of own performance skills if this were to be realised as a fully resourced production.
- Strengths.
- Areas for improvement.

## Grade descriptors

To achieve a grade a learner is expected to demonstrate these attributes across the essential content of the unit. The principle of best fit will apply in awarding grades.

### Level 3 Pass

Learners will demonstrate a basic ability to interpret stimulus material through appropriate practical exploration and research. They will contribute obvious and practical ideas that are relevant to the group's creative intention and work in development. Learners will be able to use relevant performance skills when developing the work.

Learners will make a sound contribution to the development process through appropriate application of personal management and collaborative skills.

In performance to an audience, learners can demonstrate clear communication of the group's creative intention and the style and meaning of the work. They will make a valid contribution to the performance through secure application of relevant performance skills, demonstrating clear and appropriate interaction and relationship to other performers.

Learners will reflect on their work and provide basic judgements on their own, and others' contribution of creative, performance, personal management and collaborative skills and how these impact on process and performance. Learners will provide rudimentary and practical ideas for how the performance might be further developed for future audiences.

### Level 3 Distinction

Learners will demonstrate an accomplished ability to interpret stimulus material through skilful, comprehensive and imaginative practical experimentation and effective research. They will contribute perceptive and insightful creative ideas and will be instrumental in developing and shaping the performance material. Skilled selection and use of performance skills will make a strong impact on the direction and development of the work.

Learners will show consistent engagement, applying personal management and collaborative skills demonstrating responsiveness, adaptability and sensitivity towards the work and the group process.

In performance to an audience, learners will make an accomplished contribution to the ensemble performance through fluent and sustained communication of creative intentions, style and meaning. Application of performance skills will be focused and show strong command of relevant performance skills, being responsive to other performers at all times.

Learners will reflect on their work and provide perceptive judgements on their own, and others' contribution of creative, performance, personal management and collaborative skills with justified judgements on how these impacted on the process and performance. Learners will provide highly creative and insightful ideas for how the performance might be further developed for future audiences.

## Key terms typically used in the unit

The following table shows the key terms that will be used consistently by Pearson in our assessments to ensure students are rewarded for demonstrating the necessary skills.

Please note: the list below will not necessarily be used in every paper/session and is provided for guidance only.

Command or term	Definition
Collaborative skills	The ability to work effectively with others to produce effective performance outcomes.
Creative intentions	Use of original ideas and purpose during the creative development process.
Personal management	Ability to understand and control attitude, behaviour and motivation during performance practices, for example rehearsal.
Practical exploration	Active investigation to support understanding, development and performance practice(s).
Stimulus	Material(s) that inspire creative development.

## Links to other units

The assessment for this unit should draw on knowledge, understanding and skills developed from:

- Unit 1: Investigating Practitioners' Work
- Unit 2: Developing Skills and Techniques for Live Performance
- Unit 4: Performing Arts in the Community.

This unit should relate to the teaching of:

- Unit 14: Choreography for Live Performance
- Unit 15: Theatre Directing
- Unit 16: Writing for Performance.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities. There is no specific guidance related to this unit.



# Unit 8: Classical Ballet Technique

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners develop their classical ballet techniques with an emphasis on practical development and application of performance skills.

## Unit introduction

Classical ballet is at the heart of many of the dance styles performed today, forming the basis of techniques used in contemporary dance, musical theatre and jazz dance. It can be the starting point for dance training for people wanting to pursue a career in performing arts.

In this unit, you will develop skills and techniques in classical ballet through participation in technique classes, rehearsal and performance. You will learn about the historical development of this dance form, through to modern-day practice, and complex movements at the barre and in the centre. You will develop and refine your ballet skills and music appreciation, reflecting on your progress and practice, which will support your development as a dancer and performer.

The skills you develop in this unit will let you perform in a variety of contexts such as stage shows, circus, film and video; this will be a great advantage for learners wishing to pursue a dance career, as well as for further study of dance. In addition, the skills you develop in this unit will support you in the performance of other dance techniques.

## Learning aims

In this unit you will:

- A** Understand the development of classical ballet
- B** Develop skills and techniques of classical ballet
- C** Apply the skills and techniques of classical ballet to a performance
- D** Review personal development and own performance.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Understand the development of classical ballet	<b>A1</b> Explore the origins and development of classical ballet with reference to key features, ballet masters and repertoire	A report or presentation demonstrating knowledge and understanding of the development of classical ballet with reference to examples of ballet masters and their work.
<b>B</b> Develop skills and techniques of classical ballet	<b>B1</b> The foundations and movements of classical ballet technique <b>B2</b> Musical structures and styles	Recorded footage that demonstrates the development and application of skills and techniques for a classical ballet performance (2–3 minutes).
<b>C</b> Apply the skills and techniques of classical ballet to a performance	<b>C1</b> Application of classical ballet techniques through rehearsal <b>C2</b> Application of classical ballet techniques through performance	Workshops and technique classes. Practical exploration and development work. Rehearsals. Self- and peer evaluation. Teacher observation records. Analysis of selected movements (written and verbal). Final performance.
<b>D</b> Review personal development and own performance	<b>D1</b> Review and evaluate development of classical ballet techniques <b>D2</b> Review and evaluate application of classical ballet techniques	Performance log that reviews and evaluates the development and application of classical ballet skills and techniques, with reference to knowledge developed from learning aim A, presented using relevant techniques, for example digital, recorded.

## Content

### Learning aim A: Understand the development of classical ballet

#### A1 Explore the origins and development of classical ballet with reference to key features, ballet masters and repertoire

Learners must study a minimum of three ballet masters, with reference to the following, allowing for effective analysis, evaluation and understanding of classical ballet.

- The origins of ballet in the Italian Renaissance courts.
- Court ballet, e.g. Pierre Beauchamp, Jean-Baptiste Lully, King Louis XIV.
- 18th and 19th century developments, e.g. Carlo Blasis, Jean-Georges Noverre, Auguste Vestris, Le Grand Dupré.
- Romantic ballet, e.g. Jules Perrot, Arthur Saint-Léon, Marie Taglioni, Fanny Elssler, Fanny Cerrito.
- The Imperial Russian Ballet, e.g. Marius Petipa, Lev Ivanov.
- Diaghilev and the Ballets Russes, e.g. Sergei Diaghilev, Léonide Massine, Vaslav Nijinsky, Bronislava Nijinska.
- British ballet, e.g. Ninette de Valois, Marie Rambert, Antony Tudor, Glen Tetley, Frederick Ashton, Kenneth Macmillan.
- American ballet, e.g. Michel Fokine, George Balanchine, Robert Joffrey, Gerald Arpino.
- Current developments in classical ballet, e.g. William Forsythe, Peter Martins, Mats Ek, Wayne McGregor, Liam Scarlett.
- Methods of training, e.g. Auguste Bournonville, Agrippina Vaganova, Nikolai Legat, Enrico Cecchetti.

### Learning aim B: Develop skills and techniques of classical ballet

Learners must participate in ballet technique classes and workshops in order to develop their knowledge, understanding and technical skills.

#### B1 The foundations and movements of classical ballet technique

- The foundations of classical ballet technique:
  - correct posture
  - turnout
  - weight placement
  - aplomb
  - alignment
  - extension
  - placement
  - spotting
  - co-ordination
  - use of the back
  - musicality
  - basic arm positions:
    - bras bas, 1st, 2nd, 3rd, 4th, 5th position, demi bras, demi-seconde, basic port de bras, full port de bras, forward port de bras, reverse port de bras
  - basic foot positions:
    - 1st, 2nd, 3rd, 4th, 5th position, preparatory position/classical pose
  - poses of the body:
    - en face, croisé, ecarté, effacé
  - directions of travel and of the working leg:
    - á terre, en l'air, en croix, devant, derrière, á la seconde, sur place, en avant, en arrière, de côté, en dehors, en dedans, en tournant, sur le cou de pied, en fondu.

- Barre work:
  - pliés (demi and grand)
  - battement tendus
  - battement glissé
  - battement jeté
  - ronds de jambe á terre and en l'air
  - battement fondus á terre and en l'air
  - battement frappe (single and double)
  - battement frappe fouetté
  - retiré (devant, derriere, petit, full and passé)
  - petit battement
  - pas soutenu
  - grand battement
  - battement en cloche
  - développé (devant, derriere, a la seconde)
  - demi and grand ronds de jambe en l'air.
- Demi pointe work:
  - rises
  - relevés (2:2, 2:1)
  - echappé relevé
  - courrus
  - coupé fouetté raccourçi
  - posé (en avant, de côté).
- Centre work:
  - centre practice (plié, battement tendus, grand battement, temps lié)
  - port de bras (circular, épaulement, á dos)
  - adage (développé, 1st, 2nd and 3rd arabesque, attitude, fouetté of adage, rotation)
  - pirouettes (single, double en dehors and en dedans, pose pirouettes, chaînés, preparation for fouetté ronds de jambe en tournant)
  - petit allegro (sauté, echappé sauté, soubresaut, petit assemble, coupé, petit jeté)
  - allegro (glissade, assemble, jeté ordinaire, pas de bourrée, pas de chat, temps levé, sissonne, balancé pas de basque glissé)
  - grand allegro (grand jeté en avant and en tournant, tours en l'air, pas de basque sauté, coupé fouetté raccourçi sauté)
  - batterie (entrechat, echappé battu, changement battu, brisé).

## **B2 Musical structures and styles**

- Time signatures, e.g. 4/4, 2/4, 3/4, 6/8.
- Musical styles, e.g. march, rag, tango, habanera, waltz, polonaise, mazurka, galop.
- Tempo.
- Use of breath.

## **Learning aim C: Apply the skills and techniques of classical ballet to a performance**

### **C1 Application of classical ballet techniques through rehearsal**

- Awareness of safe practice.
- Appropriate clothing (hair tied back, no jewellery).
- Understanding principles of how to warm up and cool down.
- Understanding the structure of rehearsal and how it is used in preparation for a performance.
- Commitment to the task or activity.
- Responding to peer and teacher instructions/corrections.
- Receiving and giving positive and constructive feedback.
- Working independently.
- Selection and rejection of ideas.
- Working cooperatively with others.
- Contributing and accepting ideas.
- Repeating and revisiting material.
- Reviewing and adjusting material.
- Application of movement skills.
- Selection, refinement and development of appropriate techniques and skills for the selected performance piece.

### **C2 Application of classical ballet techniques through performance**

- Technical skills, such as:
  - alignment
  - placement
  - turnout
  - the control of energy
  - balance
  - timing
  - accurate performance of taught sequences using steps and techniques
  - movement memory
  - spatial awareness.
- Performance skills, such as:
  - embodiment of the features of selected classical ballet style
  - expression through movement and emotion
  - accuracy of choreographic interpretation
  - focus
  - concentration
  - projection
  - mood
  - emotion
  - emphasis of movements through use of breath
  - interpretation
  - musicality
  - movement quality
  - dynamic variation
  - communication with the audience
  - proxemics
  - response to accompaniment
  - entrances and exits.

### **Learning aim D: Review personal development and own performance**

Learners must track their progress during this unit, reflecting and evaluating on the application and development of classical ballet skills and techniques during workshops, rehearsals and final performance, presenting the information in a performance log that includes a combination of recorded evidence and supporting annotations.

#### **D1 Review and evaluate development of classical ballet techniques**

- Technical skills.
- Development skills.
- Strengths.
- Feedback.
- Target setting.
- Areas for improvement.

#### **D2 Review and evaluate application of classical ballet techniques**

- Technical skills.
- Performance skills.
- Strengths.
- Feedback.
- Target setting.
- Areas for improvement.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand the development of classical ballet</b>		<b>A.D1</b> Evaluate the developments of classical ballet through effective exploration comparing and contrasting well-chosen examples of key features, ballet masters and repertoire to support findings.
<b>A.P1</b> Explain the developments of classical ballet through exploration.	<b>A.M1</b> Analyse the developments of classical ballet through effective exploration comparing key features, music and performance.	
<b>Learning aim B: Develop skills and techniques of classical ballet</b>		<b>BC.D2</b> Demonstrate confident, disciplined and organised development and application of techniques, interpretative skills and stylistic features to a classical ballet performance piece.
<b>B.P2</b> Demonstrate the use of classical ballet techniques to develop key features in response to musical structures and styles.	<b>B.M2</b> Demonstrate effective selection and appropriate use of techniques and musicality to develop key features of classical ballet.	
<b>Learning aim C: Apply the skills and techniques of classical ballet to a performance</b>		
<b>C.P3</b> Demonstrate the use of rehearsal to apply skills and techniques to a classical ballet performance piece.	<b>C.M3</b> Demonstrate effective use of rehearsal to select, develop and apply techniques and interpretative skills to a classical ballet performance piece.	
<b>C.P4</b> Apply skills and techniques during the performance of a classical ballet piece.		
<b>Learning aim D: Review personal development and own performance</b>		<b>D.D3</b> Evaluate own strengths and areas for improvement of classical ballet techniques used for performance, through consistent review and reflection of development, setting comprehensive targets to support progression and practice.
<b>D.P5</b> Explain own development of classical ballet techniques, strengths and areas for improvement.	<b>D.M4</b> Analyse own development and application of classical ballet techniques, setting targets to support progression and practice.	
<b>D.P6</b> Explain own application of classical ballet techniques, during your performance, strengths, and areas for improvement.		

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of three summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.M1, A.D1)

Learning aims: B and C (B.P2, C.P3, C.P4, B.M2, C.M3, BC.D2)

Learning aim: D (D.P5, D.P6, D.M4, D.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- a dance studio with barre, sprung floor, mirrors, sound system for technique classes and rehearsals
- a performance space allowing enough space for learners to perform the solo variation and a clear video recording to be made (this could be the dance studio)
- a range of music appropriate for technique classes and for the solo variation performances
- video clips/DVDs and live performances of a range of classical ballet performances, to support their contextual understanding of the classical ballet genre, and chosen classical ballet style for solo variation performance
- video recording and playback facilities to support their development throughout the unit and for recording final performances
- an internet connection and digital resources
- blogging programs and basic video-editing equipment so they can keep a digital performers' log if appropriate.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard,** learners must present a detailed and comprehensive account of the development of classical ballet supported by examples of ballet masters (a minimum of three) and their work, gathered through effective exploration and presented in chronological order. Learners will show evidence of a thorough understanding of repertoire, social and historical background and the development of techniques through practical demonstrations, comparing and contrasting well-chosen examples and communicating how developments have contributed to current practice. The work will be presented to a high standard and will include a well-argued, evaluative commentary with effective use of subject-specific terminology, relevant presentation techniques, for example practical demonstrations, and good use of grammar.

**For merit standard,** learners must present an understanding of the historical developments of classical ballet with reference to ballet masters (a minimum of three) and their work, gathered through effective exploration. Analysis of how developments, with reference to skills, techniques and movement styles, have influenced current practice will be presented in the work, supported by clear examples of relevant repertoire. References will be made to similarities and differences among the examples provided. The work will be detailed, using relevant presentation techniques, for example photographic evidence and practical demonstrations and with accurate use of subject-specific terminology.

**For pass standard,** learners must present information on the historical developments of classical ballet with selected examples of ballet masters and their work. Learners will present an understanding of their influence on present-day practice, together with details of a comparison of repertoires. The work may lack detail but will include subject-specific terminology and satisfactory presentation techniques.

#### Learning aims B and C

**For distinction standard,** learners will work at a consistently high level throughout technique classes, workshops, rehearsals and performance work, demonstrating professionalism in their application and understanding of safe working practices. They will self-manage their development with the support of their peers and teachers, using feedback to evaluate progress and development. Learners will perform a broad range of classical ballet steps accurately and in a self-assured manner. They will demonstrate that they are able to maintain technical skills throughout their

performance, with highly-skilled precision in their footwork, placement, line and a sustained use of poise. Learners' performances will demonstrate an inherent and highly developed sense of communication, musicality and quality of movement throughout.

**For merit standard**, learners will carry out tasks in technique classes and rehearsal independently and confidently with a clear understanding of health and safety. They will use feedback from peers and teachers, and self-observation, to support their development of the skills and techniques of classical ballet.

Learners will demonstrate a confident and consistent approach to performing classical ballet techniques. Their performance will be focused, with evidence of the development of musicality, communication and quality of movement. Learners will demonstrate technical skills that show aptitude and proficiency throughout the performance. Movements performed with a sense of line and placements will be made to the best of their physical ability.

**For pass standard**, learners will actively participate in technique classes, rehearsals and performance work. They will respond to feedback from their peers and teachers and attempt to refine their practice as a result. Learners will demonstrate competence in their application of skills and techniques, although movements will lack control and clarity of line and placements will not be secure. Learners will be able to dance in time to the music with the use of communication, musicality and quality of movement.

### Learning aim D

**For distinction standard**, learners must produce a performance log with clear, accurate reference to performance exercises and the selection and adaption of material used to support their development and application of classical ballet skills and techniques, using knowledge and understanding developed from learning aim A.

In their work, learners will include an evaluation of their strengths, and an understanding of improvements that need to be made, coupled with their responses to feedback, audience reaction, personal development and target setting linked to professional practice.

Work will be communicated in a well-structured and meaningful manner, with good use of subject-specific terminology, presentation techniques and grammar.

**For merit standard**, learners must produce a performance log that demonstrates an understanding of their development and application of classical ballet techniques. Learners will use analysis of their strengths, areas for improvement, response to feedback, direction and final performance to set targets and support personal development and professional practice. Information will be presented coherently and with good use of grammar.

**For pass standard**, learners must produce a performance log with information on their development and application of classical ballet techniques. Learners will refer to their strengths, areas for improvement, audience reaction and personal development to inform the contents of their performance log. The work may lack detail and there will be an inconsistent use of subject-specific terminology.

### Links to other units

This unit links to:

- Unit 12: Contemporary Dance Technique
- Unit 13: Healthy Dancer
- Unit 14: Choreography for Live Performance.

### Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities. There is no specific guidance related to this unit.

# Unit 9: Tap Dance Technique

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners develop their tap dance techniques with an emphasis on practical development and application of performance skills.

## Unit introduction

Tap dance has been shaped by a range of influences throughout the decades. It is most commonly associated with musical theatre, cabaret and variety performance. The complexity of the style lies in its intricate rhythms and time signatures and it requires technical understanding and musicality in order to communicate the style to an audience.

In this unit, you will develop skills and techniques in tap dance that will enable you to recall combinations of steps to build on movement memory and experiment with different rhythms. You will refine and develop your tap dance skills through workshops and rehearsals, and explore key influences that have shaped the dance style into its current form. You will reflect on your progress as you develop skills and techniques, setting targets and reviewing your progress.

The ability to perform tap dance combinations is an extremely valuable skill in the performing arts industry, especially if you decide to pursue a career in musical theatre. The versatility you will gain from studying this unit will not only complement your dance repertoire, it will also give you confidence when attending auditions and provide a strong foundation to support further study and dance training.

## Learning aims

In this unit you will:

- A** Understand the development of tap dance
- B** Develop skills and technique in tap dance
- C** Apply skills and techniques in tap dance to a performance
- D** Review personal development and own performance.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Understand the development of tap dance	<b>A1</b> Explore the origins, practices and development of tap dance	A report or presentation demonstrating knowledge and understanding of the development of tap dance with reference to examples of past and present practices.
<b>B</b> Develop skills and techniques in tap dance	<b>B1</b> Principles and key features of tap dance techniques <b>B2</b> The relationship between tap dance technique and music	Recorded footage that demonstrates the development and application of skills and techniques for a tap dance performance (2–3 minutes).
<b>C</b> Apply skills and techniques in tap dance to a performance	<b>C1</b> Application of tap dance techniques through rehearsal <b>C2</b> Application of tap dance techniques through performance	Workshops and technique classes. Practical exploration and development work. Rehearsals. Self- and peer evaluation. Teacher observation records. Analysis of selected movements (written and verbal). Final performance.
<b>D</b> Review personal development and own performance	<b>D1</b> Review and evaluate own development of tap dance techniques <b>D2</b> Review and evaluate own application of tap dance techniques	Performance log that reviews and evaluates the development and application of tap dance techniques for performance, with reference to knowledge developed from learning aim A, presented using relevant techniques, for example digital, recorded.

## Content

### Learning aim A: Understand the development of tap dance

#### A1 Explore the origins, practices and development of tap dance

Learners must study the origins, and development of tap dance and a minimum of three practitioners, allowing for effective analysis, evaluation and understanding.

- Origins and developments:
  - African heritage
  - minstrel shows
  - Vaudeville
  - chorus line
  - musicals
  - films.
- Key features of practitioners and performance styles:
  - Florenz Ziegfeld
  - Bill 'Bojangles' Robinson
  - Busby Berkeley
  - Fred Astaire
  - Gene Kelly
  - Ruby Keeler
  - Ann Miller
  - Eleanor Powell
  - Savion Glover.

### Learning aim B: Develop skills and techniques in tap dance

Learners must participate in tap technique classes and workshops in order to develop their knowledge, understanding and technical skills.

#### B1 Principles and key features of tap dance techniques

- Posture.
- Weight placement over the balls of the feet.
- Relaxed ankles and knees.
- Use of arms – co-ordinated, parallel, opposition, curved, contracted, angled, inverted.
- Basic tap steps:
  - one sound: straight tap, toe tap, ball tap, heel tap, toe dig, ball dig, heel dig, toe beat, heel beat, ball beat, forward tap, backward tap, forward brush, backward brush, step, stamp, hop, spring, drop, stomp, jump, scuff, simple pick up
  - two sounds: shuffle, straight, side, back, tap step, tap spring, flap – on whole of the foot, on the ball of the foot, ball change, pick up on one foot, pick up change
  - three sounds: pick up step, pick up spring, three beat shuffle, forward scuffle, tap step heel beat, tap heel ball beat
  - multiple sounds: double shuffle, progressive taps, riffs – 3 beat, 4 beat, 5 beat, 6 beat, 7 beat, 12 beat, 13 beat, cramp rolls – 4 beat, 5 beat, 6 beat with or without change, facing front or turning, ripples – 3 beat and 4 beat, wings – 3 beat and 4 beat wing preparation, shuffle pick up change, pullback – taken from whole foot and ball of the foot, waltz steps – single and double, buffalo steps, travelling heel beats, paddles – 3 beat and 4 beat, Maxi Ford – with step and toe tap, facing front and turning, Suzie Q
  - time steps: single, double, triple shuffle time steps and breaks, single, double, triple pick up time steps and breaks, single and double wing preparation time steps and breaks, triple open time steps and breaks
  - turning steps: on the spot, travelling diagonally and around the room.

## **B2 The relationship between tap dance technique and music**

- Time signatures, e.g. 2/4, 4/4, 3/4, 6/8, 5/4, 7/4.
- Tempo.
- Tonal quality.
- Rhythm and timing: understanding of note values, syncopation, accents, cross phrasing, rhythmic response.
- Musicality: use of lyrics or key sounds within the musical accompaniment.
- Dynamic range: impulse, impact, speed, use of weight.
- Appreciation and understanding of musical accompaniment, e.g. blues, ragtime, boogie, swing.

## **Learning aim C: Apply skills and techniques in tap dance to a performance**

### **C1 Application of tap dance techniques through rehearsal**

- Awareness of safe practice.
- Appropriate clothing (hair tied back, no jewellery).
- Understanding principles of how to warm up and cool down.
- Understanding of the structure of a rehearsal and how this is used in preparation for a performance.
- Commitment to the task or activity.
- Responding to teacher instructions/corrections.
- Receiving and giving positive and constructive feedback.
- Working independently.
- Working cooperatively with others.
- Repeating and revisiting material.
- Reviewing and adjusting material.
- Application of tap dance skills.
- Selection, refinement and development of appropriate skills and techniques for the selected performance piece.

### **C2 Application of tap dance techniques through performance**

- Artistic interpretation.
- Accurate technique/timing/phrasing/rhythm.
- Tonal quality.
- Dynamic variation.
- Co-ordination.
- Sense of line.
- Projection and focus.
- Awareness of the use of space.
- Musicality and interpretation of accompaniment.

## **Learning aim D: Review personal development and own performance**

Learners must track their progress during this unit, reflecting and evaluating on the application and development of tap dance skills and techniques during workshops, rehearsals and final performance, presenting the information in a performance log that includes a combination of recorded evidence and supporting annotations.

### **D1 Review and evaluate own development of tap dance techniques**

- Technical skills.
- Development skills.
- Strengths.
- Feedback.
- Target setting.
- Areas for improvement.

**D2 Review and evaluate own application of tap dance techniques**

- Technical skills.
- Performance skills.
- Strengths.
- Feedback.
- Target setting.
- Areas for improvement.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand the development of tap dance</b>		<b>A.D1</b> Evaluate the development of tap dance through effective exploration, comparing and contrasting well-chosen examples of practices and tap dance styles to support findings.
<b>A.P1</b> Explain the development of tap dance through exploration.	<b>A.M1</b> Analyse the development of tap dance through effective exploration, comparing practices and tap dance styles.	
<b>Learning aim B: Develop skills and technique in tap dance</b>		<b>BC.D2</b> Demonstrate confident, disciplined and organised development and application of key features, skills, techniques and artistry accompaniment to communicate stylistic features of tap dance in a performance piece.
<b>B.P2</b> Demonstrate the use of tap dance techniques to develop steps and produce key features in relation to music.	<b>B.M2</b> Demonstrate effective selection and use of appropriate techniques and music to develop tap dance steps and produce key features.	
<b>Learning aim C: Apply skills and techniques in tap dance to a performance</b>		
<b>C.P3</b> Apply the principles, skills and techniques during rehearsal for a tap dance performance piece.	<b>C.M3</b> Demonstrate effective use of rehearsal to select, develop and apply skills, techniques and artistry to a tap dance performance piece.	
<b>C.P4</b> Apply skills and techniques during a tap dance performance piece.		
<b>Learning aim D: Review personal development and own performance</b>		<b>D.D3</b> Evaluate own strengths and areas for improvement of tap dance techniques used for performance, through consistent review and reflection of development, setting comprehensive targets to support progression and practice.
<b>D.P5</b> Explain own development of tap dance techniques, strengths and areas for improvement.	<b>D.M4</b> Analyse own development and application of tap dance techniques, setting targets to support progression and practice.	
<b>D.P6</b> Explain own application of tap dance techniques, during your performance, strengths, and areas for improvement.		

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of three summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.M1, A.D1)

Learning aims: B and C (B.P2, C.P3, C.P4, B.M2, C.M3, BC.D2)

Learning aim: D (D.P5, D.P6, D.M4, D.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- a dance studio with sprung floor, mirrors, sound system for technique classes and rehearsals
- a performance space allowing enough space for learners to perform the final tap dance piece and a clear video recording to be made (this could be the dance studio)
- a range of music appropriate to the tap dance styles delivered in technique classes and for the final performances
- video clips/DVDs and live performances of a range of tap dance performances to support their contextual understanding of the tap dance genre and chosen tap dance style for final performance
- video recording and playback facilities to support their development throughout the unit and for recording of final performances
- an internet connection and digital resources
- blogging programs and basic video-editing equipment so learners can keep a digital performers' log if appropriate.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard,** learners must present a detailed and comprehensive account of the development of tap dance presented in a chronological order. A thorough understanding of the full range of tap dance styles will be presented in the work. Examples of practitioners (a minimum of three) who have influenced development and current practice will be gathered through effective exploratory research. These examples will be used to compare and contrast key features and performance styles. The work will be presented to a high standard and will include a well-argued, evaluative commentary with effective use of subject-specific terminology, relevant presentation techniques, for example practical demonstrations, and good use of grammar.

**For merit standard,** learners must present a detailed understanding of the development of tap dance. Examples of named practitioners (a minimum of three) who have influenced development and current practice will be gathered through effective exploratory research and will be used to analyse key features and performance styles. The work will be detailed, using relevant presentation techniques, for example photographic evidence, practical demonstrations, and accurate use of subject-specific terminology.

**For pass standard,** learners must present their understanding of the development of tap dance. Information on key features and performance styles will be included in the work, with the use of examples gathered through exploratory research. The work may lack detail, but will be presented to a satisfactory standard with good use of subject-specific terminology.

#### Learning aims B and C

**For distinction standard,** learners will consistently demonstrate a highly disciplined approach to rehearsal and performance work. Learners will work confidently at a high level throughout.

They will self-manage their development, actively seeking, and positively responding to feedback from their peers and teachers. Learners will apply feedback to develop and refine their work. A fully realised performance, showing refined stylistic qualities of the selected tap dance style, flair and a high level of technical ability, will be evident. Clarity of beating will be performed with precision and tonal quality will be used effectively throughout. Learners' performances will demonstrate an inherent and highly developed sense of musicality, artistry and quality of movement throughout.

**For merit standard**, learners will demonstrate a disciplined approach to rehearsal and performance work. Learners will consistently make a positive contribution. They will respond to feedback from their peers and teachers to inform the development of their tap dance skills. A well-prepared performance, showing stylistic qualities of the selected tap dance style and a visible level of technical ability and potential, will be evident. Learners will demonstrate proficiency in their clarity of beating and use of tonal quality. A sense of musicality, artistry and quality of movement will be demonstrated.

**For pass standard**, learners will actively participate in rehearsals and performance work. Learners will make a positive contribution and respond to feedback from their peers and teachers and attempt to refine their practice as a result. A prepared performance will show the key stylistic qualities of the selected tap dance style. Technical ability will be evident through the use of tonal quality and clarity of beating. Learners will be able to perform with the correct use of rhythm and timing.

### Learning aim D

**For distinction standard**, learners must produce a performance log with clear, accurate reference to performance, exercises, and the selection and adaption of material to support the development and application of skills and techniques, using knowledge and understanding developed from learning aim A. The performance log will include an evaluation of their strengths, and an understanding of improvements that need to be made. Learners will document audience reaction, personal development and target setting. Learners will use subject-specific terminology and good use of grammar.

**For merit standard**, learners must produce a performance log that demonstrates understanding and analysis of the development and application of tap dance techniques.

Learners will use analysis of their strengths, areas for improvement and audience reaction to set targets and support personal development and professional practice. Information will be presented coherently and with good use of grammar.

**For pass standard**, learners must produce a performance log that includes information on their development and application of tap dance technique. Learners will refer to their strengths, areas for improvement, audience reaction and personal development to inform the contents of their log. The work may lack detail and there will be an inconsistent use of grammar.

### Links to other units

This unit links to:

- Unit 12: Contemporary Dance Technique
- Unit 13: Healthy Dancer
- Unit 14: Choreography for Live Performance.

### Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities. There is no specific guidance related to this unit.



# Unit 10: Jazz Dance Technique

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners develop jazz dance techniques with an emphasis on practical development, application and performance skills.

## Unit introduction

Jazz dance is a popular and diverse dance form that is used in a variety of performances. Often associated with cabaret and musical theatre, its influence has broadened out into areas such as flash mobs, music videos and concerts. The skills that you will develop in this unit can make you a dancer who can work in a broad range of jazz contexts.

In this unit, you will develop skills and techniques that will enable you to understand the key technical and stylistic features of jazz dance through participating in technique classes, rehearsals and performance work. By learning and watching different styles of jazz dance, you will develop an understanding of the diversity of this dance form and the practitioners who have influenced the development of the style. You will reflect on your progress as you develop skills and techniques, setting targets and reviewing your progress.

The skills you develop in this unit will enable you to understand the key stylistic features of jazz dance and prepare you for performing or choreographing a wide range of jazz dance performances. This will help you when auditioning for dance, musical theatre and performing arts higher education courses.

## Learning aims

In this unit you will:

- A** Understand the development of jazz dance
- B** Develop skills and techniques of jazz dance
- C** Apply the skills and techniques of jazz dance to a performance
- D** Review personal development and own performance.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Understand the development of jazz dance	<b>A1</b> Explore the origins and development of jazz dance and musical accompaniment	A report or presentation demonstrating knowledge and understanding of the development of jazz dance with reference to examples of practitioners past and present practices and music accompaniment.
<b>B</b> Develop skills and techniques of jazz dance	<b>B1</b> Development of technical features <b>B2</b> Development of stylistic features <b>B3</b> Relationship between techniques and music	Recorded footage that demonstrates the development and application of skills and techniques for a solo jazz dance performance (2–3 minutes).
<b>C</b> Apply the skills and techniques of jazz dance to a performance	<b>C1</b> Application of jazz dance techniques through rehearsal <b>C2</b> Application of jazz dance techniques through performance	Workshops and technique classes. Practical exploration and development work. Rehearsals. Self- and peer evaluation. Teacher observation records. Analysis of selected movements (written and verbal). Final performance.
<b>D</b> Review personal development and own performance	<b>D1</b> Review and evaluate development of jazz dance techniques for a performance <b>D2</b> Review and evaluate application of jazz dance techniques in a performance	Performance log that reviews and evaluates the development and application of jazz dance techniques for performance with reference to knowledge developed from learning aim A, presented using relevant techniques, for example digital, recorded.

## Content

### Learning aim A: Understand the development of jazz dance

#### A1 Explore the origins and development of jazz dance and musical accompaniment

Learners must study the origins, development and musical accompaniment of jazz dance and a minimum of three practitioners, allowing for effective analysis, evaluation and understanding.

- Roots of the style found in African and Caribbean traditional dances.
- Burlesque
- Vaudeville
- Katherine Dunham
- Lester Horton
- Jack Cole
- Matt Mattox
- Bob Fosse
- Jerome Robbins
- Gus Giordano
- Musical accompaniment, such as African/percussion, gospel, swing and big bands, ballads, Latin, Bollywood, musical theatre, popular music, blues.

### Learning aim B: Develop the skills and techniques of jazz dance

Learners must participate in jazz technique classes and workshops in order to develop their knowledge, understanding and technical skills.

#### B1 Development of technical features

Jazz dance techniques.

- Correct posture for jazz dance.
- Positions of the arms:
  - first, second, third, fourth, fifth, side opposition
  - curved, contracted, angled, inverted, opposition, co-ordinated.
- Positions of the feet:
  - first, second, fourth
  - use of turnout, parallel, inversion.
- Basic stretches of the body:
  - upward, forward, side, back.
- Basic bends of the body:
  - forward, side, back, half and full body relaxation, half and full body circle.
- Contractions.
- Use of feet:
  - stretch/extension, flex, neutral, coupé, relevé, tendu, glissé.
- Use of spine:
  - extension, curling, arching, high release, back bend, rotation, body roll, ripple.
- Use of hips and legs:
  - front, side, outward round kicks both straight and développé, second, plié, retiré.
- Isolations and combinations of isolations of body parts:
  - head, shoulders, arms, ribs, hands, hips, legs, feet.
- Travelling movements:
  - walks (drag, triple, extended, circular, développé)
  - runs (forward drag, sideways drag, triple, split).
- Linking steps:
  - step ball change, spring ball change, pas de bourrée travelling, turning and on the spot, jazz change of weight.

- Pirouettes:
  - single, double, inwards and outwards at both low and high levels.
- Turning:
  - chaîné turns, posé turns, elevated turns, coupé turns, syncopated turns with high and low leg lines, off balance turns, attitude turns.
- Kicks:
  - front, side, back – on whole foot, rise, en fondu with leg straight or in attitude
  - flick développé, layout, hitch kick, tilts, outward round, inward round, controlled.
- Elevation:
  - hops, springs, accented hops, forward leaps with and without développé, side leaps, side leap turning, attitude leaps, tuck jumps, turning jumps, barrel turn, Russian split, scissor leap, stag leaps, forward and sideways jazz pounce.

## **B2 Development of stylistic features**

- Traditional jazz.
- Lyrical jazz.
- Musical theatre/Broadway jazz.
- Commercial jazz.
- Street jazz.

## **B3 Relationship between techniques and music**

- Time signatures, e.g. 4/4, 2/4, 3/4, 6/8, 5/4, 7/4.
- Tempo.
- Rhythm and timing:
  - understanding of note values
  - syncopation, accents, cross phrasing.
- Musicality:
  - use of lyrics or key sounds within the musical accompaniment, light and shade, impetus.
- Dynamic range:
  - impulse, impact, suspension, speed, use of weight.
- Use of breath.
- Understanding of musical accompaniment, such as African/percussion, swing and big band, ballads, Latin, Bollywood, musical theatre, commercial, blues.

## **Learning aim C: Apply skills and techniques of jazz dance to a performance**

### **C1 Application of jazz dance techniques through rehearsal**

- Awareness of safe practice.
- Appropriate dance wear, footwear and presentation (hair tied back, no jewellery).
- Understanding the principles of how to warm up and cool down appropriately.
- Rehearsal: understanding the structure of a rehearsal and how this is used in preparation for a performance.
- Self-management.
- Self-discipline.
- Commitment to the task or activity.
- Ability to follow and respond to direction.
- Working independently.
- Responding to feedback.
- Repetition.
- Responding to direction and corrections from peers, teachers and choreographers.
- Use of self-reflection to support development through use of observation, video and mirrors.

**C2 Application of jazz dance techniques through performance**

Selection, refinement and rehearsal of appropriate techniques and skills for the selected performance piece.

- Application of technical skills, such as:
  - alignment
  - posture
  - core stability
  - strength
  - stamina
  - flexibility
  - co-ordination
  - agility
  - balance
  - weight placement
  - whole body participation
  - elevation
  - breadth and depth of movement
  - movement memory and accuracy
  - spatial awareness.
- Application of interpretative skills, such as:
  - projection
  - energy
  - communication with the audience
  - focus
  - dynamic range
  - use of breath
  - attack
  - emphasis
  - musicality and phrasing
  - use of facial expression to support the intention or theme of performance
  - spatial awareness
  - awareness of floor pattern and formation.

**Learning aim D: Review personal development and own performance**

Learners must track their progress during this unit, reflecting and evaluating on the application and development of jazz dance skills and techniques during workshops, rehearsals and final performance, presenting the information in a performance log that includes a combination of recorded and photographic evidence and supporting annotations.

**D1 Review and evaluate development of jazz dance techniques for a performance**

- Technical skills.
- Development skills.
- Strengths.
- Feedback.
- Target setting.
- Areas for improvement.

**D2 Review and evaluate application of jazz dance techniques in a performance**

- Technical skills.
- Performance skills.
- Strengths.
- Feedback.
- Target setting.
- Areas for improvement.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand the development of jazz dance</b>		<b>A.D1</b> Evaluate the development of jazz dance through effective exploration, comparing and contrasting well-chosen examples of practice, styles and music accompaniment to support findings.
<b>A.P1</b> Explain the development of jazz dance and musical accompaniment through exploration.	<b>A.M1</b> Analyse the development of jazz dance through effective exploration comparing practitioners, practice and music accompaniment.	
<b>Learning aim B: Develop skills and techniques of jazz dance</b>		<b>BC.D2</b> Demonstrate confident, disciplined and organised development and application of jazz dance techniques and musical accompaniment to communicate stylistic features to a performance piece.
<b>B.P2</b> Demonstrate the use of jazz dance techniques to develop stylistic features.	<b>B.M2</b> Demonstrate effective selection and use of appropriate jazz dance techniques and music accompaniment to create stylistic features of jazz dance.	
<b>Learning aim C: Apply the skills and techniques of jazz dance to a performance</b>		
<b>C.P3</b> Demonstrate use of rehearsal to apply jazz dance techniques and interpretative skills to a performance.	<b>C.M3</b> Demonstrate effective use of rehearsal to select, develop and apply jazz dance techniques, interpretative skills and music accompaniment to a performance piece.	
<b>C.P4</b> Apply jazz dance techniques and interpretative skills to a chosen performance piece.		
<b>Learning aim D: Review personal development and own performance</b>		<b>D.D3</b> Evaluate own strengths and areas for improvement of jazz dance techniques used for performance, through consistent review and reflection of development, setting comprehensive targets to support progression and practice.
<b>D.P5</b> Explain own development of jazz dance techniques, strengths and areas for improvement.	<b>D.M4</b> Analyse own development and application of jazz dance techniques, setting targets to support progression and practice.	
<b>D.P6</b> Explain own application of jazz dance techniques during your performance, strengths, and areas for improvement.		

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of three summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.M1, A.D1)

Learning aims: B and C (B.P2, C.P3, C.P4, B.M2, C.M3, BC.D2)

Learning aim: D (D.P5, D.P6, D.M4, D.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- a dance studio with sprung floor, mirrors, sound system for technique classes and rehearsals
- a performance space allowing enough space for learners to perform the set study and a clear video recording to be made (this could be the dance studio)
- a range of music appropriate to the jazz dance styles delivered in technique classes and for the set study performances
- video clips/DVDs and live performances of a range of jazz dance performances to support their contextual understanding of the jazz dance genre and chosen jazz dance style for set study performance
- video recording and playback facilities to support their development throughout the unit and for recording of final performances
- an internet connection and digital resources
- blogging programs and basic video-editing equipment so learners can keep a digital performers' log if appropriate.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard,** learners must present a detailed and comprehensive account of the development of jazz dance and musical accompaniment, supported with examples of practitioners (a minimum of three) and musical accompaniment associated with their work, gathered through effective exploration, for example Bob Fosse, Jerome Robbins and Mia Michaels. Evidence of comparing and contrasting dance styles will be included in learners' work and they will look at features such as the context in which their work is performed, movement style, and use of dancers. Learners will evaluate how developments have contributed to current practice, using examples to support these findings, and use as a reference to support the development of learners' own practice. The work will be presented to a high standard and include a well-argued, evaluative commentary with effective use of subject-specific terminology, relevant presentation techniques, for example practical demonstrations and good use of grammar.

**For merit standard,** learners must present their understanding of the development of jazz dance and musical accompaniment using clear examples of named practitioners (a minimum of three), gathered through effective exploration and practice. Learners will analyse how developments of the dance style have influenced current performance and practice, with reference to music, for example how Stephen Mear's choreography for *Sweet Charity* is influenced by Bob Fosse's original choreography using the same musical accompaniment. References will be made to similarities and differences between the two versions of choreography. The work will be detailed, using relevant presentation techniques, for example photographic evidence, practical demonstrations and accurate use of subject-specific terminology.

**For pass standard,** learners must present information on the development of jazz dance and musical accompaniment. An understanding of the key influences will be presented, with descriptions of the similarities and differences between jazz dance styles. The work may lack detail, but will be presented to a satisfactory standard with use of subject-specific terminology.

#### Learning aims B and C

**For distinction standard,** learners will demonstrate an effective approach to the development of jazz dance techniques working at a consistently high level during classes and workshops. They will demonstrate a highly disciplined approach to rehearsal, selecting, developing and applying music and techniques to reproduce stylistic features for performance, for example they will develop the required strength and flexibility in the hips, legs, knees and ankles to perform layouts and stag leaps, and use core strength and the ability to spot when performing double pirouettes. Learner

performances will demonstrate an inherent understanding of music, rhythm and timing. Performance skills will be used to a high level, for example projection and facial expression.

Learners will self-manage their development, actively seeking and positively responding to feedback from their peers and teachers to develop and refine their work. A fully realised performance, showing refined stylistic qualities of the selected jazz dance style and a high level of technical ability, will be evident.

**For merit standard**, learners will demonstrate a disciplined approach to classes, rehearsals and performance work. They will respond to feedback from their peers and teachers to inform the development of their jazz dance skills, for example working to develop the strength and flexibility of their feet to enable them to perform intricate footwork in a Bob Fosse inspired performance piece accurately. Music will be used accurately and there will be a good understanding of different rhythm and timing, for example use of syncopation. A well-prepared performance, demonstrating the stylistic qualities of the selected jazz dance style and a good level of technical ability and potential, will be evident.

**For pass standard**, learners will actively participate in rehearsals and performance work. They will respond to feedback from their peers and teachers and attempt to refine their practice as a result. Learners will develop their general whole body strength to enable them to hold shape and line accurately. Dynamic qualities will be understood and learners will demonstrate dynamic range in performance, for example speed, energy and force. A prepared performance will show the key stylistic qualities of the selected jazz dance style, and technical ability will be evident. Learners will be able to perform with the correct use of rhythm and timing.

### Learning aim D

**For distinction standard**, learners must produce a performance log with clear, accurate reference to development activities and the selection and adaption of music and techniques needed for the performance of a jazz dance piece, using knowledge and understanding developed from learning aim A. The journal will include an evaluation of their strengths and an understanding of improvements that need to be made. Learners will document their response to feedback, audience reaction, personal development and target setting and link this to professional practice. Work will be communicated in a well-structured and meaningful manner, with use of subject-specific terminology and good use of grammar.

**For merit standard**, learners must produce a performance log that demonstrates their understanding of the development and application of the music and techniques needed for the performance of a jazz dance piece. Learners will use analysis of their strengths, areas for improvement, response to feedback, direction and performance to set targets and support personal development and professional practice. Information will be presented coherently and with good use of grammar.

**For pass standard**, learners must produce a performance log that includes their development and application of jazz dance techniques in rehearsal and performance. Strengths and areas for improvement will be identified, with reference to technique classes, rehearsals and performance. There will be some references to target setting, however these will be generalised. The performance log will lack detail and there will be an inconsistent use of subject-specific terminology.

### Links to other units

This unit links to:

- Unit 12: Contemporary Dance Technique
- Unit 13: Healthy Dancer
- Unit 14: Choreography for Live Performance.

### Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities. There is no specific guidance related to this unit.

# Unit 11: Street Dance Technique

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners develop their knowledge, skills and techniques with an emphasis on practical development, application and performance skills.

## Unit introduction

Street dance is a diverse form of dance, encompassing many styles, which evolved quite literally on the streets, being performed in any available open space. From its modest beginnings, the genre has grown in popularity, making its way from the battles and clubs of the underground scene into the public eye.

In this unit, you will develop the skills and techniques that will enable you to understand the key technical and stylistic features of street dance through participating in technique classes, rehearsals and performance work. By learning and watching different street dance techniques, you will develop an understanding of the diversity of this dance form and the practitioners who have influenced the development of the style. You will reflect on your progress as you develop skills and techniques, setting targets and reviewing your progress.

The skills that you will develop in this unit will give you the opportunity to work as a dancer across a range of street dance contexts, including music videos, live performance, stage shows, movies and television programmes. They will also support you to progress to higher education to study this style of dance further.

## Learning aims

In this unit you will:

- A** Understand the development of street dance
- B** Develop skills and techniques of street dance
- C** Apply skills and techniques of street dance to a performance
- D** Review personal development and own performance.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Understand the development of street dance	<b>A1</b> Explore the origins, influences and development of street dance	A report or presentation demonstrating knowledge of the origins and development of street dance techniques with reference to examples of past and present practices.
<b>B</b> Develop skills and techniques of street dance	<b>B1</b> The development of the key technical features of street dance <b>B2</b> Relationship between street dance technique and music	Recorded footage that demonstrates the development and application of skills and techniques for a solo street dance performance (2–3 minutes).
<b>C</b> Apply skills and techniques of street dance to a performance	<b>C1</b> Application of street dance skills and techniques through rehearsal <b>C2</b> Application of street dance skills and techniques through performance	Workshops and technique classes. Practical exploration and development work. Rehearsals. Self- and peer evaluation. Teacher observation records. Recording of activities in logbook, video diary or blog. Final performance.
<b>D</b> Review personal development and own performance	<b>D1</b> Review and evaluate development of street dance skills and techniques <b>D2</b> Review and evaluate application of street dance skills and techniques	Performance log that reviews and evaluates the development and application of skills and techniques in street dance for performance, with reference to knowledge developed from learning aim A, presented using relevant techniques, for example digital, recorded.

## Content

### Learning aim A: Understand the development of street dance

#### A1 Explore the origins, influences and development of street dance

Learners must study the origins, development and influences of street dance and a minimum of three practitioners, allowing for effective analysis, evaluation and understanding.

- Location/setting/birthplace of each style.
- Historical events:
  - programmes/films, e.g. *Soul Train*, *Paris is Burning*
  - street dance jams, battles and events national and international, e.g. Juste Debout
  - performance conditions, e.g. lino flooring for outdoor bboy battles, auditions for 'Soul Train' held in car parking lots.
- Influences of other styles and practitioners, e.g. Latin dancing influenced elements of toprock, funk social dances influenced the development of locking.
- Practitioners and pioneers of the techniques, e.g. Boogaloo Sam, Don Campbell, Greg Campbell Junior, Ken Swift, Crazy Legs.
- Social events:
  - audience, e.g. other crews, in the clubs where the social dancing/jamming took place
  - media
  - fashion, e.g. bboys wore shell suits, up-to-date trainers, lockers wore hush puppies, stripes and braces.
- Cultural influences on the genre:
  - minority groups
  - world influence
  - influences from own heritage.

### Learning aim B: Develop skills and techniques of street dance

Learners must participate in classes and workshops in order to develop their knowledge, understanding and technical skills.

#### B1 The development of the key technical features of street dance

- Posture.
- Weight placement.
- Isolations.
- Locking:
  - wrist twirls, points, scoo b doo, scoobot, skeeta-rabbit, funky guitar.
- Popping:
  - arm and leg pops, fresno, neck-flex, twisto-flex, walk-out, master-flex
  - toyman style, puppet style, scarecrow style.
- Bboying/girling:
  - toprock – salsa step, cross over, shuffles, Indian step, side step, kick step
  - footwork – cc, 6 step, Zulu spins, pretzel, threads
  - power – swipes, back spins, windmills, head spins
  - freezes – shoulder freezes, chair freeze, baby freeze, elbow freeze, Indian step, side step, kick step, zulu spins, 6 step, swipes, airflares, shoulder freeze.
- House:
  - jacks, happy feet, rumba, farmer, scribble foot.
- Krump.
- Waacking.

**B2 Relationship between street dance technique and music**

Learners will need to develop an appreciation and understanding of musical accompaniment for street dance appropriate for the selected techniques.

- Time signatures, e.g., 2/4, 4/4, 3/4, 6/8, 5/4, 7/4.
- Tempo.
- Rhythm and timing:
  - understanding of note values
  - syncopation, accents, cross phrasing
  - polyrhythmic.
- Musicality:
  - use of lyrics or key sounds within the musical accompaniment.
- Dynamic range:
  - impulse, impact, speed, use of weight.
- Appreciation and understanding of musical accompaniment, such as funk, soul, hip-hop, trip hop, commercial, house, break beat, dubstep, jungle, dance hall, Ragga.

**Learning aim C: Apply the skills and techniques of street dance to a performance****C1 Application of street dance skills and techniques through rehearsal**

- Awareness of safe practice.
- Appropriate dance wear, footwear and presentation.
- Understanding the principles of how to warm up and cool down appropriately.
- Rehearsal – understanding the structure of a rehearsal and how this is used in preparation for a performance.
- Self-management.
- Self-discipline.
- Commitment to the task or activity.
- Ability to follow and respond to direction.
- Working independently.
- Responding to feedback.
- Repetition.
- Responding to direction and corrections from peers, teachers and choreographers.
- Use of self-reflection to support development through the use of observation, video and mirrors.
- Application of street dance techniques and skills.
- Selection, refinement and rehearsal of appropriate techniques and skills for the selected performance piece.

**C2 Application of street dance skills and techniques through performance**

- Application of technical and physical skills, such as:
  - alignment
  - posture
  - core stability
  - strength
  - stamina
  - flexibility
  - co-ordination
  - agility
  - balance
  - weight placement
  - whole body participation
  - elevation
  - breadth and depth of movement

- movement memory
- accuracy
- spatial awareness.
- Application of interpretative performance skills, such as:
  - projection
  - energy
  - communication with the audience
  - focus
  - dynamic range
  - use of breath
  - attack
  - emphasis
  - musicality and phrasing
  - polyrhythmic
  - use of facial expression to support the intention or theme of performance
  - spatial awareness
  - awareness of floor pattern and formation.

### **Learning aim D: Review personal development and own performance.**

Learners must track their progress during this unit, reflecting and evaluating on the application and development of their street dance skills and techniques during workshops, rehearsals and final performance, presenting the information in a performance log that includes a combination of recorded evidence and supporting annotations.

#### **D1 Review and evaluate development of street dance skills and techniques**

- Technical skills.
- Technique qualities.
- Musicality.
- Rehearsal process.
- Strengths.
- Feedback.
- Target setting.
- Areas for improvement.

#### **D2 Review and evaluate application of street dance skills and techniques**

- Technical skills.
- Performance skills.
- Technical qualities.
- Musicality.
- Strengths.
- Feedback.
- Target setting.
- Areas for improvement.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand the development of street dance</b>		<b>A.D1</b> Evaluate the development of street dance through effective exploration, comparing and contrasting key features of street dance, with reference to origins and current practice.
<b>A.P1</b> Explain the development of street dance through exploration.	<b>A.M1</b> Analyse the development of street dance through effective exploration, comparing key features.	
<b>Learning aim B: Develop skills and techniques of street dance</b>		<b>BC.D2</b> Demonstrate confident, disciplined and organised development and application of street dance techniques, interpretative skills and musical accompaniment to communicate stylistic features in a performance piece.
<b>B.P2</b> Demonstrate the development of street dance techniques and musicality.	<b>B.M2</b> Demonstrate effective selection and development of street dance techniques, key features and musicality.	
<b>Learning aim C: Apply the skills and techniques of street dance to a performance</b>		<b>BC.D2</b> Demonstrate confident, disciplined and organised development and application of street dance techniques, interpretative skills and musical accompaniment to communicate stylistic features in a performance piece.
<b>C.P3</b> Demonstrate application of street dance techniques and interpretative skills during rehearsal of a street dance performance piece. <b>C.P4</b> Apply street dance techniques and interpretative skills to a street dance performance piece.	<b>C.M3</b> Demonstrate effective selection, development and application of street dance techniques, interpretative skills and musicality during rehearsal and performance of a street dance piece.	
<b>Learning aim D: Review personal development and own performance</b>		<b>D.D3</b> Evaluate own strengths and areas for improvement of street dance skills and techniques used for performance through consistent review and reflection of development and practice, setting comprehensive targets to support progression and practice.
<b>D.P5</b> Explain own development of street dance skills and techniques, strengths and areas for improvement. <b>D.P6</b> Explain own application of street dance skills and techniques, during performance, strengths, and areas for improvement.	<b>D.M4</b> Analyse own development and application of street dance skills and techniques, setting targets to support progression and practice.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of three summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.M1, A.D1)

Learning aims: C and B (B.P2, C.P3, C.P4, B.M2, C.M3, BC.D2)

Learning aim: D (D.P5, D.P6, D.M4, D.D3).

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- a dance studio with sprung floor, mirrors, sound system for technique classes and rehearsals
- a performance space allowing enough space for learners to perform movement material and a clear video recording to be made (this could be the dance studio)
- a range of music appropriate to the street dance styles delivered in technique classes and for the final performances
- video clips/DVDs and live performances of a range of street dance performances to support their contextual understanding of street dance techniques
- video recording and playback facilities to support their development throughout the unit and for recording of final performances
- an internet connection and digital resources
- blogging programs and basic video-editing equipment so learners can keep a digital performers' log if appropriate.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard,** learners must present a detailed and comprehensive account of the development of street dance. An understanding of the origins of the style and the key features will be presented in the work. Examples of practitioners (a minimum of three), will be gathered through effective exploratory research and will be presented in a chronological order. The examples will be used to compare and contrast the full range of dance styles, key features and contributions to current practice. The work will be presented to a high standard and will include a well-argued, evaluative commentary with effective use of subject-specific terminology, relevant presentation techniques, for example practical demonstrations and good use of grammar.

**For merit standard,** learners must present their understanding of the development of street dance with reference to practitioners (a minimum of three) and their work. Key features, movements and styles, and how these have influenced current practice, will be analysed and supported with clear examples gathered through effective exploration. The work will be detailed, using relevant presentation techniques, for example photographic evidence, practical demonstrations and accurate use of subject-specific terminology.

**For pass standard,** learners must present information on the development of street dance, presented with selected examples of practitioners and their work. The work will describe similarities and differences between key features and styles and how these have influenced current practice. The work may lack detail, but will be presented to a satisfactory standard with use of subject-specific terminology.

#### Learning aims B and C

**For distinction standard,** learners will consistently demonstrate a highly disciplined approach to workshops, exercises, rehearsals and performance work, working confidently at a high level throughout.

They will self-manage their development, actively seeking, and positively responding to feedback from their peers and teachers. Learners will apply feedback to develop and refine their work. A fully realised performance, showing refined stylistic qualities of the selected street dance style and a high level of technical ability, will be evident. Learners' performances will demonstrate an inherent and highly developed sense of musicality and quality of movement throughout.

**For merit standard,** learners will demonstrate a disciplined approach to workshops, exercises, rehearsals and performance work. Learners will consistently make a positive contribution to the development of their work, they will respond to feedback from their peers and teachers to inform the development of their street dance skills.

A well-prepared performance, showing the stylistic qualities of the selected street dance style and a visible level of technical ability and potential, will be evident. Learners will demonstrate a sense of musicality and quality of movement.

**For pass standard,** learners will actively participate in workshops, rehearsals and performance work. Learners will make a positive contribution and respond to feedback from their peers and teachers and attempt to refine their practice as a result. A prepared performance will show the key stylistic qualities of the selected street dance style and technical ability will be evident. Learners will be able to perform with the correct use of rhythm and timing.

### Learning aim D

**For distinction standard,** learners must produce a performance log with clear, accurate reference to performance, exercises, and the selection and adaption of material to support the development and application of street dance skills and techniques, using knowledge and understanding developed from learning aim A. The journal will include an evaluation of their strengths and an understanding of improvements that need to be made. Learners will document their response to feedback, audience reaction, personal development and target setting. Learners will use subject-specific terminology and good use of grammar.

**For merit standard,** learners must produce a performance log that demonstrates their understanding of the development and application of street dance skills and techniques. Learners will use analysis of their strengths, areas for improvement and audience reaction to set targets and support personal development and professional practice. Information will be presented coherently and with good use of grammar.

**For pass standard,** learners will produce a performance log that includes their development and application of street dance. Learners will refer to their strengths, areas for improvement, audience reaction and personal development to inform the contents of their performance log. The performance log will lack detail and there will be an inconsistent use of subject-specific terminology.

### Links to other units

This unit links to:

- Unit 12: Contemporary Dance Technique
- Unit 13: Healthy Dancer
- Unit 14: Choreography for Live Performance.

### Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities. There is no specific guidance related to this unit.



# Unit 12: Contemporary Dance Technique

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners develop their knowledge, skills and techniques with an emphasis on practical development, application and performance skills.

## Unit introduction

Contemporary dance is an expressive style that has rejected the more formal aspects of traditional dance genres, challenging previous male and female roles. It has become a technique in its own right with clear stylistic features that can be danced to almost any types of music, sounds or aural settings.

In this unit, you will develop the skills needed to be a contemporary dancer by participating in technique classes, rehearsals and performance. You will gain an understanding of this dance style and the key influences on its development through research and practical application. Throughout your learning and development you will be taught how to reflect on your progress and practice, which will support your development as a dancer.

This unit will prepare you for performing in a wide range of dance performances. The skills you develop will be relevant for progression to roles such as a performer, choreographer, community dance artist or teacher as well as to further study.

## Learning aims

In this unit you will:

- A** Understand the development of contemporary dance
- B** Develop skills and techniques of contemporary dance
- C** Apply skills and techniques of contemporary dance to a performance
- D** Review personal development and own performance.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Understand the development of contemporary dance	<b>A1</b> Explore the origins and developments of contemporary dance	A report or presentation demonstrating knowledge of contemporary dance with reference to examples of practitioners past and present practices.
<b>B</b> Develop skills and techniques of contemporary dance	<b>B1</b> Development of contemporary dance techniques <b>B2</b> Relationship between contemporary dance techniques and music	Recorded footage that demonstrates the development and application of skills and techniques for contemporary dance for a performance (2–3 minutes).
<b>C</b> Apply skills and techniques of contemporary dance to a performance	<b>C1</b> Application of contemporary dance techniques through rehearsal <b>C2</b> Application of contemporary dance techniques through performance	Workshops and technique classes. Practical exploration and development work. Rehearsals. Self-and peer evaluation. Teacher observation records. Recording of activities in logbook, video diary or blog. Final performance.
<b>D</b> Review personal development and own performance	<b>D1</b> Review and evaluate development of contemporary dance techniques <b>D2</b> Review and evaluate application of contemporary dance techniques	Performance log that reviews and evaluates the development and application of skills and techniques in contemporary dance for performance, with reference to knowledge developed from learning aim A, presented using relevant techniques, such as digital, recorded.

## Content

### Learning aim A: Understand the development of contemporary dance

#### A1 Explore the origins and developments of contemporary dance

Learners must study the origins and developments of contemporary dance and a minimum of three practitioners, allowing for effective analysis, evaluation and understanding.

- Early pioneers of modern dance, such as:
  - Loie Fuller
  - Isadora Duncan
  - Ruby Ginner
  - Madge Atkinson
  - Margaret Morris
  - Mary Wigman
  - Rudolf Laban
  - Kurt Jooss.
- Later developments of contemporary dance, such as:
  - Ruth St Denis
  - Ted Shawn
  - Doris Humphrey
  - José Limón
  - Martha Graham
  - Merce Cunningham
  - Judson Dance Theater
  - Alvin Ailey, Pina Bausch
  - Trisha Brown
  - Robert Cohan
  - Christopher Bruce
  - Richard Alston
  - Siobhan Davies
  - Matts Ek
  - Nederlands Dans Theater.
- Current developments in contemporary dance, such as:
  - Akram Khan
  - Henri Oguike
  - Hofesh Schechter
  - Matthew Bourne
  - Jasmin Vardimon.

### Learning aim B: Develop skills and techniques of contemporary dance

Learners must participate in technique classes and workshops in order to develop their knowledge, understanding and technical skills.

#### B1 Development of contemporary dance techniques

- Key features of contemporary dance techniques.
  - Cunningham:
    - the five curves of the spine
    - movement initiated from the spine
    - chance
    - abstract.

- Graham:
  - contraction
  - release
  - spirals
  - floor work
  - energy of the breath.
- Limon/Humphrey:
  - weight
  - fall and recovery.
- Skinner Release:
  - suppleness
  - suspension
  - actions
  - economy
  - autonomy.
- General techniques, such as:
  - use of spine and torso
  - positions of the spine
  - use of feet – brushes
  - contraction and release
  - swings and suspensions
  - qualities of swing
  - impulse and impact
  - tipping into and out of movements to create continuity
  - plies – parallel and turn out
  - foot and leg work, e.g. tendu, dégagé
  - turns and step patterns in different directions
  - shifting of body weight: turning
  - into and out of balances
  - tilts and off balances
  - elevation – jumps, assemble
  - use of phrasing and high points
  - use of gravity
  - suspension
  - fall and recover
  - weight and breath.
- Physical skills, such as:
  - posture
  - balance
  - co-ordination
  - stability
  - flexibility
  - strength
  - stamina
  - alignment
  - placement.

- Interpretative skills, such as:
  - focus
  - expression
  - rhythmic awareness
  - musicality
  - timing
  - quality
  - dynamics.

## **B2 Relationship between contemporary dance techniques and music**

- Time signatures, e.g. 4/4, 2/4, 3/4, 6/8, 5/4, 7/4.
- Tempo.
- Rhythm and timing:
  - understanding of note values
  - syncopation, accents, cross phrasing.
- Musicality:
  - use of lyrics or key sounds within the musical accompaniment, light and shade, impetus.
- Dynamic range:
  - impulse, impact, suspension, speed, use of weight.
- Use of breath.

## **Learning aim C: Apply skills and techniques of contemporary dance to a performance**

### **C1 Application of contemporary dance techniques through rehearsal**

- Awareness of safe practice.
- Appropriate dance wear, footwear and presentation (hair tied back, no jewellery).
- Understanding of how to warm up and cool down appropriately.
- Understanding of the structure of a rehearsal and how this is used in preparation for a performance.
- Commitment to the task or activity.
- Ability to follow and respond to direction.
- Applying corrections, taking directions, repetition.
- Selection, refinement and rehearsal of appropriate techniques and skills for the performance of selected repertoire.
- Working independently.
- Use of self-reflection to support development through use of observation, video and mirrors.

### **C2 Application of contemporary dance techniques through performance**

- Application of technical skills, such as:
  - alignment
  - posture
  - core stability
  - strength
  - stamina
  - flexibility
  - co-ordination
  - agility
  - balance
  - weight placement
  - whole body participation
  - elevation

- breadth and depth of movement
- movement memory and accuracy
- spatial awareness.
- Application of interpretative performance skills, such as:
  - projection
  - energy
  - communication with the audience
  - dynamic range
  - use of breath
  - attack
  - musicality and phrasing
  - use of facial expression to support the intention or theme of performance
  - awareness of floor pattern and formation.

### **Learning aim D: Review personal development and own performance**

Learners must track their progress during this unit, reflecting and evaluating on the application and development of contemporary dance skills and techniques during workshops, rehearsals and final performance, presenting the information in a performance log that includes a combination of recorded evidence and supporting annotations.

#### **D1 Review and evaluate development of contemporary dance techniques**

- Technical skills.
- Stylistic qualities.
- Musicality.
- Rehearsal process.
- Strengths.
- Feedback.
- Target setting.
- Areas for improvement.

#### **D2 Review and evaluate application of contemporary dance techniques**

- Technical skills.
- Performance skills.
- Stylistic qualities.
- Musicality.
- Strengths.
- Feedback.
- Target setting.
- Areas for improvement.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand the development of contemporary dance</b>		<b>A.D1</b> Evaluate the development of contemporary dance practice through effective exploration comparing and contrasting well-chosen examples of practitioner performance styles to support findings.
<b>A.P1</b> Explain the development of contemporary dance practice through exploration.	<b>A.M1</b> Analyse the development of contemporary dance practice through effective exploration comparing key features of practitioner performance styles.	
<b>Learning aim B: Develop skills and techniques of contemporary dance</b>		<b>BC.D2</b> Demonstrate confident, disciplined and organised development and application of techniques, accurate physical and interpretative skills, key features and musicality in the performance of a contemporary dance piece.
<b>B.P2</b> Demonstrate the development of contemporary dance techniques, physical and interpretative skills and musicality.	<b>B.M2</b> Demonstrate effective selection and development of contemporary dance techniques, physical and interpretative skills, key features and musicality.	
<b>Learning aim C: Apply skills and techniques of contemporary dance to a performance</b>		
<b>C.P3</b> Demonstrate application of contemporary dance techniques and interpretative skills during the rehearsal of a contemporary dance piece.	<b>C.M3</b> Demonstrate effective selection, development and application of contemporary dance techniques, interpretative skills and musicality during the rehearsal and performance of a contemporary dance piece.	
<b>C.P4</b> Apply contemporary dance techniques and interpretative skills during the performance of a contemporary dance piece.		
<b>Learning aim D: Review personal development and own performance</b>		<b>D.D3</b> Evaluate own strengths and areas for improvement of contemporary dance for performance through consistent review and reflection of the development of skills and techniques setting comprehensive targets to support progression and practice.
<b>D.P5</b> Explain own development of contemporary dance technique, strengths and areas for improvement.	<b>D.M4</b> Analyse own development and application of contemporary dance technique, setting targets to support progression and practice.	
<b>D.P6</b> Explain own application of contemporary dance technique in performance, strengths, and areas for improvement.		

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of three summative assignment for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.M1, A.D1)

Learning aims: B and C (B.P2, C.P3, C.P4, B.M2, C.M3, BC.D2)

Learning aim: D (D.P5, D.P6, D.M4, D.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- a dance studio with sprung floor, mirrors, sound system for technique classes and rehearsals
- a performance space allowing enough space for learners to perform the set study and a clear video recording to be made (this could be the dance studio)
- a range of music appropriate to the contemporary dance styles delivered in technique classes and for the set study performances
- video clips/DVDs and live performances of a range of contemporary dance performances to support their contextual understanding of contemporary dance and chosen contemporary dance style for the set study performance
- video recording and playback facilities to support their development throughout the unit and for recording final performances
- an internet connection and digital resources
- blogging programs and basic video-editing equipment so they can keep a digital performers' log if appropriate.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard,** learners must present a detailed and comprehensive account of the development of contemporary dance. An understanding of repertoire, social and historical background and the evolution of techniques will be presented in the work. Learners will present examples of practitioners (a minimum of three), gathered through effective exploratory research, in a chronological order and use them to compare and contrast key features and contributions to current practice. The work will be presented to a high standard and will include a well-argued, evaluative commentary with effective use of subject-specific terminology, relevant presentation techniques, for example practical demonstrations and good use of grammar.

**For merit standard,** learners must present detailed information on the development of contemporary dance with reference to practitioners (a minimum of three), gathered through effective exploratory research and their work. Analysis of technical features and movement styles and how these have influenced current practice(s) will be presented in the work, supported by clear examples of relevant repertoire. The work will be detailed, using relevant presentation techniques, for example photographic evidence and practical demonstrations with accurate use of subject-specific terminology.

**For pass standard,** learners must present information on the developments of contemporary dance, with selected examples of practitioners and their work gathered through exploration. The work will include similarities and differences between eras and refer to how each period has influenced the development of contemporary dance through to the present day. The work may lack detail but will be presented to a satisfactory standard with use of subject-specific terminology.

#### Learning aims B and C

**For distinction standard,** learners will consistently demonstrate a disciplined approach to workshops, rehearsal and performance work.

They will self-manage their development, actively seeking and positively responding to feedback from their peers and teachers. They will apply feedback to develop and perfect their work. A fully realised performance of repertoire, showing refined stylistic qualities of the selected contemporary dance style and a high level of technical ability, will be evident. Learners' performances will demonstrate an inherent and highly developed sense of musicality and quality of movement throughout.

**For merit standard,** learners will demonstrate a disciplined approach to workshops, rehearsal and performance work. They will respond to feedback from their peers and teachers to inform the development of their contemporary dance skills.

A well-prepared performance of repertoire, showing the stylistic qualities of the selected contemporary dance style and a visible level of technical ability and potential, will be evident. A sense of musicality and quality of movement will be demonstrated.

**For pass standard,** learners will actively participate in workshops, rehearsals and performance work. They will respond to feedback from their peers and teachers and attempt to refine their practice as a result. A prepared performance of repertoire will show the key stylistic qualities of the selected contemporary dance style, and technical ability will be evident. Learners will be able to perform with the correct use of rhythm and timing.

### Learning aim D

**For distinction standard,** learners must produce a performance log with clear, accurate reference to performance, exercises, selection and adaption of material to support their development and application of contemporary dance skills and techniques for a performance, using knowledge and understanding developed from learning aim A. The performance log will include an evaluation of their strengths and an understanding of improvements that need to be made. Learners will document their responses to feedback, audience reaction, personal development and target setting and link this to professional practice. Work will be communicated in a well-structured and meaningful manner, with good use of subject-specific terminology and grammar.

**For merit standard,** learners must produce a performance log that demonstrates an understanding of their development and application of contemporary dance skills and techniques. Learners will use analysis of their strengths, areas for improvement and audience reaction to set targets and support personal development and professional practice. Information will be presented coherently and with good use subject-specific terminology and grammar.

**For pass standard,** learners must produce a performance log that includes information on their development and application of contemporary dance skills and techniques. Learners will refer to their strengths, areas for improvement, audience reaction and personal development to inform the contents of their performance log. The performance log will lack detail and there will be an inconsistent use of subject-specific terminology.

### Links to other units

This unit links to:

- Unit 13: Healthy Dancer
- Unit 14: Choreography for Live Performance.

### Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities. There is no specific guidance related to this unit.

# Unit 18: Interpreting Classical Text for Performance

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners develop their acting skills and techniques, applying these to the rehearsal and performance of a classical text.

## Unit introduction

As a versatile performing arts practitioner you need to be able to understand, interpret and perform classical texts. Exploring the requirements of a range of heightened texts will help you to develop your acting and performance skills. This will increase your understanding of the acting craft, opening up possibilities for you to work with a broad range of material.

This unit introduces you to the key structures and stylistic features of acting heightened text. You will develop your acting skills in practical workshops that increase your awareness of the physical and vocal demands classical texts place on the modern actor. You will become aware of the structure and style of heightened language and appropriate movement for the period of the text. You will research the social, historical, cultural and political context of the text and explore the vocal and physical stylistic conventions involved in interpreting the text for performance. Throughout your learning and development you will be taught how to reflect on your progress and practice, which will support your development as an effective actor and performer.

The skills that you develop in this unit will increase your understanding of the craft of acting, enabling you to improve your acting skills and your ability to perform a range of classical texts. You will find this useful when auditioning for theatre, drama or acting courses in higher education or at a vocational drama or performing arts school. The knowledge, understanding and skills you develop will be of great advantage if you wish to progress to a career in drama or theatre, such as an actor, director or teacher.

## Learning aims

In this unit you will:

- A** Understand the performance requirements of classical texts
- B** Develop skills in interpreting classical text and character for a performance
- C** Apply vocal and physical acting skills to the performance of classical text
- D** Review personal development and own performance.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Understand the performance requirements of classical texts	<b>A1</b> Explore classical texts <b>A2</b> Understand vocal requirements and physical demands when performing classical text	A report or presentation demonstrating knowledge and understanding of the performance requirements of classical texts with reference to examples of texts and physical and vocal requirements.
<b>B</b> Develop skills in interpreting classical text and character for a performance	<b>B1</b> Interpret classical text and develop character(s) <b>B2</b> Explore and develop vocal and physical skills	Research notes. Logbook with workshop and rehearsal notes. Recordings of practical exploration and development work, including workshops and rehearsals.
<b>C</b> Apply vocal and physical acting skills to the performance of classical text	<b>C1</b> Application of vocal and physical acting skills through rehearsal <b>C2</b> Application of vocal and physical acting skills to a performance of classical text	Performance (minimum of 20 minutes). Recording of the performance. Observation records.
<b>D</b> Review personal development and own performance	<b>D1</b> Review and evaluate the development and application of vocal and physical acting to a performance of classical text	Performance log that reviews and evaluates the development and application of vocal and physical acting skills to the performance of classical text, with reference to knowledge developed from learning aim A, presented using relevant techniques, for example digital, recorded.

## Content

### Learning aim A: Understand the performance requirements of classical texts

#### A1 Explore classical texts

Learners are required to research, explore and understand the vocal and physical requirements of classical texts.

- Greek tragedy, e.g. Sophocles (c.497–406 BC).
- Greek comedy, e.g. Aristophanes (c.446–c.386 BC).
- Medieval plays/liturgical drama (14th/15th century).
- William Shakespeare (1564–1616).
- Elizabethan/Renaissance/Jacobean theatre.
- French Renaissance theatre, e.g. Corneille (1606–1684).
- Restoration theatre, e.g. Thomas Otway (1652–1685), William Congreve (1670–1729).
- *Commedia dell'arte*, e.g. Carlo Goldoni (1707–1793).
- Melodrama, e.g. Dion Boucicault (1859–1929), Douglas William Jerrold (1803–1857).
- 19th-century naturalism, e.g. Henrik Ibsen (1828–1906), Anton Chekhov (1860–1904).

#### A2 Understand vocal requirements and physical demands when performing classical text

- Vocal requirements, such as verse speaking, choral speaking, asides, monologues/soliloquies, sonnets, direct audience address.
- Structure and rhythm of the text.
- Metre and rhythm.
- Use of punctuation to discover the rhythm, flow and energy of thoughts in a text, such as full stops, exclamation marks, question marks, colons and semi-colons, caesuras.
- Exploring the patterns of sound, such as connecting with the vowels and understanding their purpose in the language, connecting with the consonants and understanding their purpose in the language, alliteration, assonance, consonance, rhyme.
- Exploring the words and images.
- Exploring the language patterns, such as antithesis (contrast), repetition, comparison (simile and metaphor), lists, complex sentences and thought patterns, argument, patterns of rhetoric, emotion, wit/timing.
- Exploring the structure of speeches.
- Exploring the structure of scenes.
- Physical demands:
  - movement specifically required by the text: choral movement in Greek theatre, dumb show in Jacobean theatre, wearing a mask
  - movement to create character: posture, gait/movement, gesture, facial expression, pace, physical interaction and response.
- The conventions of movement, gesture and posture appropriate to the social and cultural conventions of the period and the style of text.
- Posture/stance when: standing, sitting, walking, gesturing, gesturing with props, bowing, curtseying, taking snuff, using a fan, using a hat, using a sword or dagger, eating and drinking, entering and exiting a room, greeting and saying farewell.
- Movement influenced by the costume and props of the period:
  - women – using a fan, carrying and using a parasol, effect of corsets, effect of a bustle, long skirts, wearing a train, wearing a wig.
  - men – using a hat, taking snuff, wearing a wig, wearing a coat with tails, wearing shoes with a heel, wearing breeches, wearing a large shirt with flamboyant cuffs, using a handkerchief, carrying a sword, wearing jewels.

## **Learning aim B: Develop skills in interpreting classical text and character for a performance**

### **B1 Interpret classical text and develop character(s)**

- Interpret classical text:
  - social, cultural, historical and/or political context
  - themes and issues
  - subject matter
  - character motivation
  - staging conditions
  - costumes and types of props
  - stage directions and the practical demands
  - conventions of movement, gesture and postural techniques required by the specific period of the text
  - writing and language style
  - vocal and speech demands.
- Develop character(s):
  - create role(s)
  - development of physical and vocal action
  - interpretation and communication of the character's journey
  - relationships and interactions between characters
  - development of emotional range.

### **B2 Explore and develop vocal and physical skills**

- Vocal skills, such as:
  - tone
  - pitch
  - range
  - inflection
  - articulation and diction
  - dialect and accent (if appropriate)
  - pace
  - vocal interaction and response
  - verse speaking
  - releasing the imagery of the language
  - exploring the rhythm of the text
  - vocal interaction and response
  - control and clarity of voice and speech
  - vocally inhabiting the character/role
  - meeting the specific demands of the text in relation to vocal interpretation.
- Physical skills, such as:
  - posture
  - gait/movement
  - gesture
  - facial expression
  - dynamics and rhythm of the period and of the text
  - pace
  - physical interaction and response
  - control and clarity of physicality
  - physically inhabiting the character/role
  - handling of props and costume
  - meeting the demands of the text in relation to the physical creation of the period.

## **Learning aim C: Apply vocal and physical acting skills to the performance of classical text**

### **C1 Application of vocal and physical acting skills through rehearsal**

- Rehearsal discipline, such as:
  - time management
  - physical
  - vocal and mental preparation for productive work
  - concentration and focus
  - trust
  - respect for others
  - respect for the work
  - co-operation
  - working collaboratively
  - communication
  - commitment
  - taking direction and responding positively to feedback.
- Rehearsal work, such as:
  - interacting as a member of the ensemble company
  - participating in group discussion
  - application of research
  - application of rehearsal techniques
  - response to and use of rehearsal exercises
  - experimenting creatively with the text
  - exploring ideas
  - development of characterisation/role
  - development of physical and vocal skills
  - refining ideas
  - use of costume and props (if appropriate).

### **C2 Application of vocal and physical acting skills to a performance of classical text**

- Mental and physical preparation for performance.
- Communication of the playwright's/director's intentions to an audience:
  - communication of the plot line
  - interpretation of character
  - communication of the character's journey.
- Coherence and consistency of performance.
- The communication of meaning through vocal expression, such as:
  - tone
  - pitch
  - range
  - inflection
  - projection
  - articulation and diction
  - dialect and accent (if appropriate)
  - pace
  - control
  - verse speaking
  - vocal interaction and response
  - control and clarity of voice and speech
  - meeting the specific demands of the text in relation to vocal interpretation.

- The communication of meaning through physical expression, such as:
  - posture
  - gait/movement
  - gesture
  - facial expression
  - dynamics
  - rhythm
  - pace
  - physical interaction and response
  - control and clarity of physicality
  - meeting the demands of the text in relation to the physical creation of the period.
- Emotional range.
- Focus and commitment of the performance.
- Performance energy.
- Interaction and response to other performers.
- Relationship with the audience.

### **Learning aim D: Review personal development and own performance**

#### **D1 Review and evaluate the development and application of vocal and physical acting to a performance of classical text**

Learners must track their progress during this unit, reflecting on and evaluating the application and development of skills for interpreting and performing classical text during workshops, rehearsal and final performance, presenting the information in a performance log that includes a combination of recorded evidence and supporting annotations.

- Exploratory skills.
- Vocal skills.
- Physical skills.
- Rehearsal skills.
- Performance skills.
- Feedback, including audience response.
- Strengths.
- Target setting.
- Areas for development.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand the performance requirements of classical texts</b>		<b>A.D1</b> Evaluate the performance features of classical texts through effective exploration, comparing and contrasting well-chosen examples of vocal and physical demands to support findings.
<b>A.P1</b> Explain the performance features of classical text, and the vocal and physical demands through exploration.	<b>A.M1</b> Analyse the performance features of classical texts through effective exploration with reference to examples of vocal and physical demands.	
<b>Learning aim B: Develop skills in interpreting classical text and character for a performance</b>		<b>BC.D2</b> Demonstrate confident, disciplined and organised exploration, development and application of vocal and physical acting skills to interpret classical text and develop character(s) in a performance.
<b>B.P2</b> Demonstrate the use of exploratory skills to interpret classical texts and develop character(s).	<b>B.M2</b> Demonstrate effective exploration, selection and application of vocal and physical acting skills to interpret classical text and develop character(s).	
<b>B.P3</b> Demonstrate the use of vocal and physical acting skills to interpret text and develop character(s).		
<b>Learning aim C: Apply vocal and physical acting skills to the performance of classical text</b>		<b>D.D3</b> Evaluate own strengths and areas for improvement through consistent review and reflection of development and application of vocal and physical acting skills for a performance of classical text, setting comprehensive targets to support progression and practice.
<b>C.P4</b> Demonstrate use of rehearsal to apply vocal and physical acting skills to interpret classical text and develop character(s).	<b>C.M3</b> Demonstrate effective selection, development and application of vocal and physical acting skills through rehearsal and performance to interpret classical text and present character in a performance.	
<b>C.P5</b> Apply vocal and physical acting skills to interpret classical text and present character in a performance.		
<b>Learning aim D: Review personal development and final performance</b>		
<b>D.P6</b> Explain own development and application of vocal and physical acting skills, strengths and areas for improvement.	<b>D.M4</b> Analyse own development and application of vocal and physical acting skills for a performance of classical text, setting targets to support progression and practice.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of three summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.M1, A.D1)

Learning aims: B and C (B.P2, B.P3, C.P4, C.P5, B.M2, C.M3, BC.D2)

Learning aim: D (D.P6, D.M4, D.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- a studio space large enough to allow learners to undertake a range of practical acting exercises and activities, e.g. drama studio, theatre or large classroom
- a performance space appropriate to the chosen purpose of the assignment to be undertaken for learning aims A, B and C. This can be a drama studio, theatre or large classroom
- a range of classical texts
- recordings and live performances of a range of classical texts to support learners' contextual understanding of the requirements of a range of texts
- props, costumes, lighting and sound effects as appropriate
- recordings to support learners' development throughout the unit and for the recording of the final performance
- an internet connection and digital resources
- blogging programs and basic video-editing equipment to enable learners to keep digital reflective performers' logs if appropriate.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard**, learners must present a detailed and comprehensive account of the vocal and physical requirements of classical texts for performance. Their work will show a thorough understanding of period texts and playwrights. They will refer to vocal requirements such as structure, rhythm and physical demands that need to be considered when developing character(s) for a performance.

Learners will compare and contrast the key vocal and physical demands placed on a modern actor using a minimum of three examples of classical texts. These examples will be gathered through effective research of different historical periods. Their work will be presented to a high standard and will include a well-argued, evaluative commentary with effective use of subject-specific terminology, relevant presentation techniques and good grammar.

**For merit standard**, learners must present a detailed understanding of the vocal and physical demands of selected classical text. Their work will show an understanding of period texts and playwrights. Learners will analyse the key vocal and physical demands each text places on a modern actor using a minimum of three examples of classical texts. These examples will be gathered through effective research of different historical periods. Learners will analyse the key vocal and physical demands each text places on a modern actor. Their work will be detailed, presented to a high standard and will include accurate use of subject-specific terminology.

**For pass standard**, learners must present an understanding of the vocal and physical demands of classical text. Their work will show an understanding of the key features of classical texts, with reference to examples and the demands these have on acting and performance. Learners' work may lack detail, but it will be presented to a satisfactory standard, with use of subject-specific terminology.

#### Learning aims B and C

**For distinction standard**, learners will work at a consistently high level throughout workshops, rehearsals and in the performance. They will demonstrate an excellent understanding of the requirements of classical texts and the vocal and physical demands.

They will effectively manage the development and application of their vocal and physical acting skills with the support of their peers and teachers, using feedback to evaluate progress and development.

Learners will demonstrate an excellent understanding of the development and rehearsal process as they work on a piece of classical text, which will last for at least 20 minutes in a performance. While doing this learners will effectively analyse and apply information in the text and from their knowledge of the social, cultural and historical context to effectively interpret and develop their character's physical and vocal action in the play, including the character's interactions with other characters.

Learners' vocal and physical acting skills will be applied in a highly confident, accurate, assured and imaginative manner to effectively and creatively communicate their character(s) and interpret the classical text for the audience.

**For merit standard,** learners will work confidently during workshops, rehearsals and in the performance. They will demonstrate a considered understanding of the requirements of classical texts and the vocal and physical demands of them.

They will manage the development and application of the vocal and physical acting skills with the support of their peers and with feedback from teachers.

Learners will demonstrate a clear understanding of the development and rehearsal process as they work on a piece of classical text, which will last at least 20 minutes in a performance. While doing this learners will use and apply information in the text and from their knowledge of the social, cultural and historical context to interpret and develop their character's physical and vocal action in the play, including the character's interactions with other characters.

Learners' vocal and physical acting skills will be applied in an effective, confident and assured manner to communicate their character(s) and interpret the classical text for the audience.

**For pass standard,** learners will work appropriately during workshops, rehearsals and in the performance. They will demonstrate understanding of the requirements of classical texts and the vocal and physical demands of them.

Learners will seek feedback to support the development of their acting skills, their understanding of the demands of the text and the application of their vocal and physical skills.

They will demonstrate understanding of the development and rehearsal process as they work on a piece of classical text, which will last at least 20 minutes in a performance.

Learners' vocal and physical acting skills will be applied in a secure and appropriate manner to communicate their character(s) and interpret the classical text for the audience. Any errors or inaccuracies will not detract from the overall performance work.

### Learning aim D

**For distinction standard,** learners must produce a performance log using the knowledge developed from learning aim A to present detailed, clear and accurate references to the vocal and physical demands of performing classical texts. Learners will show a very clear understanding of the selection and application of vocal and physical skills as appropriate to the text. This will support their significant development of acting skills and techniques, the development of character(s) and the accurate interpretation of the classical text for performance.

The performance log will include a clear evaluation of their strengths and a good understanding of areas for improvement. Audience reaction, feedback, personal development and target setting will be clearly documented and linked to professional practice.

Learners' work will be communicated in a well-structured and meaningful manner. Subject-specific vocabulary and grammar will be used accurately.

**For merit standard,** learners must produce a performance log that demonstrates a clear understanding of the vocal and physical demands of performing classical texts. They must show they understand the selection and application of vocal and physical skills as appropriate to the text. This will support their overall development of acting skills and techniques, character(s) and interpretation of the classical text for performance.

The performance log will include analysis of their strengths and necessary areas for improvement. Learners will use teacher and peer feedback, together with audience reaction, to set targets and support personal development and professional practice. Learners will present information coherently and will make good use of grammar.

**For pass standard,** learners must produce a performance log that demonstrates an understanding of the vocal and physical demands of performing classical texts. They must also demonstrate the vocal and physical skills that are applied to develop character(s) and interpret the text for performance.

They will make reference to their strengths, areas for improvement, audience reaction, feedback and personal development. Learners' performance log may lack detail in places and there may be inconsistent use of grammar.

### Links to other units

This unit links to:

- Unit 19: Acting Styles
- Unit 20: Developing the Voice for Performance.

### Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities. There is no specific guidance related to this unit.



# Unit 19: Acting Styles

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners develop acting methods by exploring different acting styles. They will apply techniques to the development, rehearsal and performance of their practical work.

## Unit introduction

Actors need to develop many skills to be able to work, rehearse and perform in a range of acting styles. Exploring the approaches and techniques used by different theatre practitioners and/or theatre companies will help you to develop and adapt your acting and performance skills. This will make you a more versatile actor, opening up possibilities for you to work in a broad range of styles.

This unit will introduce you to the basic differences of a range of styles of theatre and the approaches of theatre practitioners. You will take part in workshops that explore acting styles, techniques and practices used by different theatre practitioners in their work. This will enable you to create character, interpret lines and develop your vocal and physical skills while rehearsing and performing a text or devising original work. Throughout your learning and development you will reflect on your progress and practice, which will support your development as an actor.

The skills that you develop in this unit will increase your understanding of the craft of acting across a range of theatrical styles. This will be useful when auditioning for theatre, drama or acting courses in higher education or at a vocational drama or performing arts school. The knowledge, understanding and skills you develop will be an advantage if you want to progress to a career in drama or theatre, such as an actor, director or teacher.

## Learning aims

In this unit you will:

- A** Understand acting styles and techniques for performance
- B** Develop acting styles, skills and techniques for performance
- C** Apply acting styles, skills and techniques in rehearsal and performance
- D** Review personal development and own performance.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Understand acting styles and techniques for performance	<p><b>A1</b> Explore and understand the key features of acting styles for performance</p> <p><b>A2</b> Understanding processes and practices in theatre performance</p>	A report or presentation that demonstrates knowledge and understanding of acting styles and techniques with reference to key features and examples of processes and practices in theatre performance.
<b>B</b> Develop acting styles, skills and techniques for performance	<b>B1</b> Acting styles, skills and techniques	Recorded footage that demonstrates the development and application of acting styles and techniques for a performance (10–20 minutes). Research notes.
<b>C</b> Apply acting styles, skills and techniques in rehearsal and performance	<p><b>C1</b> Apply acting styles, skills and techniques in rehearsals</p> <p><b>C2</b> Apply acting styles, skills and techniques to a performance</p>	Logbook with workshop and rehearsal notes. Recordings of practical exploration and development work, including workshops and rehearsals. Observation records.
<b>D</b> Review personal development and own performance	<p><b>D1</b> Review and evaluate development of acting styles and theatrical techniques</p> <p><b>D2</b> Review and evaluate the application of acting styles and theatrical techniques</p>	Performance log that reviews and evaluates the development and application of acting styles and techniques for a performance, with reference to knowledge developed from learning aim A, presented using relevant techniques, for example digital, recorded.

## Content

### Learning aim A: Understand acting styles and techniques for performance

Study of acting styles, processes and practices using a minimum of three practitioners must be carried out, allowing for effective analysis, evaluation and understanding.

#### A1 Explore and understand the key features of acting styles for performance

- Acting styles, such as:
  - absurdism
  - comedy of manners
  - *commedia dell'arte*
  - epic
  - expressionism
  - farce
  - Greek
  - Improvisation
  - Melodrama
  - Naturalism
  - Physical
  - Realism
  - Symbolism
  - theatre of cruelty
  - verbatim.
- Performance style.
- Vocal and physical performance skills.
- Relationship with audience.

#### A2 Understanding processes and practices in theatre performance

- Processes and practice, such as research, observation, analysis/deconstruction of text, experimentation, improvisation, role play, developing imagination, developing character.
- Actors' mental preparation.
- Actors' vocal preparation.
- Actors' movement/physical preparation.
- Practitioners, such as:
  - Antonin Artaud
  - Augusto Boal
  - Steven Berkoff
  - Bertolt Brecht
  - Peter Brook
  - Michael Chekhov
  - Jerzy Grotowski
  - Jacques Lecoq
  - Mike Leigh
  - Sanford Meisner
  - Vsevolod Meyerhold
  - Katie Mitchell
  - Konstantin Stanislavski
  - Max Stafford-Clark.

- Theatre companies, such as:
  - Complicite
  - Frantic Assembly
  - Gecko
  - Kneehigh Theatre
  - Shared Experience
  - Trestle.

### **Learning aim B: Develop acting styles, skills and techniques for performance**

Learners must participate in classes and workshops in order to develop their knowledge, understanding, acting styles and technical skills.

#### **B1 Acting styles, skills and techniques**

- Interpret text.
- Interpret characters.
- Apply research.
- Apply theatre practitioners' techniques.
- Apply key features of the acting style.
- Develop physical and vocal action of character(s).
- Vocal expression, such as:
  - tone
  - pitch
  - range
  - inflection
  - articulation and diction
  - dialect and accent (if appropriate)
  - pace
  - vocal interaction and response
  - control and clarity of voice and speech
  - vocally inhabit the character/role
  - meet the specific demands of the work in relation to vocal interpretation.
- Physical expression, such as:
  - posture
  - gait/movement
  - gesture
  - facial expression
  - dynamics and rhythm
  - pace
  - physical interaction and response
  - control and clarity of physicality
  - physically inhabit the character/role
  - handle props and costume
  - meet the demands of the work in relation to the physical creation of the character.
- Interpret and communicate the character's journey.
- Interpret and communicate the relationships and interactions between characters.
- Develop emotional range.

## **Learning aim C: Apply acting styles, skills and techniques in rehearsal and performance**

### **C1 Apply acting styles, skills and techniques in rehearsals**

- Rehearsal discipline, such as:
  - time management
  - physical
  - vocal and mental preparation for productive work
  - concentration and focus
  - trust
  - respect for others
  - respect for the work
  - co-operation
  - work collaboratively
  - communication
  - commitment
  - take direction and respond positively to feedback.
- Exploration and understanding of the text, such as:
  - social
  - cultural
  - historical and/or political context
  - themes and issues
  - subject matter
  - character motivation
  - original staging conditions
  - original costumes and types of props
  - stage directions and the practical demands of the texts
  - conventions of movement
  - gesture and postural techniques required by the text
  - writing and language style, vocal demands required by the style of the text.
- Interacting as a member of the ensemble company.
- Participating in group discussion.
- Application of research.
- Application of rehearsal techniques.
- Response to and use of rehearsal exercises.
- Experimenting creatively in the work exploring ideas.
- Development of characterisation/role.
- Development of physical and vocal skills.
- Refining ideas.
- Use of costume and props (if appropriate).

### **C2 Apply acting styles, skills and techniques to a performance**

- Communication of the playwright's/director's intentions to the audience.
- Communication of the plot line.
- Interpretation of character.
- Communication of the character's journey.
- Coherence and consistency of performance.

- Performance skills, including the communication of meaning through:
  - vocal expression: tone, pitch, range, inflection, projection, articulation and diction, dialect and accent (if appropriate), pace, vocal interaction and response, control and clarity of voice and speech, meeting the specific demands of the text in relation to vocal interpretation
  - physical expression: posture, gait/movement, gesture, facial expression, dynamics, rhythm, pace, physical interaction and response, control and clarity of physicality, meeting the specific demands of the text in relation to the physical interpretation.
- Emotional range.
- Focus and commitment of the performance.
- Performance energy.
- Interaction and response to other performers.
- Relationship with the audience.

### **Learning aim D: Review personal development and own performance**

Learners must track their progress during this unit, reflecting on and evaluating the application and development of their acting styles, skills and techniques during workshops, rehearsal and final performance, presenting the information in a performance log that includes a combination of recorded evidence and supporting annotations.

#### **D1 Review and evaluate development of acting styles and theatrical techniques**

- Acting styles.
- Acting skills and techniques.
- Development skills.
- Feedback, including audience response.
- Strengths.
- Target setting.
- Areas for development.

#### **D2 Review and evaluate the application of acting styles and theatrical techniques**

- Acting styles.
- Acting skills and techniques.
- Performance skills.
- Feedback, including audience response.
- Strengths.
- Target setting.
- Areas for development.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand acting styles and techniques for performance</b>		<b>A.D1</b> Evaluate the key features of acting styles through effective exploration, comparing and contrasting well-chosen examples of practitioner's process, practice and performance to support findings.
<b>A.P1</b> Explain the key features of acting styles, practitioner's process and practice through exploration.	<b>A.M1</b> Analyse the key features of acting styles through effective exploration, comparing and contrasting examples of practitioner's process, practice and performance.	
<b>Learning aim B: Develop acting styles, skills and techniques for performance</b>		<b>BC.D2</b> Demonstrate confident, disciplined and organised development and application of acting styles and theatrical techniques to interpret text, character and communicate meaning in a performance to a target audience.
<b>B.P2</b> Demonstrate the use of acting styles and theatrical techniques to interpret text and develop character.	<b>B.M2</b> Demonstrate effective selection and use of appropriate acting styles and theatrical techniques to interpret text and develop character.	
<b>Learning aim C: Apply acting styles, skills and techniques in rehearsal and performance</b>		
<b>C.P3</b> Demonstrate use of rehearsal to develop and apply acting styles and theatrical techniques to a performance.	<b>C.M3</b> Demonstrate effective use of rehearsal to select, develop and apply acting styles and theatrical techniques to interpret text and character in a performance to a target audience.	
<b>C.P4</b> Apply acting styles and theatrical techniques to interpret text and character in a performance to a target audience.		
<b>Learning aim D: Review personal development and own performance</b>		<b>D.D3</b> Evaluate own strengths and areas for improvement through consistent review and reflection of development, practice and performance, setting comprehensive targets to support progression and practice.
<b>D.P5</b> Explain own development of acting styles and theatrical techniques, strengths and areas for improvement.	<b>D.M4</b> Analyse own development and application of acting styles and theatrical techniques for a performance, setting targets to support progression and practice.	
<b>D.P6</b> Explain own application of acting styles, skills and techniques during performance, strengths and areas for improvement.		

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of three summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.M1, A.D1)

Learning aims: B and C (B.P2, C.P3, C.P4, B.M2, C.M3, BC.D2)

Learning aim: D (D.P5, D.P6, D.M4, D.D3).

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- a studio space large enough to allow learners to undertake a range of practical acting exercises and activities, e.g. drama studio, theatre or large classroom
- a performance space appropriate to the chosen purpose of the assignment to be undertaken for learning aims A, B and C, can be a drama studio, theatre or large classroom
- a range of published or professionally commissioned texts
- props, costume, lighting and sound effects as appropriate
- recordings to support learners' development throughout the unit and for recording of final performance
- an internet connection and digital resource
- blogging programs and basic video-editing equipment to enable learners to keep digital reflective performers' logs if appropriate.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard,** learners must present a detailed and comprehensive account of the key features of different acting styles. They will give examples of the specific vocal and physical performance requirements of selected acting styles, and will compare, contrast and evaluate their features.

Learners' work will be supported by a minimum of three detailed examples of practitioners' work, one for each acting style investigated. These will be gathered through effective exploratory research and will include specific characteristics of the work, including productions.

There will be a thorough and detailed evaluation of the demands and requirements that each acting style and practitioner places on a modern actor.

Learners' work will be presented to a high standard and will include a well-argued, evaluative commentary with effective use of subject-specific terminology, relevant presentation techniques, for example photographic evidence, practical demonstrations, and good use of grammar.

**For merit standard,** learners must present a detailed analysis of the key features of acting styles, supported with examples of the performance requirements of each. Learners' work will include a minimum of three examples of practitioners' work, one for each acting style investigated, gathered through effective exploratory research. Learners will show a clear understanding of the demands and requirements that each acting style and practitioner places on a modern actor. Their work will be detailed, using relevant presentation techniques, for example photographic evidence and practical demonstrations, as well as accurate subject-specific terminology.

**For pass standard,** learners must present the key features of a minimum of two acting styles and the key features of two practitioners' work, gathered through exploratory research.

Learners' work will show an understanding of the demands and requirements each acting style and practitioner places on a modern actor. Their work may lack detail, but it will be presented to a satisfactory standard, with use of subject-specific terminology.

#### Learning aims B and C

**For distinction standard,** learners will work at a consistently high level throughout workshops, rehearsals and during the performance. They will demonstrate an excellent understanding of the performance requirements of the acting style they are working in and the influence of appropriate practitioners.

Learners will effectively manage the development of their vocal and physical acting skills and the application of acting styles and techniques. They will use feedback from peers and teachers to evaluate their progress and development.

Learners will demonstrate understanding of the rehearsal process as they work on developing their performance. They will apply their acting skills in a highly confident, accurate, assured and imaginative manner to effectively and creatively communicate their character(s) and interpret the text for the target audience.

**For merit standard,** learners will work confidently during workshops, rehearsals and the performance. They will demonstrate a considered understanding of the performance requirements of the acting style they are working in and the influence of practitioners' techniques.

They will manage the development of their vocal and physical acting skills and the application of acting style and techniques with the support of feedback from peers and teachers.

Learners will demonstrate a clear understanding of the rehearsal process as they work on developing their performance. They will apply their acting skills in an effective, confident and assured manner to communicate their character(s) and interpret the text for the target audience.

**For pass standard,** learners will work appropriately during workshops, rehearsals and the performance. They will demonstrate understanding of the requirements of the acting style they are working in and the practitioners' influences on their work.

Learners will seek feedback to support the development and application of their acting styles and techniques for performance.

They will demonstrate understanding of the rehearsal process as they develop and interpret text for a performance.

They will apply their acting skills in a secure and appropriate manner to communicate their character(s) and interpret the text for their audience. Any errors or inaccuracies will not detract from the overall performance work.

### Learning aim D

**For distinction standard,** learners must produce a performance log using the knowledge developed from learning aim A to present detailed, clear and accurate references to the demands of performing a text in a particular style.

Learners will show a very clear understanding of the selection and application of practitioners' techniques as appropriate to the chosen acting style and text. This understanding will support the significant development of acting skills and techniques, the development of character(s) and the accurate interpretation of the text for performance.

The performance log will include clear evaluation of their strengths and good understanding of areas for improvement. Audience reaction, feedback, personal development and target setting will be clearly documented and linked to professional practice.

Learners will communicate their work in a well-structured and meaningful manner, using subject-specific vocabulary and grammar accurately.

**For merit standard,** learners must produce a performance log demonstrating a clear understanding of the demands of performing a text in a particular style.

Learners will show a clear understanding of the selection and application of practitioners' techniques as appropriate to the chosen acting style and text. This understanding will support the development of acting skills and techniques, the development of character(s) and the interpretation of the text for performance.

The performance log will include a clear analysis of their strengths and areas for improvement.

Learners will use teacher and peer feedback, and audience reaction to set targets and support personal development and professional practice. They will present information coherently and with good use of grammar.

**For pass standard,** learners must produce a performance log demonstrating understanding of the demands of performing a text in a particular style.

Learners will show understanding of the acting styles, skills and techniques that have been applied to develop character(s) and interpret a text for performance.

They will make reference to strengths and areas for improvement, but the performance log may lack detail and there will be inconsistent use of grammar.

## Links to other units

This unit links to:

- Unit 15: Theatre Directing
- Unit 16: Writing for Performance
- Unit 17: Screen Acting
- Unit 18: Interpreting Classical Text for Performance
- Unit 20: Developing the Voice for Performance
- Unit 24: Children's Theatre Performance
- Unit 25: Site Specific Performance.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities. There is no specific guidance related to this unit.



# Unit 20: Developing the Voice for Performance

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners develop their vocal techniques and improve their vocal skills in order to realise the power of the spoken word in performance.

## Unit introduction

Your voice is one of the principal tools you will use as a performer to communicate effectively to an audience. Voice and speech production is a physical action involving the use of particular muscles. If these muscles are exercised regularly, the efficiency and clarity of the voice is improved and the sound is defined and energised. This will allow you to respond effectively to the vocal demands of performing in theatre, television and film.

In this unit, you will develop an understanding of the key principles of voice production and the skills and techniques that will enable you to apply your voice to a performance. Through a range of exercises focused on aligning and releasing tension in the body, improving your breathing and sound production, you will develop an understanding of how to expand the range, power and texture of your voice. You will also develop skills that will help you connect with the words and structure of text, enabling you to speak with life and meaning during a performance. Throughout your learning and development you will be taught how to reflect on your progress and practice which will support your development as an effective actor and performer.

The skills you develop in this unit will increase your understanding of the craft of acting, improving your technical voice and speech ability as well as your connection with the words you speak. Improving your vocal delivery will be useful when auditioning for theatre, drama or acting courses in higher education or at a vocational drama or performing arts school. The knowledge, understanding and skills you develop will be of great advantage if you wish to progress to a career in drama or theatre such as an actor, director or teacher.

## Learning aims

In this unit you will:

- A** Explore the principles of voice production
- B** Develop vocal techniques for a performance
- C** Apply vocal techniques to a performance
- D** Review personal development and own performance.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore the principles of voice production	<b>A1</b> Investigate the principles of voice production	A report or presentation demonstrating knowledge and understanding of the key principles of voice production, with reference to the body, breath, sound and articulation.
<b>B</b> Develop vocal techniques for a performance	<b>B1</b> Developing vocal exercises <b>B2</b> Developing vocal warm-up <b>B3</b> Vocal techniques, selected texts and performance spaces	A recorded performance (4–10 minutes) demonstrating the use of vocal techniques for a selected performance. Log with records of vocal exercises and plan for vocal warm-up.
<b>C</b> Apply vocal techniques to a performance	<b>C1</b> Apply vocal techniques in rehearsal <b>C2</b> Apply vocal techniques in performance	Analysis of selected vocal techniques. Recorded footage (development and application of techniques): <ul style="list-style-type: none"> <li>• voice sessions</li> <li>• rehearsals.</li> </ul> Observation records.
<b>D</b> Review personal development and own performance	<b>D1</b> Review and evaluate development of vocal techniques <b>D2</b> Review and evaluate application of vocal techniques	A performance log that reviews and evaluates the development and application of vocal techniques for a performance, with reference to knowledge developed from learning aim A, presented using relevant techniques, for example digital, recorded.

## Content

### Learning aim A: Explore the principles of voice production

#### A1 Investigate the principles of voice production

- The body:
  - areas of the body relevant to voice production: spine, head, neck, shoulders, sternum, rib cage, abdominal muscles, pelvic area, knees, ankles, facial muscles – cheeks, forehead and jaw
  - centring
  - weight placement
  - posture, e.g. alignment of head, neck, spine and pelvic area
  - tension, e.g. knees, back, shoulders, sternum, stomach, jaw.
- The breath:
  - respiration process
  - diaphragm and the role of the abdominal support muscles to develop breath capacity
  - lungs
  - rib cage
  - breath placement
  - breath capacity
  - effect of tension on breath capacity.
- Sound:
  - larynx
  - vocal folds
  - main areas that support vocal resonance: head, nose, face/mouth, throat/pharynx, chest
  - effect of placing the sound: back of the mouth, soft palate, hard palate, as far forward in the mouth as possible.
- Articulation:
  - jaw
  - lips
  - mouth
  - soft palate
  - hard palate
  - tongue
  - pharynx/throat.
- The effect on the voice and the clarity of sound produced:
  - when the facial muscles are released
  - when the areas of articulation are warmed up and engaged.

### Learning aim B: Develop vocal techniques for a performance

Learners must participate in technique classes and workshops in order to develop their knowledge, understanding and technical skills.

#### B1 Developing vocal exercises

- Centring the body.
- Weight placement.
- Alignment of body, particularly the head, neck, spine and pelvic area.
- Locating and releasing tension, particularly tension in the knees, back, shoulders and the jaw.
- Opening the rib cage.
- Correct placement of the breath.
- Developing the breath support muscles
- Building and improving breath capacity.

- Breathing on support with vowel sounds.
- The forward placement of sound in the mouth.
- Opening up the vocal resonators in the head, nose, face, throat/pharynx and chest.
- Developing the range of the voice.
- Releasing the facial muscles – cheeks, forehead, eyebrows and jaw.
- Freeing and engaging the areas of articulation – tongue, mouth, lips, throat.
- Increasing the control and muscularity of the lips and the tongue.
- Improving the sound production of vowels.
- Improving the formation of consonant sounds.

### **B2 Developing vocal warm-up**

- Alignment.
- Tension release of body:
  - spine
  - neck
  - shoulders
  - knees
  - sternum/chest
  - stomach/abdomen.
- Opening the rib cage.
- Breathing on support.
- Opening up vocal resonators:
  - head
  - nose
  - face
  - pharynx/throat
  - chest.
- Forward placement of sound.
- Tension release of facial muscles:
  - forehead/eyebrows
  - cheeks
  - jaw
  - tongue.
- Muscularity of the lips and tongue.
- Production of a range of vowel sounds while breathing on support.
- Formation of consonant sounds.

### **B3 Vocal techniques, selected texts and performance spaces**

- Awareness of language; the sound, shape and meaning of words with reference to selected text, such as:
  - observation and understanding of words
  - imagining words
  - words connected to people, e.g. names and pronouns
  - nouns, e.g. places, animals and objects
  - verbs, adjectives and adverbs
  - breathing the text
  - intoning a text on support
  - structure and journey of the speech
  - journey of the line
  - antitheses
  - asking questions
  - mouthing the text
  - vowel work on the text

- physicalising the text
- pace and pause
- rhythm
- stress and meaning.
- Texts, such as:
  - poetry
  - playscripts
  - speeches
  - classic novels
  - modern fiction
  - other literature.
- Performance spaces and vocal techniques:
  - vocal considerations when performing in different locations: outdoor, indoor, studio theatre, proscenium arch theatre, performing for camera, acoustics of the performance space, set within the performance space.

### **Learning aim C: Apply vocal techniques to a performance**

#### **C1 Apply vocal techniques in rehearsal**

- Rehearsal discipline, such as:
  - time management
  - physical
  - vocal and mental preparation for productive work
  - concentration and focus
  - commitment
  - responding positively to feedback.
- Rehearsal work, such as:
  - application of vocal exercises
  - application of vocal techniques
  - response to vocal exercises and techniques
  - developing awareness of the language
  - exploring the content of the text
  - experimenting creatively with the sound
  - shape and meaning of the words
  - refining ideas and techniques.

#### **C2 Apply vocal techniques in performance**

- Vocal techniques:
  - good physical habits, e.g. a well-aligned posture without unnecessary physical tension
  - low breath placement
  - breath control – supported breath production
  - breath capacity
  - forwardly placed sound
  - balanced resonance
  - articulation
  - projection
  - pace
  - expression
  - accent
  - dialect
  - engagement and connection with text
  - vocal commitment
  - vocal energy.

### **Learning aim D: Review personal development and own performance**

Learners must track their progress during this unit, reflecting and evaluating on the application and development of vocal techniques during workshops, rehearsal and final performance, presenting the information in a performance log that includes a combination of recorded evidence and supporting annotations.

#### **D1 Review and evaluate development of vocal techniques**

- Technical skills.
- Development skills.
- Strengths.
- Feedback.
- Target setting.
- Areas for improvement.

#### **D2 Review and evaluate application of vocal techniques**

- Technical skills.
- Performance skills.
- Strengths.
- Feedback.
- Target setting.
- Areas for improvement.

## Assessment criteria

Pass		Merit	Distinction
<b>Learning aim A: Explore the principles of voice production</b>			<b>A.D1</b> Evaluate key principles of voice production through effective exploration, using detailed examples of the body, breath and organs of sound production.
<b>A.P1</b> Explain key principles of voice production through exploration.	<b>A.M1</b> Analyse key principles of voice production through effective exploration, with reference to examples of the body, breath and organs of sound production.		
<b>Learning aim B: Develop vocal techniques for a performance</b>			<b>BC.D2</b> Demonstrate confident, disciplined and highly effective development and application of vocal techniques to communicate the precise meaning of text fluently and accurately when performing to an audience.
<b>B.P2</b> Demonstrate use of exercises and warm-up for the development of vocal techniques.	<b>B.M2</b> Demonstrate effective selection and application of vocal exercises and warm-up for the development of vocal techniques to communicate words.		
<b>Learning aim C: Apply vocal techniques to a performance</b>			
<b>C.P3</b> Apply vocal techniques during rehearsal to communicate the meaning of text.	<b>C.M3</b> Demonstrate effective use of rehearsal to select, develop and apply vocal techniques to communicate the meaning of text fluently when performing to an audience.		
<b>C.P4</b> Apply vocal techniques during performance to communicate the meaning of text to an audience.			
<b>Learning aim D: Review personal development and own performance</b>			<b>D.D3</b> Evaluate strengths and areas for improvement through consistent review and reflection on the development and application of vocal exercises, warm-up and techniques for a performance of text, setting comprehensive targets to support progression and practice.
<b>D.P5</b> Explain development of vocal exercises, warm-up and vocal techniques, strengths and areas for improvement.	<b>D.M4</b> Analyse the development and application of vocal exercises, warm-up and vocal techniques for a performance of text, setting targets to support progression and practice.		
<b>D.P6</b> Explain application of vocal exercises, warm-up and vocal techniques during performance, reviewing strengths and areas for improvement.			

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of three summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.M1, A.D1)

Learning aims: B and C (B.P2, C.P3, C.P4, B.M2, C.M3, BC.D2)

Learning aim: D (D.P5, D.P6, D.M4, D.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- a studio space large enough to allow learners to undertake a range of practical vocal exercises and activities, e.g. drama studio, theatre or large classroom
- a performance space appropriate to the chosen purpose, e.g. drama studio, theatre or large classroom
- a range of texts in both verse and prose
- recording equipment to support learners' development throughout the unit and recording of final performance
- an internet connection and digital resources
- blogging programs and basic video-editing equipment to enable learners to keep reflective digital performers' logs, if appropriate.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard,** learners must present a detailed and comprehensive account of the key principles of voice production and the areas that need to be considered when developing vocal technique. There will be a thorough understanding of how the voice works, including the role of the body and breath in voice production, how sound is produced, the effect of the resonators, organs of speech and the process of articulation. The work will be presented to a high standard and will include a well-argued, evaluative commentary with effective use of subject-specific terminology, relevant presentation techniques, for example practical demonstrations, and good use of grammar.

**For merit standard,** learners must present a detailed analysis of the key principles of voice production and the areas to be considered when developing vocal technique. There will be an understanding of how the voice works, including the role of the body and breath in voice production, how sound is produced, the effect of the resonators, organs of speech and the process of articulation. The work will be detailed, using relevant presentation techniques, for example practical demonstrations and accurate use of subject-specific terminology.

**For pass standard,** learners must present an understanding of the key principles of voice production and the areas that need to be considered when developing vocal techniques. Information on how the voice works, including the role of the body and breath in voice production, how sound is produced, the effect of the resonators, organs of speech and the process of articulation, will be included in the work. The work may lack detail, but will be presented to a satisfactory standard with use of subject specific terminology.

#### Learning aims B and C

**For distinction standard,** learners will participate in vocal exercises in a consistently effective manner, demonstrating an excellent understanding of the benefits of regular practice. The result of applying a range of exercises to support the development of personal technique will be evident in the progress made in development. Learners will demonstrate an excellent understanding of the effects of applying vocal exercises and techniques to explore, investigate and specifically interpret two pieces of text, one in verse and one in prose. They will make successful connections to the words and structure of the texts they are rehearsing and performing.

Learners will demonstrate highly effective vocal warm-ups appropriate to their vocal needs, texts and performance space. Their vocal performance will be confident and assured and learners will successfully communicate the meaning of the words in their chosen texts effectively and imaginatively to an audience.

**For merit standard,** learners will participate in vocal exercises in an effective manner. They will demonstrate an understanding of the benefits of regular practice and provide clear evidence of their vocal development. Learners will effectively apply vocal exercises and techniques to explore, investigate and interpret two pieces of text, one in verse and one in prose. They will make connections to the words and structure of the texts they are rehearsing and performing. Learners will demonstrate effective vocal warm-ups with consideration of their texts and performance space. The vocal performance will be confident and assured. Learners will successfully communicate the specific meaning of the words in their chosen texts to an audience.

**For pass standard,** learners will participate appropriately in vocal exercises. They will demonstrate an understanding of the benefits of regular practice to support their vocal development.

Learners will demonstrate an understanding of the effects of applying vocal exercises and techniques to explore and interpret two pieces of text, one in verse and one in prose. They will make connections to the words and structure of the texts they are rehearsing and performing in addition to appropriate vocal warm-up. The vocal performance will be secure with evidence of attempts to communicate the specific meaning of the words in their chosen texts to an audience. Any errors or inaccuracies will not detract from the overall performance work.

### Learning aim D

**For distinction standard,** learners must produce a performance log using knowledge developed from learning aim A to present a clear, detailed and accurate evaluation of the application of vocal exercises to text, technical vocal exercises and warm-ups. There will be an evaluation of the development of vocal skills, techniques and strengths along with a clear understanding of areas for improvement. Audience reaction, feedback, personal vocal development and target setting will be well documented and linked to professional practice. Work will be communicated in a well-structured and meaningful manner. Subject-specific vocabulary and grammar will be used accurately.

**For merit standard,** learners must produce a performance log demonstrating a clear understanding of technical vocal exercises, warm-up and the application of vocal exercises to text. Work will include analysis of the development and application of vocal skills and techniques with reference to their own strengths and areas for improvement. Feedback and audience reaction will be used to set targets and support personal vocal development. Target setting will be clear and used to develop vocal skills. Learners will present information coherently and with good use of grammar.

**For pass standard,** learners must produce a performance log demonstrating understanding of technical vocal exercises, warm-up and the application of vocal exercises to text. There will be reference to areas of vocal development, strengths and areas for improvement. Reference to the application of vocal techniques in performance will be documented. The performance log may lack detail and there may be an inconsistent use of grammar.

### Links to other units

This unit links to:

- Unit 17: Screen Acting
- Unit 18: Interpreting Classical Text for Performance
- Unit 19: Acting Styles
- Unit 29: Storytelling
- Unit 30: Audio Performance
- Unit 31: Stand-up Comedy Technique.

### Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities to do so. There is no specific guidance related to this unit.

# Unit 21: Improvisation

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners develop skills and techniques in improvisation, applying them to performance material.

## Unit introduction

Improvisation is an essential skill for a performer. It allows you to develop and apply specialist skills to spontaneous and planned performance work. It is used to explore and develop existing repertoire and to create new performance material. Improvising is a skill needed for the devising process.

In this unit, you will develop improvisation skills and techniques using a range of stimulus, for example physical, aural, text and motif. You will work both as an individual and in collaboration with other performers, to use skills and techniques in classes and rehearsal to develop material, explore character, extend and interpret the creative intentions of others. Throughout your learning and development you will be taught how to reflect on your practice in order to support your development as an effective performer.

The skills and techniques you develop in this unit will make you a more versatile performer, improving your progression opportunities. For example, you may be asked to improvise as part of an audition process for further study, rehearsal and performance.

## Learning aims

In this unit you will:

- A** Understand the key features of improvisation for performance
- B** Develop skills and techniques in improvisation for performance
- C** Apply skills and techniques in improvisation to a performance
- D** Review personal development and own performance.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Understand the key features of improvisation for performance	<b>A1</b> Exploration of improvisation practices in dance and drama performance	A report or presentation demonstrating knowledge and understanding of key features, practices and purpose of improvisation and performance.
<b>B</b> Develop skills and techniques in improvisation for performance	<b>B1</b> Skills development exercises <b>B2</b> Explore starting points or stimulus <b>B3</b> Develop skills and techniques in response to starting points/stimulus	Recorded footage that demonstrates the development and application of skills and techniques for an improvised performance in dance or drama. Workshops and exercises.
<b>C</b> Apply skills and techniques in improvisation to a performance	<b>C1</b> Apply skills and techniques through rehearsal to create original performance work <b>C2</b> Apply skills and techniques to performance work	Technique classes. Ideas and development. Rehearsals. Supporting notes. Teacher observation records. Peer review. Final performance (dance or drama).
<b>D</b> Review personal development and own performance	<b>D1</b> Review and evaluate development and application of improvisation skills and techniques for a performance	Performance log that reviews and evaluates the development and application of skills and techniques in improvisation for a dance or drama performance, with reference to knowledge developed from learning aim A, presented using relevant techniques, for example digital, recorded.

## Content

### Learning aim A: Understand the key features of improvisation for performance

#### A1 Exploration of improvisation practices in dance and drama performance

Study of improvisation practices in dance and drama performance, with reference to a minimum of three examples, must be carried out, allowing for effective analysis, evaluation and understanding.

- Responding to stimulus.
- Spontaneity.
- Imagination.
- Offering leads.
- Interaction.
- Looking for openings.
- Action and reaction.
- Thinking ahead.
- Response.
- Taking risks.
- Dance:
  - contact improvisation
  - choreographic development using improvisation (motif development, selection and refinement)
  - mixing choreography and improvisation
  - pure improvisation
  - maintaining technique.
- Drama:
  - developing characters and relationships
  - off-text improvisation
  - narrative skills
  - storytelling
  - using text.
- Types of performance, such as theatre/acting, dance, variety, singing, comedy.
- Purpose, such as rehearsal, live performance, recorded performance.

### Learning aim B: Develop skills and techniques in improvisation for performance

Learners must participate in technique classes and workshops in order to develop their knowledge, understanding and technical skills.

#### B1 Skills development exercises

- Lifting.
- Catching.
- Trust.
- Observation.
- Concentration.
- Spontaneous response.
- Balance.
- Space.
- Time.

## **B2 Explore starting points or stimulus**

- Visual images.
- Moving images.
- Words.
- Character.
- Artefacts.
- Sound and music.
- Sound effects.
- Live sounds.
- Poems.
- Stories.
- Texts.
- Play.
- Scenario.
- Props.
- Costume.

## **B3 Developing skills and techniques in response to starting points/stimulus**

- Generating ideas in response to starting points or stimulus.
- Developing performance, e.g. characters, stylistic features.
- Responding to ideas of others.
- Co-operation and relation to others.
- Giving and taking ideas.
- Communicating, such as emotions, feelings, reactions, ideas, intentions, mood.
- Commitment.
- Focus.
- Space.
- Dynamics.
- Level.
- Direction.
- Flow.
- Body language.
- Control.
- Performance, e.g. dance, drama.
- Solo, in pairs and/or groups.

## **Learning aim C: Apply skills and techniques in improvisation to a performance**

### **C1 Apply skills and techniques through rehearsal to create original performance work**

- Response to starting point or stimulus.
- Type of performance, e.g. dance, drama.
- Development of creative ideas.
- Meaning.
- Selection and/or rejection of ideas and material.
- Practising and perfecting skills, techniques and material.
- Characters.
- Settings.
- Movement.
- Voice.
- Space.
- Dynamics.
- Support.

- Use of external elements, e.g. music, costume, mask, props.
- Spontaneity.
- Target audience.
- Feedback from peers.
- Refining performance in response to feedback.

### **C2 Apply skills and techniques to performance work**

- Response to starting point or stimulus.
- Style and structure.
- Specialist technical skills.
- Specialist performance skills, e.g. dance or drama.
- Communication.
- Intention.
- Expression.
- Use of performance space.
- Relation to audience, e.g. appropriateness, communication, purpose.

### **Learning aim D: Review personal development and own performance**

#### **D1 Review and evaluate development and application of improvisation skills and techniques for a performance**

Learners must track their progress during this unit, reflecting and evaluating on the application and development of specialist skills and techniques during workshops, rehearsal and final performance, presenting the information in a performance log that includes a combination of recorded evidence and supporting annotations.

- Communication of creative intentions.
- Technical skills.
- Development skills.
- Performance skills, e.g. dance or drama.
- Development and application of skills and techniques with reference to purpose and target audience.
- Feedback.
- Strengths.
- Target setting.
- Areas for improvement.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand the key features of improvisation for performance</b>		<b>A.D1</b> Evaluate key features of improvisation through effective exploration, comparing and contrasting well-chosen examples of practices, performance and purpose to support findings.
<b>A.P1</b> Explain the key features of improvisation through exploration.	<b>A.M1</b> Analyse the key features of improvisation through effective exploration, comparing and contrasting examples of practices, performance and purpose.	
<b>Learning aim B: Develop skills and techniques in improvisation for performance</b>		<b>BC.D2</b> Demonstrate confident, disciplined and organised development and application of skills techniques and creative response to starting points/stimulus, effectively communicating purpose and meaning in an improvised performance to a target audience.
<b>B.P2</b> Demonstrate use of exercises for the development of skills in improvisation.	<b>B.M2</b> Demonstrate effective exploration and selection of starting points/stimulus and development of skills and techniques when generating ideas for an improvised performance.	
<b>B.P3</b> Demonstrate exploration of starting points/stimulus when developing skills and techniques in improvisation.		
<b>Learning aim C: Apply skills and techniques in improvisation to a performance</b>		
<b>C.P4</b> Demonstrate use of rehearsal to apply skills and techniques in improvisation, communicating creative response, purpose and meaning.	<b>C.M3</b> Demonstrate effective selection, development and application of skills, techniques and creative response to starting points/stimulus through rehearsal and final improvised performance, communicating purpose and meaning to a target audience.	
<b>C.P5</b> Apply skills and techniques to an improvised performance, communicating creative response, purpose and meaning to a target audience.		
<b>Learning aim D: Review personal development and own performance</b>		<b>D.D3</b> Evaluate own strengths and areas for improvement through consistent review and reflection of the development and application of skills and techniques for an improvised performance, setting comprehensive targets to support progression and practice.
<b>D.P6</b> Explain own development and application of skills and techniques to an improvised performance, reviewing strengths and areas for improvement.	<b>D.M4</b> Analyse own development and application of skills and techniques to an improvised performance, setting targets to support progression and practice.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of three summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.M1, A.D1)

Learning aims: B and C (B.P2, B.P3, C.P4, C.P5, B.M2, C.M3, BC.D2)

Learning aim: D (D.P6, D.M4, D.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- a studio space large enough to allow learners to undertake practical improvisation activities, e.g. rehearsal room, studio or large classroom
- a performance space appropriate to the chosen purpose of the assignment to be undertaken for learning aims B and C, could be a studio, theatre or large classroom
- a range of stimulus
- recording and playback facilities to support learners' development throughout the unit and for recording of final performance
- an internet connection and digital resources
- blogging programs and basic video-editing equipment to enable learners to keep digital performers' logs, if appropriate.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard,** learners must present a detailed and comprehensive account of improvisation for performance. They will present a thorough understanding of the application of skills and techniques, performance types and purpose in dance and drama in their work. Examples of selected performances, such as variety and theatre (a minimum of three), will be gathered through effective exploratory research and will be used to compare and contrast key features such as specialist performance and creative skills, use of props and spontaneity. The work will be presented to a high standard and will include a well-argued, evaluative commentary with effective use of subject-specific terminology, relevant presentation techniques, for example practical demonstrations and good use of grammar.

**For merit standard,** learners must present a detailed understanding of improvisation for performance, with reference to the application of skills and techniques, performance types and purpose in dance and drama. Examples of selected performances, such as variety and theatre (a minimum of three), will be gathered through effective exploratory research and will be used to analyse key features such as use of specialist performance skills, use of props and spontaneity. The work will be detailed, using relevant presentation techniques, for example photographic evidence and practical demonstrations and accurate use of subject-specific terminology.

**For pass standard,** learners must present an understanding of improvisation for performance in dance and drama. Information on the application of skills and techniques, key features, performance types and purpose will be included in the work, with use of examples gathered through exploratory research. The work may lack detail, but will be presented to a satisfactory standard with use of subject-specific terminology.

#### Learning aims B and C

**For distinction standard,** learners must demonstrate a creative and innovative response to the selection and development of skills and techniques, with reference to the starting point/stimulus, needs of the target audience, purpose and meaning. They will work at a consistently high level during workshops, developing specialist skills, for example trust, observation and spontaneous response, applying these with relevance to the development and performance of their final piece. Creative intentions and ideas will be developed during rehearsals where learners will apply existing skills such as dance and drama to an improvised performance. Learners will self-manage their development and application of skills and techniques using the support of peers and teachers, actively seeking feedback and self-evaluating their performance and development. The final improvised performance will be presented with fluency and attention to detail. Skills and techniques will be applied in an assured manner, to imaginatively communicate the creative intentions of the piece to the target audience.

**For merit standard,** learners must demonstrate a considered approach to the selection and development of skills and techniques with reference to the starting point/stimulus, needs of the target audience, purpose and meaning. Learners will develop specialist skills, for example trust, observation and spontaneous response during workshops, applying these with performance techniques such as dance or drama in rehearsals to develop their piece. During the creative process learners will contribute to the development of the work by inputting ideas and recognising opportunities for improvement. The improvised performance will be presented with creativity and attention to detail. Performance skills and techniques, such as dance or drama, will be applied in a secure manner to communicate the creative intentions to the target audience.

**For pass standard,** learners must demonstrate the ability to select and develop skills and techniques with reference to the starting point/stimulus, needs of the target audience, purpose and meaning. Learners will develop skills during workshops, applying these to existing specialist performance techniques such as dance or drama in rehearsal and the final performance. Skills and techniques will be applied during the improvised performance in a secure and appropriate manner. Any errors or inaccuracies will not detract from the overall performance to the target audience.

### Learning aim D

**For distinction standard,** learners must produce a performance log with clear and accurate reference to the methods used for selection and development of material for an improvised performance in dance or drama, using the knowledge and understanding developed from learning aim A. Evaluation of their strengths, and an understanding of improvements that need to be made, will be clearly documented as well as audience reaction, personal development and target setting linked to professional practice. Work will be communicated in a well-structured and meaningful manner. Learners will use subject-specific terminology, relevant presentation techniques and good use of grammar.

**For merit standard,** learners must produce a performance log demonstrating understanding of the skills and techniques required to develop an improvised performance in dance or drama. Analysis of their strengths, areas for improvement and audience reaction will have been used to set targets and support personal development and professional practice. Learners will present information coherently and with good use of grammar.

**For pass standard,** learners must produce a performance log demonstrating development and application of performance skills and techniques relevant to an improvised performance. Reference to strengths, areas for improvement, audience reaction and personal development will have been made to inform contents. The work may lack detail and there will be an inconsistent use of grammar.

### Links to other units

This unit links to:

- Unit 14: Choreography for Live Performance
- Unit 19: Acting Styles
- Unit 22: Movement in Performance
- Unit 29: Storytelling
- Unit 31: Stand-up Comedy Technique.

### Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities to do so. There is no specific guidance related to this unit.



## Unit 22: Movement in Performance

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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### Unit in brief

Learners develop the movement skills that can be used in a performance through practical application.

### Unit introduction

Movement is a fundamental part of everyday life. As a performer, you will need to be multi-skilled in relation to movement and physicality. Whether you perform on stage or screen, you will need to consider the smallest facial expression to the most physically demanding movement. Imagine watching your favourite television programme or West End show and they have minimal movement. Would they still have the same impact? This unit covers the use and place of movement in relation to the character or style of choreography for both dancers and actors. Through research, exploration and performance, this unit will help you to gain valuable insight into how movement can be used in diverse ways.

You will look at the four components of movement in performance in their most uncomplicated form, taking into account Rudolf Laban's theories of movement. Having gained an understanding of how to use the body as an expressive instrument, you will be able to apply your knowledge of movement in performance. Movement is used very differently by a performer in classical ballet to how it is used by an actor in a play. It is more likely that your performing arts specialism will require a more subtle approach to the use of movement in performance than either of the above. This unit will require you to focus on these differences.

Physicality will support a full range of possible styles and themes, whether in spoken dialogue, devised pieces of work or more complex dance pieces. The unit links with choreographic, technical and performance units and the emphasis is on both process and performance, on the rudiments of movement as well as putting these skills into practice in a performance context. You will become competent and confident in using your body as a vehicle for expression in front of an audience. The skills you will learn in this unit will help prepare you for employment or higher education courses.

### Learning aims

In this unit you will:

- A** Understand the four components of movement in performance
- B** Develop movement skills for performance
- C** Apply movement skills to a performance
- D** Review personal development and own performance.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Understand the four components of movement in performance	<b>A1</b> The four main components of movement	A report or presentation demonstrating understanding of the four components of movement in performance: relationships, actions, dynamics and space (RADS).
<b>B</b> Develop movement skills for performance	<b>B1</b> Exploration of stimulus that can be used to develop a movement phrase <b>B2</b> Development of movement skills	Recorded footage that demonstrates the development and application of movement skills in a performance (3–5 minutes). Workshops and technique classes.
<b>C</b> Apply movement skills to a performance	<b>C1</b> Application of movement skills through rehearsal <b>C2</b> Application of movement skills through performance	Practical exploration and development work. Rehearsals. Teacher observation records. Peer review. Final performance.
<b>D</b> Review personal development and own performance	<b>D1</b> Review and evaluate development and application of movement skills	Performance log that reviews and evaluates the development and application of movement skills to a performance, with reference to knowledge developed from learning aim A, presented using relevant techniques, for example digital, recorded.

## Content

### Learning aim A: Understand the four components of movement in performance

#### A1 The four main components of movement

Study of the four components of movement with reference to dance and acting must be carried out allowing for effective analysis, evaluation and understanding.

RADS: relationships, actions, dynamics, space

- Relationships:
  - mirror, unison, canon
  - back-to-back, one behind the other, side-by-side, waiting
  - interaction, e.g. with a partner or in a group, trust work, weight bearing, lifting, carrying
  - meet and part, lead and follow, complement, passing, contrast
  - question and answer, action and reaction.
- Actions:
  - travel – walking, running, sliding, stepping, rolling, with a partner, in a group, as a transition, stylistic differences, technical, pedestrian
  - turns – rolling, spinning, twisting, pivoting, whole body turns
  - elevation – hop, leap, jump, preparation, take-off, landing, two feet to one, two feet to two assemble, one foot to one
  - gesture:
    - functional, e.g. beckon, nod, salute
    - non-functional, e.g. abstract
    - conversational, e.g. gesticulate
    - social, e.g. hug
    - emotional, e.g. wring hands
  - stillness and falling: pause, shape, tableaux, use of centre to aid balance, on and off balance, suspension, fall and recovery.
- Dynamics:
  - time – sudden, sustained
  - weight – firm, light
  - space – direct, flexible
  - flow – bound, free
  - effort – punch, slash, wring, press, float, glide, dab, flick.
- Space:
  - personal and general space, body shape, group shape
  - pathways – on the floor and in the air
  - direction, including stage directions
  - dimensions – height, width, depth
  - levels – low, middle, high
  - spatial boundaries in relation to audience
  - peripheral vision
  - lines in space – curved, straight, circular, free-form, shape, group formation
  - planes – vertical, horizontal, sagittal.

### Learning aim B: Develop movement skills for performance

#### B1 Exploration of stimulus that can be used to develop a movement phrase

- Visual, e.g. paintings, films, photographs, sculpture, colours, shapes, animation, digital images.
- Aural, e.g. music; sound effects (live/recorded).
- Text-based, e.g. script, poetry, literature, news items, dance notation.
- Other, e.g. abstract, thematic, narrative.

**B2 Development of movement skills**

Learners must participate in classes and workshops in order to develop their knowledge, understanding and movement skills.

- Movement phrases, such as:
  - dance in any style, e.g. a contemporary travelling phrase
  - physical theatre or physical comedy, e.g. slapstick
  - a section of dialogue incorporating movement
  - mime
  - clowning, mask work, *commedia dell'arte*
  - improvisation or contact improvisation
  - parkour
  - part of a notated score such as Labanotation.
- Physical skills, such as:
  - posture, balance, coordination, flexibility
  - strength, stamina
  - alignment and placement of legs/base
  - use of legs/supporting base, position and carriage of the arms, awareness and use of centre
  - movement memory
  - whole-body participation
  - isolation.
- Interpretative skills, such as:
  - projection
  - focus
  - timing
  - dynamics
  - facial expression
  - phrasing
  - emphasis
  - musicality.

**Learning aim C: Apply movement skills to a performance****C1 Application of movement skills through rehearsal**

- Awareness of safe practice.
- Appropriate clothing.
- Understanding of how to warm up and cool down.
- Understanding of the structure of a rehearsal and how this is used in preparation for a performance.
- Commitment to the task or activity.
- Responding to peer and teacher instructions/corrections.
- Receiving and giving positive and constructive feedback.
- Working independently.
- Selection and rejection of ideas.
- Working cooperatively with others.
- Contributing and accepting ideas.
- Repeating and revisiting material.
- Reviewing and adjusting material.
- Application of movement skills.

**C2 Application of movement skills through performance**

- Projection and communication of ideas through movement.
- Response to stimulus.
- Practical understanding of the four movement components (RADS).
- Application of physical skills.
- Application of interpretative skills.
- Response to other performers.

**Learning aim D: Review personal development and own performance****D1 Review and evaluate development and application of movement skills**

Learners must track their progress during this unit, reflecting and evaluating on the application and development of movement skills during workshops, rehearsal and final performance, presenting the information in a performance log that includes a combination of recorded evidence and supporting annotations.

- Response to stimulus.
- Reference to the four movement components (RADS).
- Physical skills.
- Interpretative skills.
- Strengths.
- Areas for improvement.
- Target setting.
- Peer/tutor feedback.
- Audience reaction.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand the four components of movement in performance</b>		<b>A.D1</b> Evaluate the four components of movement through effective exploration, comparing and contrasting well-chosen examples of how they interrelate.
<b>A.P1</b> Explain the four components of movement through exploration.	<b>A.M1</b> Analyse the four components of movement through effective exploration with reference to examples.	
<b>Learning aim B: Develop movement skills for performance</b>		<b>BC.D2</b> Demonstrate confident, disciplined and organised development and application of movement skills to communicate ideas and meaning in performance to a target audience.
<b>B.P2</b> Explore stimulus to develop performance material. <b>B.P3</b> Demonstrate the development of movement skills in the reproduction of movement phrases.	<b>B.M2</b> Demonstrate effective exploration and development of movement skills in the reproduction of movement phrases to communicate ideas and meaning.	
<b>Learning aim C: Apply movement skills to a performance</b>		
<b>C.P4</b> Apply movement skills during rehearsal to communicate ideas and meaning. <b>C.P5</b> Apply movement skills during performance to communicate ideas and meaning to an audience.	<b>C.M3</b> Demonstrate effective selection, development and application of movement skills through rehearsal and performance to communicate ideas and meaning to a target audience.	
<b>Learning aim D: Review personal development and own performance</b>		<b>D.D3</b> Evaluate own strengths and areas for improvement through consistent review and reflection of the development and application of movement skills against intended outcomes, setting comprehensive targets to support progression and practice.
<b>D.P6</b> Explain own development and application of movement skills, reviewing strengths and areas for improvement.	<b>D.M4</b> Analyse own development and application of movement skills, setting targets to support progression and practice.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on website.

There is a maximum number of three summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.M1, A.D1)

Learning aims: B and C (B.P2, B.P3, C.P4, C.P5, B.M2, C.M3, BC.D2)

Learning aim: D (D.P6, D.M4, D.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- a practical space, preferably with sprung floor and mirrors
- sound equipment
- camera and video playback facilities
- an internet connection and digital resources
- blogging programs and basic video editing equipment to enable learners to keep digital performers' logs, if appropriate.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard**, learners must present a detailed and comprehensive account of the four components of movement (RADS): relationships, actions, dynamics and space, with excellent use of images, appropriate demonstrations, visual and written evidence to support this.

A thorough understanding of the interrelation of RADS, gained through effective participation in tasks and focused research, will be included in the work, for example learners will compare and contrast the dynamic and spatial content of two different movement phrases using specific and relevant examples. The work will be presented to a high standard and include a well-argued, evaluative commentary with effective use of subject-specific terminology, and good use of spelling and grammar.

**For merit standard**, learners must present and analyse the four components of movement (RADS): relationships, actions, dynamics and space, with effective use of images, appropriate demonstrations, visual and written evidence to support this.

A broad understanding of the interrelation of RADS, gained through participation in tasks and research, will be included in the work, for example learners will be able to discuss the dynamic and spatial content of two different movement phrases using appropriate examples. The work will be detailed, presented to a high standard and include accurate use of subject-specific terminology.

**For pass standard**, learners must present information on the four components of movement (RADS): relationships, actions, dynamics and space, with use of images, demonstrations, visual and written evidence to support this. The four components may not be covered in detail; however there will be a clear indication that all four have been addressed. Reference to research as well as personal discovery through practical exploration will be evident. Work will be presented to a satisfactory standard with use of subject-specific terminology.

#### Learning aims B and C

**For distinction standard**, learners will demonstrate in their performance competent, confident and skilled application of the four components of movement, communicating ideas and meaning with clarity. An innovative response to exploration of stimulus will be achieved through a professional and organised approach to practical workshops, rehearsal, feedback and direction. High levels of self-discipline, focus and engagement will be evident throughout, resulting in significant contribution.

Learners will work experimentally, exploring the full potential of stimulus and devising with originality. They will memorise movement phrases effectively and perform them with both accuracy and confidence. Response to other performers will show initiative and professionalism. Subtle details and complex actions, dynamics, space and relationships will be mastered and reproduced to a high standard during the performance.

**For merit standard**, learners will demonstrate in their performance accurate and competent application of the four components of movement, communicating ideas and meaning appropriately. Learners will explore and adequately respond to stimulus through effective participation in practical workshops and rehearsal. During rehearsal, learners will contribute ideas and will recognise opportunities for improvement, as well as respond positively to instruction and other performers effectively.

The use of complex actions, dynamics, space and relationships will be seen in performance, although this may not be to a consistently high standard.

**For pass standard**, learners will demonstrate in their performance application of the four components of movement. Learners will respond and explore stimulus through practical exploration, developing skills during workshops and rehearsal.

Learners will communicate ideas and meaning and respond positively to other performers. Application of the four main components of movement may lack mastery of more complex actions. Learners will reproduce general dynamic qualities, spatial dimensions and demonstrate some understanding of relationships.

### Learning aim D

**For distinction standard**, learners must produce a performance log detailing clear and accurate reference to the four components, development and application of skills using knowledge and understanding developed from learning aim A. The performance log will include detailed reasoning regarding their strengths, and analysis of improvements that need to be made. Personal development and target setting will be clearly documented with reference to feedback from others and self-reflection. Work will be communicated in a well-structured and meaningful manner. Subject-specific vocabulary will be used accurately.

**For merit standard**, learners must produce a performance log that demonstrates understanding and analysis of development and application of movement skills and areas identified for improvement. Personal development and target setting will be clearly documented with feedback from others and self-reflection. Learners will present information coherently and with good use of grammar.

**For pass standard**, learners must produce a performance log explaining development and application of movement skills. Reference to their strengths, areas for improvement, audience reaction and personal development will be made to inform contents. The performance log may lack detail and there will be an inconsistent use of grammar.

### Links to other units

This unit links to:

- Unit 12: Contemporary Dance Technique
- Unit 14: Choreography for Live Performance
- Unit 15: Theatre Directing
- Unit 19: Acting Styles
- Unit 21: Improvisation
- Unit 26: Physical Theatre Techniques
- Unit 27: Musical Theatre Techniques.

### Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities. There is no specific guidance related to this unit.



# Unit 27: Musical Theatre Techniques

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners explore key features of musical theatre, developing specialist skills and techniques as a musical theatre performer combining acting, singing and dance skills for a performance.

## Unit introduction

Musical theatre is an exciting and popular type of entertainment. It takes on many forms from large-scale West End and Broadway musicals such as *Wicked* and *Mama Mia*, to plays with musical content such as *The Threepenny Opera*. The musical theatre performer is required to be versatile, combining the skills of acting, singing and dancing in their work. Musical theatre requires actors who can sing and dance; dancers who can act and sing; singers who can act and dance; and performers who may have all three skills in more or less equal measure. The skills you develop in this unit will open up the possibilities of becoming a performer that can work across a wide range of performance contexts.

In this unit, you will develop the skills required to be a musical theatre performer by participating in technique classes, rehearsals and final performance. By learning about the key features of musical theatre performance you will develop an understanding of the skills and techniques required to create a successful performance. You will reflect on your progress as you develop skills and techniques in acting, singing and dance, setting targets and reviewing your progress.

Musical theatre is a significant area of employment in the performing arts industry with opportunities for chorus and ensemble work as well as solo/leading roles. The skills you develop in this unit will open up possibilities to be a performer that can work in a wide range of performance contexts as well as providing a platform for further study in acting, dance and/or music performance.

## Learning aims

In this unit you will:

- A** Understand the key features of musical theatre performance
- B** Develop skills and techniques in musical theatre
- C** Apply musical theatre skills and techniques to a performance
- D** Review personal development and own performance.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Understand the key features of musical theatre performance	<p><b>A1</b> Investigate musical theatre genres</p> <p><b>A2</b> Understand forms, structures, themes and characters used in musical theatre</p> <p><b>A3</b> Understand function of music, dance, dramatic elements and roles</p>	A report or presentation demonstrating knowledge and understanding of the key features of musical theatre performance using well-chosen examples to support findings.
<b>B</b> Develop skills and techniques in musical theatre	<b>B1</b> Develop performance techniques	Recorded footage that demonstrates the development and application of skills and techniques for a musical theatre performance lasting approximately four to six minutes.
<b>C</b> Apply musical theatre skills and techniques to a performance	<p><b>C1</b> Selection and application of musical theatre skills and techniques in rehearsal</p> <p><b>C2</b> Application of skills and techniques to a musical theatre performance</p>	<p>Workshops and technique classes.</p> <p>Ideas and development.</p> <p>Rehearsals.</p> <p>Supporting notes.</p> <p>Teacher observation records.</p> <p>Final performance.</p>
<b>D</b> Review personal development and own performance	<p><b>D1</b> Review and evaluate development of musical theatre techniques</p> <p><b>D2</b> Review and evaluate application of musical theatre techniques</p>	Performance log that reviews and evaluates the development and application of musical theatre skills and techniques for a performance, with reference to knowledge developed from learning aim A, presented using relevant techniques, for example digital, recorded.

## Content

### Learning aim A: Understand the key features of musical theatre performance

A study of the key features of musical theatre with reference to the following content using examples from a minimum of three musicals must be carried out, allowing for effective analysis, evaluation and understanding.

#### A1 Investigate musical theatre genres

- Genres, such as:
  - operetta, e.g. *The Tales of Hoffmann*, *The Pirates of Penzance*
  - musical revues, e.g. *The Ziegfeld Follies*
  - book musicals, e.g. *Oklahoma*, *Guys and Dolls*, *Les Misérables*
  - rock musicals, e.g. *Jesus Christ Superstar*, *Godspell*
  - jukebox musicals, e.g. *Mama Mia*, *Buddy*, *We Will Rock You*
  - concept musicals, e.g. *Wicked*, *Starlight Express*
  - comic musicals, e.g. *Singin' in the Rain*, *Top Hat*
  - chamber musicals, e.g. *Dracula*, *Sweeney Todd*
  - musicals, e.g. *Footloose*, *Ghost*.

#### A2 Understand forms, structures, themes and characters used in musical theatre

- Forms, such as:
  - overture
  - chorus number
  - solo
  - duet
  - comedy song
  - 11 o'clock number
  - Ballad
  - musical scenes
  - reprise
  - dance interlude
  - 'showstopper'
  - finale.
- Structures, such as:
  - sung through
  - *libretto* with musical numbers
  - comic opera
  - operetta.
- Themes, e.g. love, conflict.
- Characters, such as:
  - juvenile lead
  - juvenile supporting character
  - older supporting character.

#### A3 Understand function of music, dance, dramatic elements and roles

- Musical elements, such as:
  - mood setting/changing
  - scene setting/changing
  - heightening of drama/emotions
  - underscoring.

- Dance elements, such as:
  - heightening of drama/emotions
  - mood setting/changing
  - scene setting/changing
  - interludes.
- Dramatic elements, such as:
  - plot development
  - character development,
  - relationship building.
- Transitions into music/dance elements.
- Roles, such as:
  - producer
  - choreographer
  - music director
  - technical director
  - stage manager
  - costume designer
  - set designer
  - production manager
  - impresario
  - angels.

### **Learning aim B: Develop skills and techniques in musical theatre**

Learners must participate in technique classes and workshops in order to develop their knowledge, understanding and technical skills

#### **B1 Develop performance techniques**

- Singing techniques, such as:
  - vocal quality, e.g. pitch, tone, projection
  - use of singing styles, e.g. pop, rock, light opera
  - word painting
  - characterisation
  - response to musical direction.
- Dance techniques, such as:
  - movement accuracy
  - use of space and relationships
  - use of appropriate dance styles, e.g. jazz, tap
  - characterisation
  - response to choreography.
- Acting techniques, such as:
  - use of vocal and physical skills
  - character development
  - relationship with other characters
  - use of appropriate acting styles, e.g. naturalistic, melodramatic
  - use of acting skills within music and dance numbers
  - response to direction.

## **Learning aim C: Apply musical theatre skills and techniques to a performance**

### **C1 Selection and application of musical theatre skills and techniques in rehearsal**

- Understanding the structure of a rehearsal and how this is used in preparation for a performance.
- Self-management.
- Collaboration.
- Rehearsal attendance/commitment.
- Self-discipline.
- Commitment to the task or activity.
- Ability to follow and respond to direction, choreography and musical direction.
- Working independently.
- Responding to feedback.
- Repetition.
- Awareness of safe practice.
- Appropriate dance wear, footwear and presentation (hair tied back, no jewellery).
- Understanding the principles of how to warm up and cool down appropriately.
- Application of performance techniques such as:
  - disciplines, e.g. acting, singing and dance appropriate to the role
  - performance material, e.g. score, libretto
  - songs
  - dance routines
  - dialogue.
- Relationship between singing, acting and dance such as:
  - maintaining characterisation and focus in dialogue
  - songs and dances
  - communication of mood and emotion
  - fitting own role with production concept and creative intentions
  - working with production elements: props, costume, lighting.

### **C2 Application of skills and techniques to a musical theatre performance**

- Technical skills, such as acting, singing, dance, combining acting, singing and dancing.
- Interpretative skills.
- Projection, energy, communication with audience.
- Characterisation across dramatic, music and dance elements to support the intentions of the piece.
- Relationships with other performers.
- Maintaining focus and concentration.

## **Learning aim D: Review personal development and own performance.**

Learners must track their progress during this unit, reflecting and evaluating on the application and development of skills and techniques during workshops, rehearsal and final performance, presenting the information in a performance log that includes a combination of recorded evidence and supporting annotations.

### **D1 Review and evaluate development of musical theatre techniques**

- Development of acting, singing and dance skills in a musical theatre context.
- Combining acting, singing and dance skills in development and rehearsal.
- Response to direction, choreography and musical direction.
- Strengths.
- Target setting.
- Areas for improvement.

**D2 Review and evaluate application of musical theatre techniques**

- Realisation of performance material.
- Combining acting, singing and dance skills in performance.
- Feedback.
- Strengths.
- Target setting.
- Areas for improvement.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand the key features of musical theatre performance</b>		<b>A.D1</b> Evaluate the key features of musical theatre performance through effective exploration comparing and contrasting application of forms, structures, themes, function and roles using well-chosen examples to support findings.
<b>A.P1</b> Explain the key features of musical theatre performance through exploration.	<b>A.M1</b> Analyse the key features of musical theatre performance through effective exploration, comparing application of forms, structures, themes and function and roles.	
<b>Learning aim B: Develop skills and techniques in musical theatre</b>		<b>BC.D2</b> Demonstrate confident, disciplined and organised development and application of techniques to fluently and successfully combine singing, acting and dance skills to a musical theatre performance for a target audience.
<b>B.P2</b> Demonstrate the development of singing, dancing and acting techniques used for musical theatre performance.	<b>B.M2</b> Demonstrate effective selection, development and use of singing, dancing and acting techniques, to produce key features for musical theatre performance.	
<b>Learning aim C: Apply musical theatre skills and techniques to a performance</b>		
<b>C.P3</b> Demonstrate use of rehearsal to apply singing, dancing and acting skills and techniques to a musical theatre performance.	<b>C.M3</b> Demonstrate effective selection, development and application of singing, dancing and acting skills and techniques in rehearsal and performance of a musical theatre performance piece.	
<b>C.P4</b> Apply singing, dancing and acting techniques to a musical theatre performance.		
<b>Learning aim D: Review personal development and own performance</b>		<b>D.D3</b> Evaluate own strengths and areas for improvement of musical theatre skills and techniques used for performance, through consistent review and reflection of development, setting comprehensive targets to support progression and practice.
<b>D.P5</b> Explain own development of musical theatre skills and techniques, strengths and areas for improvement.	<b>D.M4</b> Analyse the development and application of musical theatre skills and techniques, setting targets to support progression and practice.	
<b>D.P6</b> Explain own application of musical theatre skills and techniques, strengths and areas for improvement.		

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of three summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.M1, A.D1)

Learning aims: B and C (B.P2, C.P3, C.P4, B.M2, C.M3, BC.D2)

Learning aim: D (D.P5, D.P6, D.M4, D.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- a studio space large enough to allow learners to undertake workshop and rehearsal sessions, e.g. drama/dance studio.
- a performance space appropriate to the chosen purpose of the assignment to be undertaken for learning aims B and C
- a range of recordings of musical theatre works
- a range of scores and libretti.
- props, lighting and costumes as appropriate
- video recording and playback facilities to support learners' development throughout the unit and for recording of final performance
- an internet connection and digital resources
- blogging programs and basic video-editing equipment to enable learners to keep digital reflective performers' logs if appropriate.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard**, learners must present a detailed and comprehensive account of the key features of musical theatre. There will be a thorough understanding of forms, structures and the functions of dramatic, musical and dance elements with reference to musical theatre genres. Examples of specific repertoire (at least three musicals) gathered through effective exploratory research will be fully evaluated with reference to key features such as use of chorus numbers, solos, duets and spoken dialogue. The work will be presented to a high standard and will include a well-argued, evaluative commentary with effective use of subject-specific terminology, relevant presentation techniques, for example, photographic evidence and practical demonstrations, and a good use of grammar.

**For merit standard**, learners must present a detailed understanding of the key features of musical theatre performance. Learners will analyse form, structure and the functions of dramatic, musical and dance elements such as chorus numbers, solos, duets and spoken dialogue. The analysis will be presented through the comparison of examples of repertoire (at least three musicals) gathered through effective exploratory research. The work will be detailed, using relevant presentation techniques, for example, photographic evidence and practical demonstrations, and accurate use of subject-specific terminology.

**For pass standard**, learners must present an understanding of the key features of musical theatre performance. Information on forms and structures of musical theatre and the functions of dramatic, musical and dance elements gathered through exploratory research will be evidenced in learners' work. The work may lack detail, but will be presented to a satisfactory standard with use of subject-specific terminology.

#### Learning aims B and C

**For distinction standard**, learners will demonstrate an effective approach to the development of acting, singing and dance skills, in a musical theatre context, working at a consistently high level during technique classes and workshops. Learners will apply musical theatre techniques to rehearsal combining acting, singing and dance skills in a fluent and imaginative manner. They will self-manage their development and application of techniques using the support of peers and teachers, actively seeking feedback, reviewing and reflecting on their development and final performance.

Musical theatre performance skills will be applied in a confident, assured and imaginative manner to communicate the creative intentions of the piece during the performance.

**For merit standard,** learners will show a considered approach to the development of acting, singing and dance skills in a musical theatre context. In workshops and rehearsals, learners will be able to select and use performance techniques appropriate to the style and context of the work. They will apply musical theatre techniques in rehearsal combining acting, singing and dance skills effectively, contributing to the development of the work by sharing ideas and recognising opportunities for improvement.

Musical theatre performance skills will be applied in an effective manner to communicate the creative intentions of the piece during the performance.

**For pass standard,** learners will demonstrate the ability to develop acting, singing and dance skills in a musical theatre context. In workshops and rehearsals, learners will use appropriate performance techniques combining acting, singing and dance skills appropriate to the style and context of the piece.

Musical theatre performance skills will be applied in a competent and appropriate manner during the performance. Any errors or inaccuracies will not detract from the overall performance piece.

### Learning aim D

**For distinction standard,** learners must produce a performance log with clear, accurate reference to development activities and the selection and application of singing, dancing and acting techniques needed for a musical theatre performance, using the knowledge and understanding developed from learning aim A.

The performance log will include an evaluation of their strengths, and an understanding of improvements that need to be made. Response to choreography, musical direction, feedback, audience reaction, personal development and target setting will be clearly documented, and linked to professional practice. Work will be communicated in a well-structured and meaningful manner. Learners will use subject-specific terminology and demonstrate a good use of grammar.

**For merit standard,** learners must produce a performance log that demonstrates an understanding and analysis of development activities and the selection and application of singing, dancing and acting techniques needed for a musical theatre performance. The performance log will include understanding of the skills and techniques required to develop musical theatre performance skills. The analysis of their strengths, areas for improvement and response to choreography and musical direction, feedback and audience reaction will have been used to set targets and support personal development and professional practice. Learners will present information coherently and with good use of grammar.

**For pass standard,** learners must produce a performance log that demonstrates how singing, dancing and acting techniques needed for a musical theatre performance were developed in workshops and rehearsals and then applied in performance. The performance log will include reference to specific skills and techniques used in a musical theatre context. Strengths, areas for improvement and response to choreography, musical direction and audience reaction will be referenced. The performance log may lack detail and there will be an inconsistent use of grammar.

### Links to other units

This unit links to:

- Unit 10: Jazz Dance Technique
- Unit 19: Acting Styles
- Unit 21: Improvisation
- Unit 22: Movement in Performance
- Unit 23: Singing Techniques for Performers.

### Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities. There is no specific guidance related to this unit.

# Unit 28: Variety Performance

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners develop skills, techniques and understanding in variety performance, applying them to a practical act.

## Unit introduction

Variety performance has a long history dating back to Victorian music halls and vaudeville performances. Variety shows were popular on television in the mid- to late 20th century, making acts such as Morecambe and Wise and Paul Daniels household names. In recent years, variety as a form of entertainment has been enjoying a renaissance due to talent shows like Britain's Got Talent and televised live events such as Sunday Night at the Palladium.

In this unit, you will investigate the key features of variety performance. By exploring different types of variety acts, venues and contexts, you will gain an understanding of past and present practices. You will investigate and develop skills and techniques used by performers, for example ventriloquism, magic or juggling, combining these with skills gained in other units to support the development of an innovative group or solo act. You will reflect on your progress as you develop and apply skills and techniques, setting targets and reviewing your progress.

This unit will allow you to apply your acting, musical theatre or dance skills in new and innovative ways, making this an ideal unit for those who wish to progress to further study in any of these disciplines.

## Learning aims

In this unit you will:

- A** Understand the key features of variety performance
- B** Develop skills and techniques for variety performance
- C** Apply performance skills and techniques to a variety performance
- D** Review personal development and own performance.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Understand the key features of variety performance	<b>A1</b> Explore past and present variety acts and performers <b>A2</b> Key features and purpose <b>A3</b> Venues and contexts	A report or presentation demonstrating knowledge and understanding of the key features of variety performance, using examples to support findings.
<b>B</b> Develop skills and techniques for variety performance	<b>B1</b> Develop skills and techniques that can be used in a variety act <b>B2</b> Develop and adapt material for a variety performance	Recorded footage that demonstrates the development and application of skills and techniques for a variety performance (three to five minutes).
<b>C</b> Apply performance skills and techniques to a variety performance	<b>C1</b> Apply skills and techniques to a variety act through rehearsal <b>C2</b> Apply skills and techniques to the performance of a variety act	Workshops and technique classes. Ideas and development. Rehearsals. Supporting notes. Teacher observation records. Final performance.
<b>D</b> Review personal development and own performance	<b>D1</b> Review and evaluate development and application of skills and techniques for a variety act	Performance log that reviews and evaluates the development and application of skills and techniques for a variety performance, with reference to knowledge developed from learning aim A, presented using relevant techniques, for example digital, recorded.

## Content

### Learning aim A: Understand the key features of variety performance

A study of a minimum of three past and present variety acts and performers with reference to key features, purpose, venues and context must be carried out, allowing for effective analysis, evaluation and understanding of variety performance.

#### A1 Explore past and present variety acts and performers

- Variety acts, such as:
  - magicians and illusionists
  - children's entertainment
  - comedy acts
  - impressionists
  - ventriloquists
  - novelty acts.
- Performers, such as:
  - Marx Brothers
  - Jack Benny
  - Max Bygraves
  - Paul Daniels
  - Penn and Teller
  - The Chuckle Brothers
  - Ray Allen
  - Paul Zerdin
  - Rod Hull and Emu
  - Morecambe and Wise
  - Mike Yarwood
  - Alistair McGowan
  - Dame Edna Everage
  - Ashley and Pudsey.

#### A2 Key features and purpose

- Entertainment.
- Comedy.
- Audience participation.
- Shock, spectacle and risk.
- Specialist performance skills.
- Specialist equipment and props.

#### A3 Venues and contexts

- Live variety shows.
- Televised variety shows.
- Game shows.
- Talent competitions.
- Talk shows.
- Cruise ships.
- Holiday camps.
- After dinner shows.
- Launch events.
- Outdoor events and festivals.

**Learning aim B: Develop skills and techniques for variety performance**

Learners must participate in technique classes and workshops in order to develop their knowledge, understanding and technical skills in variety performance.

**B1 Develop skills and techniques that can be used in a variety act**

- Exploration of new skills, such as magic, ventriloquism, impressionism.
- Developing existing skills, such as dance, singing, acting.
- Combining skills, such as dance and comedy, singing and impressionism, magic and acting.
- Collaboration with other performers, such as double act, group.
- Use of equipment, such as puppets, props, staging.

**B2 Develop and adapt material for a variety performance**

- Using and adapting material, such as:
  - songs
  - sketches
  - choreography
  - dance and movement
  - improvisation
  - experimentation.
- Target audience, e.g. families, adults, teenagers.
- Context and purpose, such as:
  - talent show
  - after dinner performance
  - holiday entertainment.
- Adapting and refining source material and performance, such as:
  - use of language
  - length of piece
  - selection and/or rejection of ideas.

**Learning aim C: Apply performance skills and techniques to a variety performance****C1 Apply skills and techniques to a variety act through rehearsal**

- Type of act, e.g. ventriloquism, magic, novelty.
- Target audience, e.g. families, adults, teenagers.
- Context of performance, e.g. talent show, corporate after dinner show, festival.
- Venue/performance space, e.g. proscenium arch stage, studio theatre, outdoor space.
- Selection and/or rejection of ideas and material.
- Practising and perfecting skills and material through rehearsal.
- Working with props equipment and/or production elements.
- Dry runs.
- Feedback from peers.
- Refining performance in response to feedback.

**C2 Apply skills and techniques to the performance of a variety act**

- Technical skills, such as:
  - physical techniques
  - vocal techniques
  - specialist techniques.

- Communication/performance skills, such as:
  - stage presence
  - energy and focus
  - working the audience
  - interaction with and responsiveness to other performers
  - timing
  - communication of ideas
  - meaning and mood.
- Use of production elements, such as:
  - manipulation and control of props or equipment
  - use of lighting and/or sound
  - use of costume.

### **Learning aim D: Review personal development and own performance**

#### **D1 Review and evaluate development and application of skills and techniques for a variety act**

Learners must track their progress during this unit, reflecting on and evaluating the application and development of their skills and techniques during workshops, rehearsal and final variety performance, presenting the information in a performance log that includes a combination of recorded evidence and supporting annotations.

- Communication of creative intentions.
- Technical skills.
- Performance skills.
- Development and application of skills and techniques with reference to purpose and target audience.
- Performance material.
- Feedback.
- Target setting.
- Strengths.
- Areas for improvement.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand the key features of variety performance</b>		<b>A.D1</b> Evaluate key features of variety performance through effective exploration, comparing and contrasting well-chosen examples of purpose, venues, contexts and practices to support findings.
<b>A.P1</b> Explain the key features of variety performance through exploration.	<b>A.M1</b> Analyse the key features of variety performance through effective exploration, comparing and contrasting examples of purpose, venues and context.	
<b>Learning aim B: Develop skills and techniques for variety performance</b>		<b>BC.D2</b> Demonstrate confident, disciplined and organised development and application of skills, techniques and adaptation of variety material to effectively communicate purpose, meaning and creative intentions to a selected target audience.
<b>B.P2</b> Demonstrate the development of skills and techniques for variety performance.	<b>B.M2</b> Demonstrate effective selection and development of skills, techniques and adaptation of performance material in response to target audience, context and purpose.	
<b>B.P3</b> Develop performance material for a variety performance with reference to target audience, context and purpose.		
<b>Learning aim C: Apply performance skills and techniques to a variety performance</b>		
<b>C.P4</b> Demonstrate use of rehearsal to apply skills and techniques to communicate purpose and meaning to a variety performance.	<b>C.M3</b> Demonstrate effective selection, development and application of skills, techniques and adaptation of variety material through rehearsal and final performance, communicating purpose and meaning to the target audience.	
<b>C.P5</b> Apply skills and techniques to a variety performance, communicating purpose and meaning to the target audience.		
<b>Learning aim D: Review personal development and own performance</b>		<b>D.D3</b> Evaluate own strengths and areas for improvement through consistent review of and reflection on the development and application of skills and techniques to a variety performance, setting comprehensive targets to support progression and practice.
<b>D.P6</b> Explain own development and application of skills and techniques to a variety performance, strengths and areas for improvement.	<b>D.M4</b> Analyse own development and application of skills and techniques to a variety performance, setting targets to support progression and practice.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of three summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.M1, A.D1)

Learning aims: B and C (B.P2, B.P3, C.P4, C.P5, B.M2, C.M3, BC.D2)

Learning aim: D (D.P6, D.M4, D.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- online resources for research
- a studio space to support the development and rehearsal of practical performance material
- video recording and playback facilities to support learners' development throughout the unit and for recording of final performance
- an internet connection and digital resources
- blogging programs and basic video-editing equipment to enable learners to keep digital reflective performers' logs, if appropriate.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard**, learners must present a detailed and comprehensive account of variety performance. A thorough understanding of features, purpose, types of acts and historical and contemporary practices will be presented in the work, including reference to specific contexts, such as talent shows, holiday camps and televised shows. Examples of selected variety acts, a minimum of three, will be gathered through effective exploratory research and will be used to compare and contrast features, such as specialist performance, creative skills and use of equipment and props. The work will be presented to a high standard and include a well-argued, evaluative commentary with effective use of subject-specific terminology, relevant presentation techniques, for example, practical demonstrations, and a good use of grammar.

**For merit standard**, learners must present a detailed understanding of variety performance with reference to features, purpose, types of acts and historical and contemporary practices. Specific contexts, such as talent shows, holiday camps and televised variety shows will be included. Examples of selected variety acts, a minimum of three, will be gathered through effective exploratory research and will be used to analyse key features, such as the use of specialist performance skills, equipment and props. The work will be detailed, using relevant presentation techniques, for example, photographic evidence and practical demonstrations, and an accurate use of subject-specific terminology.

**For pass standard**, learners must present an understanding of variety performance. Information on key features, purpose, types of acts, historical and contemporary practices with reference to specific contexts will be included in the work, with use of examples gathered through exploratory research. The work may lack detail, but will be presented to a satisfactory standard with use of subject-specific terminology.

#### Learning aims B and C

**For distinction standard**, learners will demonstrate a creative and innovative response to the selection, development and/or adaptation of performance material(s) with reference to the needs of the target audience, purpose and meaning. Learners will work at a consistently high level during workshops, rehearsals and performance tasks, developing existing skills and combining new ones to enhance their performance techniques. They will self-manage their development and application of skills and techniques using the support of peers and teachers, actively seeking feedback and self-evaluating their performance and development. The variety act will be presented with fluency and attention to detail. Performance skills will be applied in an assured manner to imaginatively communicate the creative intentions of the piece.

**For merit standard**, learners will demonstrate a considered approach to the selection, development and/or adaptation of material(s) with reference to the needs of the target audience, purpose and meaning. Learners will develop and apply existing and new skills and techniques during workshops and rehearsals, contributing to the development of the work by inputting ideas

and recognising opportunities for improvement. The variety act will be presented with creativity and attention to detail. Performance skills will be applied in a secure manner to communicate the creative intentions of the piece.

**For pass standard,** learners will demonstrate the ability to select, develop and/or adapt material(s) with reference to the needs of the target audience and purpose of the variety performance. Learners will develop and apply existing and new skills and techniques during workshops, rehearsals and the final performance. Performance skills will be applied during the variety act in a secure and appropriate manner. Any errors or inaccuracies will not detract from the overall performance.

### Learning aim D

**For distinction standard,** learners must produce a performance log with clear and accurate reference to the methods used for selection and adaptation of material for a variety performance, using the knowledge and understanding developed from learning aim A. Evaluation of their strengths, and an understanding of improvements that need to be made, will be clearly documented as well as feedback, audience reaction, personal development and target setting linked to professional practice. Work will be communicated in a well-structured and meaningful manner. Learners will use subject-specific terminology, demonstrate a good use of grammar and effective presentation techniques.

**For merit standard,** learners must produce a performance log that demonstrates an understanding of the skills and techniques required to develop a variety act. Analysis of their strengths, areas for improvement from feedback and audience reaction will have been used to set targets and support personal development and professional practice. Information will be presented coherently and will demonstrate a good use of grammar.

**For pass standard,** learners must produce a performance log that demonstrates the development and application of performance skills and techniques relevant to a variety act. Reference to strengths, areas for improvement, feedback, audience reaction and personal development will have been made to inform contents. The performance log may lack detail and there will be an inconsistent use of grammar.

### Links to other units

This unit links to:

- Unit 16: Writing for Performance
- Unit 17: Screen Acting
- Unit 19: Acting Styles
- Unit 23: Singing Techniques for Performers
- Unit 29: Storytelling
- Unit 30: Audio Performance
- Unit 31: Stand-up Comedy Technique.

### Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities. There is no specific guidance related to this unit.



# Unit 29: Storytelling

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners explore traditional stories and develop techniques in performing existing written pieces to a target audience.

## Unit introduction

Storytelling is one of the oldest performance activities known to any culture. Throughout history stories have been told to entertain, educate and help people make sense of their world. This unit will introduce you to storytelling as a performance art. You will investigate the features of traditional stories and develop an understanding of the purpose. Through practical application you will explore existing stories in order to develop a chosen example for performance to a target audience.

In this unit, you will investigate the origins of traditional stories. By considering the purpose, as well as analysing their key features, you will gain an understanding of common structures, themes, settings and characters. You will consider the role of storytelling in performing arts and develop skills on how to adapt existing stories to meet the needs of specific audiences. You will develop strong vocal and movement techniques to recreate different characters, moods and settings to support your performance. Throughout your learning you will reflect on your progress as you develop skills and techniques, setting targets and reviewing these.

As a performing arts practitioner you will need to develop strong interpretative and communication skills to support working with text and stimulus. This unit will develop these skills and those used by professional storytellers for performance across a range of entertainment contexts, supporting application and progression to performing arts qualifications.

## Learning aims

In this unit you will:

- A** Understand storytelling, traditional stories and their qualities
- B** Develop storytelling techniques for performance
- C** Apply storytelling techniques to a performance
- D** Review personal development and own performance.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Understand storytelling, traditional stories and their qualities	<b>A1</b> Explore the features of traditional stories <b>A2</b> Context for storytelling	A report or presentation demonstrating knowledge and understanding of traditional stories and their qualities using examples to support findings.
<b>B</b> Develop storytelling techniques for performance	<b>B1</b> Explore stories that can be used for a specific audience <b>B2</b> Explore and develop storytelling techniques	Recorded footage that demonstrates the development and application of skills and techniques for a storytelling performance (three to five minutes).
<b>C</b> Apply storytelling techniques to a performance	<b>C1</b> Select and adapt material during rehearsal for a performance <b>C2</b> Performance to a target audience	Workshops and technique classes. Research and process notes. Practical exploration and development work. Rehearsals. Teacher observation records. Final performance.
<b>D</b> Review personal development and own performance	<b>D1</b> Review and evaluate development and application of storytelling techniques	Performance log that reviews and evaluates the development and application of skills and techniques for a storytelling performance, with reference to knowledge developed from learning aim A, presented using relevant techniques, for example digital, recorded.

## Content

### Learning aim A: Understand storytelling, traditional stories and their qualities

A study of the features of a minimum of three traditional stories and context for storytelling must be carried out, allowing for effective analysis, evaluation and understanding.

#### A1 Explore the features of traditional stories

- Myths and legends, e.g. 'Pangu', 'Jason and the Golden Fleece', 'The Lambton Worm', 'The story of Lake Waikaremoana'.
- Fairy stories, e.g. Hansel and Gretel, Bluebeard, The Sea Maiden.
- Fables, e.g. The Tortoise and the Hare, Androcles and the Lion.
- Features, such as:
  - structure – exposition, rising action, conflict, climax/crisis, falling action, resolution, denouement, use of repetition
  - themes – origins of the world, good triumphs over evil, romance, cautionary tales, quests and journeys, rewards and/or punishments, magical items
  - characters – heroes/heroines, villains, magicians, demons, ghosts, extraordinary creatures, fairies, goblins, talking animals, wise ones, people in danger
  - settings – ordinary, extraordinary, magical kingdoms, dark forests, 'long-long ago', 'far-far-away'
  - style – comic, serious, tragic, melodramatic.

#### A2 Context for storytelling

- Purpose:
  - educate
    - explaining concepts, e.g. life and death
    - passing on wisdom to younger generations
    - links to school curriculum
  - entertain
    - excitement, e.g. audience at the 'edge of their seats'
    - fear
    - laughter
    - escape to a different time and place
  - communicate
    - capturing a moment in time
    - sharing beliefs
    - morals and ethics
    - stimulating the listener's imagination.
- Events and venues:
  - festivals
  - schools
  - museums and galleries
  - storytelling cafes
  - ghost walks.

### Learning aim B: Develop storytelling techniques for performance

#### B1 Explore stories that can be used for a specific audience

- Traditional stories.
- Classic novels.
- Fiction.
- Non-fiction.
- Children's stories.

- Educational.
- Poems.
- Target audience, such as age, gender, culture, race, disability.
- Purpose, e.g. educate, entertain, communicate.

## **B2 Explore and develop storytelling techniques**

Learners must participate in technique classes and workshops in order to develop their knowledge, understanding and technical skills.

- Performance techniques, e.g. create different characters, create settings and moods.
- Interaction/relationship with audience.
- Vocal techniques, such as:
  - pitch
  - tone
  - pause and expression
  - rhythm and pace
  - volume.
- Movement techniques, such as:
  - gesture
  - movement
  - body language.
- Use of performance space, such as:
  - formal
  - informal
  - indoors
  - outdoors
  - proximity to audience.
- Use of props, lighting and sound effects, such as:
  - to create mood
  - atmosphere and setting
  - to add tension
  - to punctuate the performance.

## **Learning aim C: Apply storytelling techniques to a performance**

### **C1 Select and adapt material during rehearsal for a performance**

- Use of language, e.g. age appropriate, culturally sensitive.
- Length of the piece, e.g. holding the attention of the audience, keeping in line with given time constraints for the performance.
- Selection and/or rejection of ideas.
- Practising and perfecting material.
- Dry runs.
- Feedback from peers.
- Refining performance style and material in response to feedback.

### **C2 Performance to a target audience**

- Setting and characters, e.g. use of the original setting and characters or creating a new setting and characters.
- Performance techniques to suit the material and the target audience, e.g. pace, facial expression, gesture, vocal control and expression, movement and stillness.
- Use of props, lighting and sound effects.
- Audience participation.

**Learning aim D: Review personal development and own performance****D1 Review and evaluate development and application of storytelling techniques**

Learners must track their progress during this unit, reflecting and evaluating on the development and application of storytelling techniques during workshops, rehearsal and final performance, presenting the information in a performance log that includes a combination of recorded evidence and supporting annotations.

- Exploratory skills, e.g. material for performance.
- Development skills, e.g. selecting and adapting material, needs of the audience, purpose/context of the performance.
- Performance skills, e.g. vocal, movement and interpretive skills.
- Feedback, e.g. audience reaction.
- Target setting.
- Strengths.
- Areas for improvement.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand storytelling, traditional stories and their qualities</b>		<b>A.D1</b> Evaluate the key features and purpose of traditional stories through effective exploration, comparing and contrasting well-chosen examples of practice and performance to support findings.
<b>A.P1</b> Explain the key features and purpose of traditional stories through exploration.	<b>A.M1</b> Analyse the key features and purpose of traditional stories through effective exploration, comparing practices.	
<b>Learning aim B: Develop storytelling techniques for performance</b>		<b>BC.D2</b> Demonstrate confident, disciplined and organised development and application of storytelling techniques during rehearsal and performance to communicate key features and purpose to a target audience.
<b>B.P2</b> Demonstrate use of exploratory skills when developing storytelling techniques.	<b>B.M2</b> Demonstrate effective exploration, selection and development of storytelling techniques in response to purpose and target audience.	
<b>B.P3</b> Develop storytelling techniques with reference to target audience and purpose.		
<b>Learning aim C: Apply storytelling techniques to a performance</b>		
<b>C.P4</b> Demonstrate use of rehearsal to apply storytelling techniques to communicate key features and purpose.	<b>C.M3</b> Demonstrate effective selection, development and application of storytelling techniques through rehearsal and performance to communicate key features and purpose to a target audience.	
<b>C.P5</b> Apply storytelling techniques during performance to communicate key features and purpose to a target audience.		
<b>Learning aim D: Review personal development and own performance</b>		<b>D.D3</b> Evaluate own strengths and areas for improvement through consistent review of and reflection on storytelling techniques used for performance, setting comprehensive targets to support progression and practice.
<b>D.P6</b> Explain own development and application of storytelling techniques, strengths and areas for improvement.	<b>D.M4</b> Analyse own development and application of storytelling techniques, setting targets to support progression and practice.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of three summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.M1, A.D1)

Learning aims: B and C (B.P2, B.P3, C.P4, C.P5, B.M2, C.M3, BC.D2)

Learning aim: D (D.P6, D.M4, D.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- a studio space large enough to allow learners to carry out practical storytelling activities, e.g. drama studio or large classroom
- a performance space appropriate to the chosen purpose of the assignment to be carried out for learning aims B and C – this doesn't need to be a traditional theatre space as storytelling can take place in a range of venues
- a range of traditional stories
- props, lighting and sound effects as appropriate
- video recording and playback facilities to support learners' development throughout the unit and for recording of final performance
- an internet connection and digital resources
- blogging programs and basic video-editing equipment to enable learners to keep digital performers' logs, if appropriate.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard,** learners must present a detailed and comprehensive account of the key features and purposes of traditional stories. A thorough understanding of structures, themes, characters, settings and styles will be presented in the work; this will include reference to contexts and purpose, such as performance in a school to educate learners. Examples of selected stories (a minimum of three) will be gathered through effective exploratory research and will be used to compare and contrast key features. The work will be presented to a high standard and will include a well-argued, evaluative commentary with effective use of subject-specific terminology, relevant presentation techniques, for example, practical demonstrations and a good use of grammar.

**For merit standard,** learners must present an analysis of the key features and purposes of traditional stories. An understanding of structures, themes, characters, settings and styles will be presented in the work. Reference to the contexts and purpose of stories will be made, comparing examples from selected stories to illustrate an understanding of how they can educate, entertain and communicate. The work will be detailed, using relevant presentation techniques, for example, photographic evidence and practical demonstrations, and an accurate use of subject-specific terminology.

**For pass standard,** learners must present information on the key features and purpose of traditional stories. An understanding of different types of stories with reference to context and purpose will be presented with use of examples gathered through exploratory research. The work may lack detail, but will be presented to a satisfactory standard with use of subject-specific terminology.

#### Learning aims B and C

**For distinction standard,** learners will demonstrate in their work a creative response to the development of material based on a selected piece from a minimum shortlist of three stories. Learners will work at a high level during workshops, rehearsals and performance tasks. They will self-manage their development and application of techniques, using the support of peers and teachers, actively seeking feedback and self-evaluating their performance and development. The performance will demonstrate a creative response to the development of material; any adaptations made to the original will be appropriate and enhance the final performance work. The needs of the target audience will be considered and met, and the purpose of the story will be clearly demonstrated in the final performance. Vocal and movement skills will be applied in a confident, assured and imaginative manner to effectively and creatively communicate setting, mood and characters to the target audience.

**For merit standard,** learners will show a considered approach to the development of material. The selection and rejection of material and ideas will be justified with reference to the needs of the target audience and the purpose of the selected piece. Any adaptations made to the chosen story will be appropriately considered. Learners will develop and apply storytelling techniques during workshops and rehearsals, contributing to the development of the work by inputting ideas and recognising opportunities for improvement. The final performance will be presented with clarity and attention to detail. Vocal and movement skills will be applied in a secure manner to communicate the setting, mood and characters.

**For pass standard,** learners will demonstrate an ability to select, develop and/or adapt material(s), in line with the needs of the target audience and purpose of the performance. Learners will develop and apply storytelling techniques during workshops, rehearsals and the final performance. Vocal and movement skills will be applied during the performance in a secure and appropriate manner. Any errors or inaccuracies will not detract from the overall performance work.

### Learning aim D

**For distinction standard,** learners must produce a performance log with clear and accurate reference to the methods used for selection and adaption of material for a performance using the knowledge and understanding developed from learning aim A. The performance log will include an evaluation of their strengths, and an understanding of improvements that need to be made. Response to feedback, audience reaction, personal development and target setting will be documented and linked to professional practice. Work will be communicated in a well-structured and meaningful manner. Learners will use subject-specific terminology and demonstrate a good use of grammar.

**For merit standard,** learners must produce a performance log that demonstrates an understanding of the skills and techniques required to develop a performance. The analysis of their strengths, areas for improvement and audience reaction will have been used to set targets and support personal development and professional practice. Information will be presented coherently and with good use of grammar.

**For pass standard,** learners must produce a performance log that demonstrates development and application of storytelling techniques. Reference to strengths, areas for improvement, audience reaction and personal development will have been made to inform contents. The performance log will lack detail and there will be an inconsistent use of subject-specific terminology.

### Links to other units

This unit links to:

- Unit 16: Writing for Performance
- Unit 19: Acting Styles
- Unit 20: Developing the Voice for Performance
- Unit 24: Children's Theatre Performance.

### Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities. There is no specific guidance related to this unit.



## 4 Planning your programme

### How do I choose the right BTEC National qualification for my learners?

BTEC Nationals come in a range of sizes, each with a specific purpose. You will need to assess learners very carefully to ensure that they start on the right size of qualification to fit into their 16–19 study programme, and that they take the right pathways or optional units that allow them to progress to the next stage.

Some learners may want to take a number of complementary qualifications or keep their progression options open. These learners may be suited to taking a BTEC National Certificate or Extended Certificate. Learners who then decide to continue with a fuller vocational programme can transfer to a BTEC National Diploma or Extended Diploma, for example for their second year.

Some learners are sure of the sector they want to work in and are aiming for progression into that sector via higher education. These learners should be directed to the two-year BTEC National Extended Diploma as the most suitable qualification.

As a centre, you may want to teach learners who are taking different qualifications together. You may also wish to transfer learners between programmes to meet changes in their progression needs. You should check the qualification structures and unit combinations carefully as there is no exact match among the different sizes. You may find that learners need to complete more than the minimum number of units when transferring.

When learners are recruited, you need to give them accurate information on the title and focus of the qualification for which they are studying.

### Is there a learner entry requirement?

As a centre it is your responsibility to ensure that learners who are recruited have a reasonable expectation of success on the programme. There are no formal entry requirements but we expect learners to have qualifications at or equivalent to Level 2.

Learners are most likely to succeed if they have:

- five GCSEs at good grades and/or
- BTEC qualification(s) at Level 2
- achievement in English and mathematics through GCSE or Functional Skills.

Learners may demonstrate ability to succeed in various ways. For example, learners may have relevant work experience or specific aptitude shown through diagnostic tests or non-educational experience.

### What is involved in becoming an approved centre?

All centres must be approved before they can offer these qualifications – so that they are ready to assess learners and so that we can provide the support that is needed. Further information is given in *Section 8*.

### What level of sector knowledge is needed to teach these qualifications?

We do not set any requirements for teachers but recommend that centres assess the overall skills and knowledge of the teaching team to ensure that they are relevant and up to date. This will give learners a rich programme to prepare them for employment in the sector.

### What resources are required to deliver these qualifications?

As part of your centre approval you will need to show that the necessary material resources and work spaces are available to deliver BTEC Nationals. For some units, specific resources are required. This is indicated in the units.

### How can myBTEC help with planning for these qualifications?

myBTEC is an online toolkit that supports the delivery, assessment and quality assurance of BTECs in centres. It supports teachers with activities, such as choosing a valid combination of units, creating assignment briefs and creating assessment plans. For further information see *Section 10*.

### **Which modes of delivery can be used for these qualifications?**

You are free to deliver BTEC Nationals using any form of delivery that meets the needs of your learners. We recommend making use of a wide variety of modes, including direct instruction in classrooms or work environments, investigative and practical work, group and peer work, private study and e-learning.

### **What are the recommendations for employer involvement?**

BTEC Nationals are vocational qualifications and, as an approved centre, you are encouraged to work with employers on the design, delivery and assessment of the course to ensure that learners have a programme of study that is engaging and relevant and that equips them for progression. There are suggestions in many of the units about how employers could become involved in delivery and/or assessment but these are not intended to be exhaustive and there will be other possibilities at local level.

### **What support is available?**

We provide a wealth of support materials, including curriculum plans, delivery guides, authorised assignment briefs, additional papers for external assessments and examples of marked learner work.

You will be allocated a Standards Verifier early on in the planning stage to support you with planning your assessments. There will be extensive training programmes as well as support from our Subject Advisor team.

For further details see *Section 10*.

### **How will my learners become more employable through these qualifications?**

All BTEC Nationals are mapped to relevant occupational standards (see *Appendix 1*).

Employability skills, such as team working and entrepreneurialism, and practical hands-on skills have been built into the design of the learning aims and content. This gives you the opportunity to use relevant contexts, scenarios and materials to enable learners to develop a portfolio of evidence that demonstrates the breadth of their skills and knowledge in a way that equips them for employment.

# 5 Assessment structure and external assessment

## Introduction

BTEC Nationals are assessed using a combination of *internal assessments*, which are set and marked by teachers, and *external assessments* which are set and marked by Pearson:

- mandatory units have a combination of internal and external assessments
- all optional units are internally assessed.

We have taken great care to ensure that the assessment method chosen is appropriate to the content of the unit and in line with requirements from employers and higher education.

In developing an overall plan for delivery and assessment for the programme, you will need to consider the order in which you deliver units, whether delivery is over short or long periods and when assessment can take place. Some units are defined as synoptic units (see *Section 2*). Normally, a synoptic assessment is one that a learner would take later in a programme and in which they will be expected to apply learning from a range of units. Synoptic units may be internally or externally assessed. Where a unit is externally assessed you should refer to the sample assessment materials (SAMs) to identify where there is an expectation that learners draw on their wider learning. For internally-assessed units, you must plan the assignments so that learners can demonstrate learning from across their programme. A unit may be synoptic in one qualification and not another because of the relationship it has to the rest of the qualification.

We have addressed the need to ensure that the time allocated to final assessment of internal and external units is reasonable so that there is sufficient time for teaching and learning, formative assessment and development of transferable skills.

In administering internal and external assessment, the centre needs to be aware of the specific procedures and policies that apply, for example to registration, entries and results. An overview with signposting to relevant documents is given in *Section 7*.

## Internal assessment

Our approach to internal assessment for these qualifications will be broadly familiar to experienced centres. It offers flexibility in how and when you assess learners, provided that you meet assessment and quality assurance requirements. You will need to take account of the requirements of the unit format, which we explain in *Section 3*, and the requirements for delivering assessment given in *Section 6*.

## External assessment

A summary of the external assessment for this qualification is given in *Section 2*. You should check this information carefully, together with the unit specification and the sample assessment materials, so that you can timetable learning and assessment periods appropriately.

Learners must be prepared for external assessment by the time they undertake it. In preparing learners for assessment you will want to take account of required learning time, the relationship with other external assessments and opportunities for retaking. You should ensure that learners are not entered for unreasonable amounts of external assessment in one session. Learners may resit an external assessment to obtain a higher grade of near pass or above. If a learner has more than one attempt, then the best result will be used for qualification grading, up to the permitted maximum. It is unlikely that learners will need to or benefit from taking all assessments twice so you are advised to plan appropriately. Some assessments are synoptic and learners are likely to perform best if these assessments are taken towards the end of the programme.

## Key features of external assessment in performing arts

In performing arts, after consultation with stakeholders, we have developed the following.

- *Unit 1: Investigating Practitioners' Work*, learners will develop skills that allow them to critically analyse the contextual influences on the work of performing arts practitioners and key features such as creative intentions, performance, production and repertoire in order to develop and communicate independent judgements. The unit will give learners the underpinning knowledge and understanding of the work of performing arts practitioners that will have an important role in informing their own practice.
- *Unit 3: Group Performance Workshop*, learners will develop skills allowing them to respond to a stimulus as part of a group; using research, discussion and practical exploration to develop performance material and present this to an invited audience. In groups, learners will contribute to the creative development and rehearsal process, shaping and refining the work, applying performance and teamwork skills. This unit will allow learners to develop their personal management and collaborative skills through the process of sharing responsibility for the creative decisions made regarding the nature and direction of the intended performance.

## Units

The externally-assessed units have a specific format which we explain in *Section 3*. The content of units will be sampled across external assessments over time through appropriate papers and tasks. The ways in which learners are assessed are shown through the assessment outcomes and grading descriptors. External assessments are marked and awarded using the grade descriptors. The grades available are Distinction (D), Merit (M), Pass (P) and Near Pass (N). The Near Pass (N) grade gives learners credit below a Pass, where they have demonstrated evidence of positive performance which is worth more than an unclassified result but not yet at the Pass standard.

## Sample assessment materials

Each externally-assessed unit has a set of sample assessment materials (SAMs) that accompanies this specification. The SAMs are there to give you an example of what the external assessment will look like in terms of the feel and level of demand of the assessment. In the case of units containing synoptic assessment, the SAMs will also show where learners are expected to select and apply from across the programme.

The SAMs show the range of possible question types that may appear in the actual assessments and give you a good indication of how the assessments will be structured. While SAMs can be used for practice with learners, as with any assessment the content covered and specific details of the questions asked will change in each assessment.

A copy of each of these assessments can be downloaded from our website. An additional sample of each of the Pearson-set units will be available before the first sitting of the assessment to allow your learners further opportunities for practice.

## 6 Internal assessment

This section gives an overview of the key features of internal assessment and how you, as an approved centre, can offer it effectively. The full requirements and operational information are given in the *BTEC Quality Assurance Handbook* available on our website. All members of the assessment team need to refer to this document.

For this qualification, it is important that you can meet the expectations of stakeholders and the needs of learners by providing a programme that is practical and applied. You can tailor programmes to meet local needs and use links with local employers and the wider vocational sector.

When internal assessment is operated effectively, it is challenging, engaging, practical and up to date. It must also be fair to all learners and meet national standards.

### Principles of internal assessment

Our approach to internal assessment for this qualification is to offer flexibility in how and when you assess learners, provided that you meet assessment and quality assurance requirements. You will need to take account of the requirements of the unit format, which we explain in *Section 3 Units*, and the requirements for delivering assessment, given in *Section 7 Administrative arrangements*.

### Operating internal assessment

#### The assessment team

It is important that there is an effective team for internal assessment so that all assessment is planned and verified. Full information is given in the *BTEC Quality Assurance Handbook*.

The key roles are:

- the Lead Internal Verifier (Lead IV) for the qualification has overall responsibility for the planning, record keeping and standard setting for the qualification. The Lead IV registers with Pearson annually and organises training using our support materials
- Internal Verifiers (IVs) check that assignments and assessment decisions are valid and that they meet our requirements. In a small team all people will normally be assessors and IVs. No one can verify their own actions as an assessor
- assessors set or use assignments to assess learners to national standards.

#### Planning and record keeping

The Lead IV makes sure that there is a plan for assessment of the internally-assessed units and maintains records of assessment undertaken.

The key records are:

- verification of assignment briefs
- learner authentication declarations
- assessor decisions on assignments, with feedback given to learners
- verification of assessment decisions.

Examples of records and further information are given in the *BTEC Quality Assurance Handbook*.

#### Effective organisation

Internal assessment needs to be well organised so that learners' progress can be tracked and so that we can monitor that assessment is being carried out in line with national standards. We support you through, for example, providing training materials and sample documentation. Our online myBTEC service can help support you in planning and record keeping. Further information on using myBTEC can be found in *Section 10 Resources and support* and on our website.

To make sure that learners are able to complete assignments on time, it is particularly important that you manage the overall assessment programme and deadlines.

## Learner preparation

To ensure that you provide effective assessment tasks for your learners, you need to make sure that they understand their responsibilities for assessment and the centre's arrangements.

From induction onwards, you will want to ensure that learners are motivated to work consistently and independently to achieve the requirements of the qualification. Learners need to understand how assessments are used, the importance of meeting assessment deadlines and that all the work submitted for assessment must be their own.

You will need to explain to learners the requirements of assessment and the expected standard that they need to achieve to attain a grade, how assessments relate to the teaching programme and how they should use and reference source materials, including what would constitute plagiarism. You should also set out your approach to operating assessment, such as how learners must submit work and request extensions.

You are encouraged to employ a range of formative assessment approaches as part of teaching and learning before assessing the units summatively. Formative assessment supports teaching and learning, and should be ongoing throughout the learning process. It enables tutors to enhance learning by giving learners constructive feedback so that they can identify their strengths and weaknesses, and to put measures in place to target areas that need work. To ensure that learners progress, formative assessment approaches that incorporate reflective learning and regular skills assessment are important in encouraging self-development and reflective practice. You can give feedback on the following:

- technique and skills development
- identifying stretch and challenge.

## Setting assessments through assignments

For internally-assessed units, an assessment task is defined as the independent production of evidence, by the learner, during a set period. The format of assessment tasks can include practical, written and observed activities.

An assignment provides the context for assessment tasks and should be issued to learners as a vocational scenario with a defined start date, a completion date and clear requirements for the production of evidence. A valid assessment task will enable a clear, summative assessment of outcomes based on the assessment criteria.

An assessment task in an assignment must be a distinct activity, completed independently by learners. It is a separate, more formal activity but can follow on from teaching activities that learners complete with direction from tutors.

When setting your assignments, you need to work with the information given in the *Essential information for assessment decisions* and the *Assessment activity* sections of the units. You can choose to use the suggested scenarios or to adapt them to take account of local circumstances, provided that assignments are verified.

In designing your own assignments you should bear in mind the following points.

- A learning aim must always be assessed as a whole.
- Assessment tasks in assignments must be structured to allow learners to demonstrate the full range of achievement at all grade levels. All learners need to be treated fairly by being given the opportunity to achieve a higher grade if they have the ability.
- Learners should be given clear tasks, activities and structures for evidence, the criteria should not be given as tasks.
- Assessment tasks in assignments provide a final summative assessment of a learning aim.
- Assessment tasks will draw on the specified range of teaching content for the learning aim. The specified teaching content is compulsory. The evidence for assessment need not cover every aspect of the teaching content as learners will normally be given particular examples, case studies or contexts in their assignments. For example, if a learner is carrying out a practical performance, then they must address all the relevant range of content that applies in that instance.

An assignment should have:

- a vocational scenario or context that motivates the learner to apply their learning through the assignment, such as an audience or purpose for which the evidence is being provided
- clear instructions to the learner about what they are required to do, normally set out through a series of tasks.

## Forms of evidence

The units allow for a variety of forms of evidence to be used, provided that they are suited to the type of learning aim being assessed. For most units, the practical demonstration of skills is necessary. The units give information on suitable forms of evidence that would give learners the opportunity to apply a range of transferable and sector skills. Centres may choose to use different suitable forms for evidence to those proposed. Overall, learners should be assessed using varied forms of evidence.

The main forms of evidence include:

- projects
- recordings of performance, role play, interviews and practical tasks
- oral or written presentations with assessor questioning
- work logbooks and reflective journals.

It is important to note that an observation record is a source of evidence and does not confer an assessment decision. It must be sufficiently detailed to enable others to make a judgement about the quality and sufficiency of the performance and must document clearly the rationale for the assessment decision. Observation records should be accompanied by supporting evidence, which may take the form of video, audio recordings, photographs, preparation notes, learner logs and other similar types of record.

The form(s) of evidence selected must allow:

- the learner to provide all the evidence required for the learning aim(s) and the associated assessment criteria at all grade levels
- the learner to produce evidence that is their own independent work
- a verifier to independently reassess the learner to check the assessor's decisions.

Centres need to take particular care in ensuring that learners produce independent work.

## Making valid assessment decisions

### Assessment decisions through applying unit-based criteria

Assessment decisions for this qualification are based on the specific criteria given in each unit and set at each grade level. The way in which individual units are written provides a balance of assessment of sector-specific knowledge, technical and practical skills, and transferable skills appropriate to the purpose of the qualification.

Pass, Merit and Distinction criteria all relate to individual learning aims. The assessment criteria for a unit are hierarchical and holistic where, in satisfying the M criteria, a learner would also have satisfied the P criteria. The unit assessment grid shows the relationships of the criteria so that assessors can apply all the criteria to the learner's evidence at the same time.

Assessors must show how they have reached their decisions using the criteria in the assessment records. When a learner has completed all the assessment for a unit then the assessment team will give a grade for the unit. This is given according to the highest level for which the learner is judged to have met all the criteria. Therefore:

- to achieve a Distinction, a learner must have satisfied all the Distinction criteria (and all the Pass and Merit criteria); these define outstanding performance across the unit as a whole
- to achieve a Merit, a learner must have satisfied all the Merit criteria (and all the Pass criteria) through high performance in each learning aim

- to achieve a Pass, a learner must have satisfied all the Pass criteria for the learning aims, showing coverage of the unit content and therefore attainment at Level 3 of the national framework.

The award of a Pass is a defined level of performance and cannot be given solely on the basis of a learner completing assignments.

Learners who do not satisfy the Pass criteria should be reported as Unclassified.

### **Making assessment decisions using criteria**

Assessors should review authenticated learner work and make judgements on standards using the assessment criteria and the supporting information provided in units and training materials. The evidence from a learner can be judged using all the relevant criteria at the same time. The assessor needs to make a judgement against each criterion that evidence is present and sufficiently comprehensive.

Assessors should use the following information and support in reaching assessment decisions:

- the *Essential information for assessment decisions* section in each unit
- your Lead IV and assessment team's collective experience, supported by the standardisation materials we provide.

Once the team has agreed the outcome, a formal assessment decision is recorded and reported to learners. The information given:

- must show the formal decision and indicate where criteria have been met
- may show where attainment against criteria has not been demonstrated
- avoid giving direct, specific instructions on how the learner can improve the evidence to achieve a higher grade.

### **Authenticity of learner work**

Assessors must ensure that evidence is authentic to a learner through setting valid assessments and supervising them during the assessment period. Assessors must take care not to provide direct input, instructions or specific feedback that may compromise authenticity.

Once an assessment has begun, learners must not be given feedback that relates specifically to their evidence and how it can be improved, learners must work independently.

An assessor must assess only learner work that is authentic, i.e. learners' own independent work. Learners must authenticate the evidence that they provide for assessment through signing a declaration stating that it is their own work. Assessors must complete a declaration that:

- the evidence submitted for this assessment is the learner's own
- the learner has clearly referenced any sources used in the work
- they understand that false declaration is a form of malpractice.

Centres can use Pearson templates or their own templates to document authentication. During assessment, an assessor may suspect that some or all of the evidence from a learner is not authentic. The assessor must then take appropriate action using the centre's policies for malpractice. Further information is given in *Section 8 Administrative arrangements*.

### **Resubmission of improved evidence**

The final assessment of evidence for the relevant learning aims is normally the final assessment decision, except where the Lead IV approves one opportunity to resubmit improved evidence based on the completed assessment.

The Lead IV has the responsibility to make sure that resubmission is operated fairly. This means:

- checking that a learner can be reasonably expected to perform better through a second submission, for example that the learner has not performed as expected
- making sure that giving a further opportunity does not give an unfair advantage over other learners, for example through the opportunity to take account of feedback given to other learners
- checking that the learner will be able to provide improved evidence without further guidance and that the original evidence submitted remains valid.

Once an assessment decision has been given to the learner, the resubmission opportunity must have a deadline within 15 working days in the same academic year. However, we recognise that there are circumstances where the resubmission period may fall outside of the 15-day limit owing to a lack of resources being available, for example where learners may need to access a performance space or have access to specialist equipment. Where it is practical to do so, for example evaluations, presentations, extended writing, resubmission must remain within the normal 15-day period.

For assessment to be fair, it is important that learners are all assessed in the same way and that some learners are not advantaged by having additional time or the opportunity to learn from others. Therefore, learners who did not complete assessment tasks by the planned deadline or by an authorised extension deadline (if one was given for specific circumstances), may not have the opportunity to subsequently resubmit. Similarly, learners who submit work that is not their own should not be given an opportunity to resubmit.

The outcome of any resubmission of the assessment task by the learner is then recorded as the final decision.

A learner who has not achieved their expected level of performance in the relevant learning aims **after resubmission** of an assessment may be offered a single retake opportunity using a new assessment task. The highest grade that may be awarded is a Pass.

The Lead IV must authorise a retake with a new assessment only in exceptional circumstances and where it is necessary, appropriate and fair to do so. For further information on offering a retake opportunity please refer to the *BTEC Centre Guide to Internal Assessment* available on our website. There is information on writing assignments for retakes on our website, see [www.btec.co.uk/keydocuments](http://www.btec.co.uk/keydocuments).

# 7 Administrative arrangements

## Introduction

This section focuses on the administrative requirements for delivering a BTEC qualification. It will be of value to Quality Nominees, Lead IVs, Programme Leaders and Examinations Officers.

## Learner registration and entry

Shortly after learners start the programme of learning, you need to make sure that they are registered for the qualification and that appropriate arrangements are made for internal and external assessment. You need to refer to the *Information Manual* for information on making registrations for the qualification and entries for external assessments.

Learners can be formally assessed only for a qualification on which they are registered. If learners' intended qualifications change, for example if a learner decides to choose a different pathway specialism, then the centre must transfer the learner appropriately.

## Access to assessment

Both internal and external assessments need to be administered carefully to ensure that all learners are treated fairly, and that results and certification are issued on time to allow learners to progress to chosen progression opportunities.

Our equality policy requires that all learners should have equal opportunity to access our qualifications and assessments, and that our qualifications are awarded in a way that is fair to every learner. We are committed to making sure that:

- learners with a protected characteristic are not, when they are undertaking one of our qualifications, disadvantaged in comparison to learners who do not share that characteristic
- all learners achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Further information on access arrangements can be found in the Joint Council for Qualifications (JCQ) document *Access Arrangements, Reasonable Adjustments and Special Consideration for General and Vocational Qualifications*.

## Administrative arrangements for internal assessment

### Records

You are required to retain records of assessment for each learner. Records should include assessments taken, decisions reached and any adjustments or appeals. Further information can be found in the *Information Manual*. We may ask to audit your records so they must be retained as specified.

### Reasonable adjustments to assessment

A reasonable adjustment is one that is made before a learner takes an assessment to ensure that they have fair access to demonstrate the requirements of the assessments. You are able to make adjustments to internal assessments to take account of the needs of individual learners. In most cases this can be achieved through a defined time extension or by adjusting the format of evidence. We can advise you if you are uncertain as to whether an adjustment is fair and reasonable. You need to plan for time to make adjustments if necessary.

Further details on how to make adjustments for learners with protected characteristics are given on our website in the document *Supplementary guidance for reasonable adjustment and special consideration in vocational internally-assessed units*.

### Special consideration

Special consideration is given after an assessment has taken place for learners who have been affected by adverse circumstances, such as illness. You must operate special consideration in line with our policy (see previous paragraph). You can provide special consideration related to the period of time given for evidence to be provided or for the format of the assessment if it is equally valid. You may not substitute alternative forms of evidence to that required in a unit, or omit the application of any assessment criteria to judge attainment. Pearson can consider applications for special consideration in line with the policy.

### Appeals against assessment

Your centre must have a policy for dealing with appeals from learners. These appeals may relate to assessment decisions being incorrect or assessment not being conducted fairly. The first step in such a policy could be a consideration of the evidence by a Lead IV or other member of the programme team. The assessment plan should allow time for potential appeals after assessment decisions have been given to learners. If there is an appeal by a learner, you must document the appeal and its resolution. Learners have a final right of appeal to Pearson but only if the procedures that you have put in place have not been followed. Further details are given in the document *Enquiries and appeals about Pearson vocational qualifications and end point assessment policy*.

## Administrative arrangements for external assessment

### Entries and resits

For information on the timing of assessment and entries, please refer to the annual examinations timetable on our website.

### Access arrangements requests

Access arrangements are agreed with Pearson before an assessment. They allow students with special educational needs, disabilities or temporary injuries to:

- access the assessment
- show what they know and can do without changing the demands of the assessment.

Access arrangements should always be processed at the time of registration. Learners will then know what type of arrangements are available in place for them.

### Granting reasonable adjustments

For external assessment, a reasonable adjustment is one that we agree to make for an individual learner. A reasonable adjustment is defined for the individual learner and informed by the list of available access arrangements.

Whether an adjustment will be considered reasonable will depend on a number of factors, to include:

- the needs of the learner with the disability
- the effectiveness of the adjustment
- the cost of the adjustment; and
- the likely impact of the adjustment on the learner with the disability and other learners.

Adjustment may be judged unreasonable and not approved if it involves unreasonable costs, timeframes or affects the integrity of the assessment.

### Special consideration requests

Special consideration is an adjustment made to a student's mark or grade after an external assessment to reflect temporary injury, illness or other indisposition at the time of the assessment. An adjustment is made only if the impact on the learner is such that it is reasonably likely to have had a material effect on that learner being able to demonstrate attainment in the assessment.

Centres are required to notify us promptly of any learners who they believe have been adversely affected and request that we give special consideration. Further information can be found in the special requirements section on our website.

## Conducting external assessments

Centres must make arrangements for the secure delivery of external assessments. External assessments for BTEC qualifications include examinations, set tasks and performance.

Each external assessment has a defined degree of control under which it must take place. Some external assessments may have more than one part and each part may have a different degree of control. We define degrees of control as follows.

### High control

This is the completion of assessment in formal invigilated examination conditions.

### Medium control

This is completion of assessment, usually over a longer period of time, which may include a period of controlled conditions. The controlled conditions may allow learners to access resources, prepared notes or the internet to help them complete the task.

### Low control

These are activities completed without direct supervision. They may include research, preparation of materials and practice. The materials produced by learners under low control will not be directly assessed.

Further information on responsibilities for conducting external assessment is given in the document *Instructions for Conducting External Assessments*, available on our website.

## Dealing with malpractice in assessment

Malpractice means acts that undermine the integrity and validity of assessment, the certification of qualifications, and/or that may damage the authority of those responsible for delivering the assessment and certification.

Pearson does not tolerate actions (or attempted actions) of malpractice by learners, centre staff or centres in connection with Pearson qualifications. Pearson may impose penalties and/or sanctions on learners, centre staff or centres where incidents (or attempted incidents) of malpractice have been proven.

Malpractice may arise or be suspected in relation to any unit or type of assessment within the qualification. For further details regarding malpractice and advice on preventing malpractice by learners, please see Pearson's *Centre guidance: Dealing with malpractice and maladministration in vocational qualifications*, available on our website.

The procedures we ask you to adopt vary between units that are internally-assessed and those that are externally assessed.

### Internally-assessed units

Centres are required to take steps to prevent malpractice and to investigate instances of suspected malpractice. Learners must be given information that explains what malpractice is for internal assessment and how suspected incidents will be dealt with by the centre. The *Centre Guidance: Dealing with Malpractice* document gives full information on the actions we expect you to take.

Pearson may conduct investigations if we believe that a centre is failing to conduct internal assessment according to our policies. The above document gives further information, examples and details the penalties and sanctions that may be imposed.

In the interests of learners and centre staff, centres need to respond effectively and openly to all requests relating to an investigation into an incident of suspected malpractice.

### Externally-assessed units

External assessment means all aspects of units that are designated as external in this specification, including preparation for tasks and performance. For these assessments, centres must follow the JCQ procedures set out in the latest version of *JCQ Suspected Malpractice in Examinations and Assessments Policies and Procedures* ([www.jcq.org.uk](http://www.jcq.org.uk)).

In the interests of learners and centre staff, centres need to respond effectively and openly to all requests relating to an investigation into an incident of suspected malpractice.

### Learner malpractice

Heads of Centres are required to report incidents of any suspected learner malpractice that occur during Pearson external assessments. We ask that centres do so by completing a *JCQ Form M1* (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)) and emailing it and any accompanying documents (signed statements from the learner, invigilator, copies of evidence, etc.) to the Investigations Team at [candidatemalpractice@pearson.com](mailto:candidatemalpractice@pearson.com). The responsibility for determining appropriate sanctions or penalties to be imposed on learners lies with Pearson.

Learners must be informed at the earliest opportunity of the specific allegation and the centre's malpractice policy, including the right of appeal. Learners found guilty of malpractice may be disqualified from the qualification for which they have been entered with Pearson.

## Teacher/centre malpractice

Heads of Centres are required to inform Pearson's Investigations Team of any incident of suspected malpractice by centre staff, before any investigation is undertaken. Heads of centres are requested to inform the Investigations Team by submitting a *JCQ Form M2(a)* (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)) with supporting documentation to [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com). Where Pearson receives allegations of malpractice from other sources (for example Pearson staff or anonymous informants), the Investigations Team will conduct the investigation directly or may ask the head of centre to assist.

Incidents of maladministration (accidental errors in the delivery of Pearson qualifications that may affect the assessment of learners) should also be reported to the Investigations Team using the same method.

Heads of Centres/Principals/Chief Executive Officers or their nominees are required to inform learners and centre staff suspected of malpractice of their responsibilities and rights; see Section 6.15 of the *JCQ Suspected Malpractice in Examinations and Assessments Policies and Procedures* document.

Pearson reserves the right in cases of suspected malpractice to withhold the issuing of results and/or certificates while an investigation is in progress. Depending on the outcome of the investigation results and/or certificates may be released or withheld.

You should be aware that Pearson may need to suspend certification when undertaking investigations, audits and quality assurances processes. You will be notified within a reasonable period of time if this occurs.

## Sanctions and appeals

Where malpractice is proven we may impose sanctions or penalties.

Where learner malpractice is evidenced, penalties may be imposed such as:

- mark reduction for external assessments
- disqualification from the qualification
- being barred from registration for Pearson qualifications for a period of time.

If we are concerned about your centre's quality procedures we may impose sanctions such as:

- working with you to create an improvement action plan
- requiring staff members to receive further training
- placing temporary blocks on your certificates
- placing temporary blocks on registration of learners
- debarring staff members or the centre from delivering Pearson qualifications
- suspending or withdrawing centre approval status.

The centre will be notified if any of these apply.

Pearson has established procedures for centres that are considering appeals against penalties and sanctions arising from malpractice. Appeals against a decision made by Pearson will normally be accepted only from Heads of Centres (on behalf of learners and/or members of staff) and from individual members (in respect of a decision taken against them personally). Further information on appeals can be found in our *Enquiries and appeals about Pearson vocational qualifications and end point assessment policy*, which is on our website. In the initial stage of any aspect of malpractice, please notify the Investigations Team by email via [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com) who will inform you of the next steps.

## Certification and results

Once a learner has completed all the required components for a qualification, even if final results for external assessments have not been issued, then the centre can claim certification for the learner, provided that quality assurance has been successfully completed. For the relevant procedures please refer to our *Information Manual*. You can use the information provided on qualification grading to check overall qualification grades.

### Results issue

After the external assessment session, learner results will be issued to centres. The result will be in the form of a grade. You should be prepared to discuss performance with learners, making use of the information we provide and post-results services.

### Post-assessment services

Once results for external assessments are issued, you may find that the learner has failed to achieve the qualification or to attain an anticipated grade. It is possible to transfer or reopen registration in some circumstances. The *Information Manual* gives further information.

### Changes to qualification requests

Where a learner who has taken a qualification wants to resit an externally-assessed unit to improve their qualification grade, you firstly need to decline their overall qualification grade. You may decline the grade before the certificate is issued. For a learner receiving their results in August, you should decline the grade by the end of September if the learner intends to resit an external assessment.

## Additional documents to support centre administration

As an approved centre you must ensure that all staff delivering, assessing and administering the qualifications have access to this documentation. These documents are reviewed annually and are reissued if updates are required.

- *Pearson Quality Assurance Handbook*: this sets out how we will carry out quality assurance of standards and how you need to work with us to achieve successful outcomes.
- *Information Manual*: this gives procedures for registering learners for qualifications, transferring registrations, entering for external assessments and claiming certificates.
- *Lead Examiners' Reports*: these are produced after each series for each external assessment and give feedback on the overall performance of learners in response to tasks or questions set.
- *Instructions for the Conduct of External Assessments (ICEA)*: this explains our requirements for the effective administration of external assessments, such as invigilation and submission of materials.
- *Regulatory policies*: our regulatory policies are integral to our approach and explain how we meet internal and regulatory requirements. We review the regulated policies annually to ensure that they remain fit for purpose. Policies related to this qualification include:
  - adjustments for candidates with disabilities and learning difficulties, access arrangements and reasonable adjustments for general and vocational qualifications
  - age of learners
  - centre guidance for dealing with malpractice
  - recognition of prior learning and process.

This list is not exhaustive and a full list of our regulatory policies can be found on our website.

## 8 Quality assurance

### Centre and qualification approval

As part of the approval process, your centre must make sure that the resource requirements listed below are in place before offering the qualification.

- Centres must have appropriate physical resources (for example, equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualification.
- Staff involved in the assessment process must have relevant expertise and/or occupational experience.
- There must be systems in place to ensure continuing professional development for staff delivering the qualification.
- Centres must have in place appropriate health and safety policies relating to the use of equipment by learners.
- Centres must deliver the qualification in accordance with current equality legislation.
- Centres should refer to the teacher guidance section in individual units to check for any specific resources required.

### Continuing quality assurance and standards verification

On an annual basis, we produce the *Pearson Quality Assurance Handbook*. It contains detailed guidance on the quality processes required to underpin robust assessment and internal verification.

The key principles of quality assurance are that:

- a centre delivering BTEC programmes must be an approved centre, and must have approval for the programmes or groups of programmes that it is delivering
- the centre agrees, as part of gaining approval, to abide by specific terms and conditions around the effective delivery and quality assurance of assessment; it must abide by these conditions throughout the period of delivery
- Pearson makes available to approved centres a range of materials and opportunities, through online standardisation, intended to exemplify the processes required for effective assessment, and examples of effective standards. Approved centres must use the materials and services to ensure that all staff delivering BTEC qualifications keep up to date with the guidance on assessment
- an approved centre must follow agreed protocols for standardisation of assessors and verifiers, for the planning, monitoring and recording of assessment processes, and for dealing with special circumstances, appeals and malpractice.

The approach of quality-assured assessment is through a partnership between an approved centre and Pearson. We will make sure that each centre follows best practice and employs appropriate technology to support quality-assurance processes, where practicable. We work to support centres and seek to make sure that our quality-assurance processes do not place undue bureaucratic processes on centres. We monitor and support centres in the effective operation of assessment and quality assurance.

The methods we use to do this for BTEC Level 3 include:

- making sure that all centres complete appropriate declarations at the time of approval
- undertaking approval visits to centres
- making sure that centres have effective teams of assessors and verifiers who are trained to undertake assessment
- assessment sampling and verification, through requested samples of assessments, completed assessed learner work and associated documentation
- an overarching review and assessment of a centre's strategy for delivering and quality assuring its BTEC programmes, for example making sure that synoptic units are placed appropriately in the order of delivery of the programme.

Centres that do not fully address and maintain rigorous approaches to delivering, assessing and quality assurance cannot seek certification for individual programmes or for all BTEC Level 3 programmes. An approved centre must make certification claims only when authorised by us and strictly in accordance with requirements for reporting.

Centres that do not comply with remedial action plans may have their approval to deliver qualifications removed.

## 9 Understanding the qualification grade

### Awarding and reporting for the qualification

This section explains the rules that we apply in awarding a qualification and in providing an overall qualification grade for each learner. It shows how all the qualifications in this sector are graded.

The awarding and certification of these qualifications will comply with regulatory requirements.

### Eligibility for an award

In order to be awarded a qualification, a learner must complete all units, achieve a Near Pass (N) or above in all external units and a pass or above in all mandatory units unless otherwise specified. Refer to the structure in *Section 2*.

To achieve any qualification grade, learners must:

- complete and **have an outcome** (D, M, P, N or U) for all units within a valid combination
- achieve the **required units at Pass or above** shown in *Section 2*, and for the Extended Diploma achieve a minimum 900 GLH at Pass or above (or N or above in external units)
- achieve the **minimum number of points** at a grade threshold.

It is the responsibility of a centre to ensure that a correct unit combination is adhered to.

Learners who do not achieve the required minimum grade (N or P) in units shown in the structure will not achieve a qualification.

Learners who do not achieve sufficient points for a qualification or who do not achieve all the required units may be eligible to achieve a smaller qualification in the same suite provided they have completed and achieved the correct combination of units and met the appropriate qualification grade points threshold.

### Calculation of the qualification grade

The final grade awarded for a qualification represents an aggregation of a learner's performance across the qualification. As the qualification grade is an aggregate of the total performance, there is some element of compensation in that a higher performance in some units may be balanced by a lower outcome in others.

In the event that a learner achieves more than the required number of optional units, the mandatory units along with the optional units with the highest grades will be used to calculate the overall result, subject to the eligibility requirements for that particular qualification title.

BTEC Nationals are Level 3 qualifications and are awarded at the grade ranges shown in the table below.

Qualification	Available grade range
Certificate, Extended Certificate, Foundation Diploma	P to D*
Diploma	PP to D*D*
Extended Diploma	PPP to D*D*D*

The *Calculation of qualification grade* table, shown further on in this section, shows the minimum thresholds for calculating these grades. The table will be kept under review over the lifetime of the qualification. The most up to date table will be issued on our website.

Pearson will monitor the qualification standard and reserves the right to make appropriate adjustments.

Learners who do not meet the minimum requirements for a qualification grade to be awarded will be recorded as Unclassified (U) and will not be certificated. They may receive a Notification of Performance for individual units. The *Information Manual* gives full information.

### Points available for internal units

The table below shows the number of **points** available for internal units. For each internal unit, points are allocated depending on the grade awarded.

	Unit size	
	60 GLH	90 GLH
U	0	0
Pass	6	9
Merit	10	15
Distinction	16	24

### Points available for external units

Raw marks from the external units will be awarded **points** based on performance in the assessment. The table below shows the **minimum number of points** available for each grade in the external units.

	Unit size	
	90 GLH	120 GLH
U	0	0
Near Pass	6	8
Pass	9	12
Merit	15	20
Distinction	24	32

Pearson will automatically calculate the points for each external unit once the external assessment has been marked and grade boundaries have been set. For more details about how we set grade boundaries in the external assessment please go to our website.

### Claiming the qualification grade

Subject to eligibility, Pearson will automatically calculate the qualification grade for your learners when the internal unit grades are submitted and the qualification claim is made. Learners will be awarded qualification grades for achieving the sufficient number of points within the ranges shown in the relevant *Calculation of qualification grade* table for the cohort.

## Calculation of qualification grade

Applicable for registration from 1 September 2016.

Certificate		Extended Certificate		Foundation Diploma		Diploma		Extended Diploma	
180 GLH		360 GLH		510 GLH		720 GLH		1080 GLH	
Grade	Points threshold	Grade	Points threshold	Grade	Points threshold	Grade	Points threshold	Grade	Points threshold
U	0	U	0	U	0	U	0	U	0
Pass	18	P	36	P	51	PP	72	PPP	108
						MP	88	MPP	124
								MMP	140
Merit	26	M	52	M	73	MM	104	MMM	156
						DM	124	DMM	176
								DDM	196
Distinction	42	D	74	D	104	DD	144	DDD	216
						D*D	162	D*DD	234
								D*D*D	252
Distinction*	48	D*	90	D*	130	D*D*	180	D*D*D*	270

The table is subject to review over the lifetime of the qualification. The most up-to-date version will be issued on our website.

## Examples of grade calculations based on table applicable to registrations from September 2016

### Example 1: Achievement of an Extended Certificate with a P grade

	GLH	Type (Int/Ext)	Grade	Unit points
Unit 1	90	Ext	Pass	9
Unit 2	90	Int	Pass	9
Unit 3	120	Ext	Merit	20
Unit 8	60	Int	Unclassified	0
<b>Totals</b>	<b>360</b>		<b>P</b>	<b>38</b>

The learner has achieved N or higher in Units 1 and 3 and P or higher in Unit 2.

The learner has sufficient points for a P grade

### Example 2: Achievement of an Extended Certificate with a D grade

	GLH	Type (Int/Ext)	Grade	Unit points
Unit 1	90	Ext	Near Pass	6
Unit 2	90	Int	Distinction	24
Unit 3	120	Ext	Distinction	32
Unit 8	60	Int	Distinction	16
<b>Totals</b>	<b>360</b>		<b>D</b>	<b>78</b>

The learner has sufficient points for a D grade

### Example 3: An Unclassified Result for an Extended Certificate

	GLH	Type (Int/Ext)	Grade	Unit points
Unit 1	90	Ext	Merit	15
Unit 2	90	Int	Unclassified	0
Unit 3	120	Ext	Distinction	32
Unit 8	60	Int	Merit	10
<b>Totals</b>	<b>360</b>		<b>U</b>	<b>57</b>

The learner has a U in Unit 2.

The learner has sufficient points for an M grade but has not met the minimum requirement for an N or higher in Units 1 and 3 and P or higher in Unit 2.

# 10 Resources and support

Our aim is to give you a wealth of resources and support to enable you to deliver BTEC National qualifications with confidence. On our website you will find a list of resources to support teaching and learning, and professional development.

## Support for setting up your course and preparing to teach

### Specification

This **specification** (for teaching from September 2016) includes details on the administration of qualifications and information on all the units for the qualification.

### Delivery Guide

This free guide gives you important advice on how to choose the right course for your learners and how to ensure you are fully prepared to deliver the course. It explains the key features of BTEC Nationals (for example employer involvement and employability skills). It also covers guidance on assessment (internal and external) and quality assurance. The guide tells you where you can find further support and gives detailed unit-by-unit delivery guidance. It includes teaching tips and ideas, assessment preparation and suggestions for further resources.

### Schemes of work

Free sample schemes of work are provided for each mandatory unit. These are available in Word™ format for ease of customisation.

### Curriculum models

These show how the BTECs in the suite fit into a 16–19 study programme, depending on their size and purpose. The models also show where other parts of the programme, such as work experience, maths and English, tutorial time and wider study, fit alongside the programme.

### Study skills activities

A range of case studies and activities is provided; they are designed to help learners develop the study skills they need to successfully complete their BTEC course. The case studies and activities are provided in Word™ format for easy customisation.

### myBTEC

myBTEC is a free, online toolkit that lets you plan and manage your BTEC provision from one place. It supports the delivery, assessment and quality assurance of BTECs in centres and supports teachers with the following activities:

- checking that a programme is using a valid combination of units
- creating and verifying assignment briefs (including access to a bank of authorised assignment briefs that can be customised)
- creating assessment plans and recording assessment decisions
- tracking the progress of every learner throughout their programme.

To find out more about myBTEC, visit the myBTEC page on the support services section of our website. We will add the new BTEC National specifications to myBTEC as soon as possible.

## Support for teaching and learning

Pearson Learning Services provides a range of engaging resources to support BTEC Nationals, including:

- textbooks in e-book and print formats
- teaching and assessment packs, including e-learning materials via the Active Learn Digital Service.

Teaching and learning resources are also available from a number of other publishers. Details of Pearson's own resources and of all endorsed resources can be found on our website.

## Support for assessment

### Sample assessment materials for externally-assessed units

Sample assessments are available for the Pearson-set units. One copy of each of these assessments can be downloaded from the website/available in print. For each suite an additional sample for one of the Pearson-set units is also available, allowing your learners further opportunities for practice.

Further sample assessments will be made available through our website on an ongoing basis.

### Sample assessment materials for internally-assessed units

We do not prescribe the assessments for the internally-assessed units. Rather, we allow you to set your own, according to your learners' preferences and to link with your local employment profile.

We do provide a service in the form of Authorised Assignment Briefs, which are approved by Pearson Standards Verifiers. They are available via our website or free on myBTEC.

### Sample marked learner work

To support you in understanding the expectation of the standard at each grade, examples of marked learner work at PM/MD grades are linked to the Authorised Assignment Briefs.

## Training and support from Pearson

### People to talk to

There are many people who are available to support you and provide advice and guidance on delivery of your BTEC Nationals. These include:

- Subject Advisors – available for all sectors. They understand all Pearson qualifications in their sector and so can answer sector-specific queries on planning, teaching, learning and assessment
- Standards Verifiers – they can support you with preparing your assignments, ensuring that your assessment plan is set up correctly, and support you in preparing learner work and providing quality assurance through sampling
- Curriculum Development Managers (CDMs) – they are regionally based and have a full overview of the BTEC qualifications and of the support and resources that Pearson provides. CDMs often run network events
- Customer Services – the 'Support for You' section of our website gives the different ways in which you can contact us for general queries. For specific queries, our service operators can direct you to the relevant person or department.

### Training and professional development

Pearson provides a range of training and professional development events to support the introduction, delivery, assessment and administration of BTEC National qualifications. These sector-specific events, developed and delivered by specialists, are available both face to face and online.

#### **'Getting Ready to Teach'**

These events are designed to get teachers ready for delivery of the BTEC Nationals. They include an overview of the qualifications' structures, planning and preparation for internal and external assessment, and quality assurance.

#### **Teaching and learning**

Beyond the 'Getting Ready to Teach' professional development events, there are opportunities for teachers to attend sector- and role-specific events. These events are designed to connect practice to theory; they provide teacher support and networking opportunities with delivery, learning and assessment methodology.

Details of our training and professional development programme can be found on our website.

## Appendix 1 Links to industry standards

BTEC Nationals have been developed in consultation with industry and appropriate sector bodies to ensure that the qualification content and approach to assessment aligns closely to the needs of employers. Where they exist, and are appropriate, National Occupational Standards (NOS) and professional body standards have been used to establish unit content.

## Appendix 2 Glossary of terms used for internally-assessed units

Term	Definition
Develop	Skills. Often referring to given processes or techniques.
Apply	Put knowledge, understanding or skill into action for a particular context.
Review	Make a formal assessment of work produced. The assessment allows learners to appraise existing information or prior events; and reconsider information with the intention of making changes, if necessary.
Compare	Identify the main factors relating to two or more items/situations or aspects of a subject that is extended to explain the similarities, differences, advantages and disadvantages. This is used to show depth of knowledge through selection and isolation of characteristics.
Demonstrate	Work, performance or practice evidences the ability to carry out and apply knowledge, understanding and/or skills in a practical situation.
Discuss	Considers different aspects of: <ul style="list-style-type: none"> <li>• a theme or topic</li> <li>• how they interrelate</li> <li>• the extent to which they are important.</li> </ul> A conclusion is not required.
Evaluate	Draws on varied information, themes or concepts to consider aspects, such as: <ul style="list-style-type: none"> <li>• strengths or weaknesses</li> <li>• advantages or disadvantages</li> <li>• alternative actions</li> <li>• relevance or significance.</li> </ul> Learners' enquiries should lead to a supported judgement showing relationship to its context. This will often be in a conclusion. Evidence will often be written but could be through presentation, performance or practice.
Explain	Shows clear details and gives reasons and/or evidence to support an opinion, view or argument. It could show how conclusions are drawn (arrived at). Learners are able to show that they comprehend the origins, functions and objectives of a subject, and its suitability for purpose.
Identify	Indicates the main features or purpose of something by recognising it and/or being able to discern and understand facts or qualities.

<b>Term</b>	<b>Definition</b>
Interpret	Able to state the meaning, purpose or qualities of something through the use of images, words or other expressions.
Interpretative	Learners interpret the stimulus through their performance.
Investigate	Learners' work, performance or practice tests the: <ul style="list-style-type: none"> <li>• qualities of materials</li> <li>• techniques</li> <li>• processes</li> <li>• contexts</li> </ul> through practical exploration.
Research	Proactively seeks information and can identify the means and resources to do so. Information should be recorded reviewed and used to inform the: <ul style="list-style-type: none"> <li>• progress of work</li> <li>• performance or practice.</li> </ul>
Understand	Defined knowledge in familiar contexts.

This is a key summary of the types of evidence used for BTEC Nationals.

<b>Type of evidence</b>	<b>Definition and purpose</b>
Group task	Learners work together to show skills in defining and structuring activity as a group.
Independent research	An analysis of substantive research organised by learners from secondary and, if applicable, primary sources to develop knowledge and understanding.
Individual project	A self-directed, large-scale activity requiring planning, research, exploration, outcome and review. Used to show self-management, project management and/or deep learning including synopticity.
Performance	A defined and constrained opportunity to perform. Used to show skills and techniques developed.
Preparatory work	A separate defined period of preparation used to show development of knowledge, understanding, skills and techniques.
Presentation	Oral or through demonstration. Used to demonstrate knowledge, understanding, skills and techniques.
Performance log	A record kept by learners to show the process of development during workshops, rehearsal and performance, detailing skills acquired. Used to show method, self-management, skills development and areas for improvement.

# Pearson BTEC Level 3 Nationals in Performing Arts

Certificate in Performing Arts

Extended Certificate in Performing Arts:

Dance

Acting

Musical Theatre

**Extended Certificate in Performing Arts**

Foundation Diploma in Performing Arts

Diploma in Performing Arts

Extended Diploma in Performing Arts

***First teaching from September 2016***

***First certification from 2017***

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