

Pearson BTEC Nationals in Performing Arts

Delivery Guide

BTEC National Certificate in Performing Arts

BTEC National Extended Certificate in Performing Arts

BTEC National Foundation Diploma in Performing Arts

BTEC National Diploma in Performing Arts

BTEC National Extended Diploma in Performing Arts

First teaching September 2016

BTEC National Extended Certificate in Performance
(Dance)

BTEC National Extended Certificate in Performance
(Acting)

BTEC National Extended Certificate in Performance
(Musical Theatre)

First teaching September 2018

Edexcel, BTEC and LCCI qualifications

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Welcome to your BTEC National delivery guide

This delivery guide is a companion to your BTEC Level 3 National specifications, Authorised Assignment Briefs (AABs) and Sample Assessment Materials (SAMs). It contains ideas for teaching and learning, including practical activities, realistic scenarios, ways of involving employers in delivery, ways of managing independent learning and how to approach assessments. The aim of this guide is to show how the specification content might work in practice and to inspire you to start thinking about different ways to deliver your course.

The guidance has been put together by tutors who have been close to the development of the qualifications and so understand the challenges of finding new and engaging ways to deliver a BTEC programme in the context of the new qualifications from 2016.

Guidance around what you will need to consider as you plan the delivery of the qualification(s) has been given. You will find information around the structure of your course, how you may wish to build the course for your learners, suggestions for how you could make contact with employers and information around the other support and resources available to you.

Unit-by-unit guidance has been given and includes suggestions on how to approach the learning aims and unit content, as well as ideas for interesting and varied activities. You will also find coverage of assessments, including useful advice about external assessment, as well as tips and ideas around how to plan for and deliver your assignments.

You will also find a list of carefully selected resources for each unit. The lists include suggestions for books, websites and videos that you can either direct your learners to use or that you can use as a way to complement your delivery.

We hope you will find this guidance relevant and useful.

Enjoy your course!

What's new

The BTEC Level 3 Nationals 2016 are the result of more than three years' consultation with employers, higher education institutions, and many thousands of tutors and managers in colleges and schools. Our aim has been to ensure the BTEC Level 3 Nationals continue to allow a recognised and well-respected route into employment or higher education by meeting the needs of these key stakeholders, and that learners continue to enjoy a stimulating course of study and develop the skills and attributes that will enable them to progress.

As a result of this consultation, and on the advice of employers, higher education and most importantly of those of you who teach BTEC, some key changes have been made to the BTEC Level 3 Nationals. These are described through this delivery guide and include the following.

- **Updated content and a larger proportion of mandatory content** – both employers and universities said they wanted a greater consistency in coverage of the subject for BTEC learners. Employers wanted to see systematic coverage of core knowledge and skills for their sector, and for the Nationals to reflect up-to-date industry practice.



- **The re-introduction of external assessment** – employers were keen to see an element of rigour and consistency across the country in terms of assessment, while higher education institutions wanted learners to be better prepared for meeting deadlines and preparing for formal exams, where appropriate. Both were keen to see learners applying their knowledge and skills to new contexts through synoptic projects and assessments.
- **A focus on employability skills** – the BTEC approach to learning, through projects, self-directed assignments, group work and work placements has always supported the development of employability skills, such as self-management. In the new Nationals the balance of cognitive and skills work has been carefully calibrated to ensure learners get a range of different opportunities across their course.
- **Broader assessment in internal units** – the assessment criteria for each unit are carefully structured to set a clear level of demand. Distinction criteria encourage and require depth of study, including demonstration of the application of knowledge and understanding as well as a synoptic element for the learning aim or unit.
- **Alignment with DfE criteria for performance measures for 16 to 19-year-olds in England** – all new BTECs are designed as either Applied General qualifications or Tech Levels to fulfil criteria for inclusion in 2018 performance tables and funding for 16 to 19 and 19+ learners.

To support transition to the BTEC Level 3 Nationals 2016, we are giving an enhanced support programme with exemplar and practice materials available from the end of 2015 and training from April 2016. Please see the *Support and resources* section for details of the support and the link to sign up to training, which continues from 2016 and throughout the lifetime of the qualification.

Notes:

The specification tells you what must be taught and what must be assessed. This delivery guide gives suggestions about how the content could be delivered.

The suggestions given in this delivery guide link with the Authorised Assignment Briefs given by Pearson but they are not compulsory. They are designed to get you started and spark your imagination.



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OVERVIEW

Delivery guides as support

In the specification, the 'Unit content' tells you what must be taught and the 'Assessment criteria' what must be assessed. The 'Essential information for assessment decisions' explains what the assessment criteria mean.

This delivery guide gives suggestions and ideas on how to plan and deliver the qualification and includes a summary of recent changes.

Unit-by-unit guidance has been given, which includes suggestions on how to approach the learning aims and unit content. Teaching, learning and formative assessment activities during teaching and learning are also suggested. You will also find delivery plans to help you timetable your course and ensure that your learners are well prepared for internal and external assessments.

Links to carefully selected resources are given for each unit. The lists include suggestions for books, websites and videos, which will help you plan and deliver your course. Alternatively, you may wish to direct your learners to these resources.

Use the delivery guides as model templates or as an interpretation on which you can base your own plan. Every delivery guide presents each unit as an exemplar, highlighting Performing Arts/Performance links to motivate tutors and learners.



Significant changes for those teaching to the new 2016/2018 specification

The BTEC Level 3 Nationals (First Teaching 2016 and 2018) contain significant changes to the previous 2010 version. These changes reflect the views and demands of performing arts teaching practitioners, those working in this sector and government bodies with oversight of the qualifications.

For those familiar with the older 2010 specification, these changes are summarised in the table below:

Change	New 2016, 2018		Old 2010	
Programme Name	Performing Arts		Performing Arts	
Qualification Names/GLH	Certificate in Performing Arts (FT 2016)	180 GLH	Certificate in Performing Arts	180 GLH
	Extended Certificate in Performing Arts (FT 2016)	360 GLH	Subsidiary Diploma 360 GLH	
	Extended Certificate (Tech Level) in Performance (FT 2018)	360 GLH		
	Foundation Diploma (FT 2016)	510 GLH	90-credit Diploma	540 GLH
	Diploma (FT 2016)	720 GLH	Diploma	720 GLH
	Extended Diploma (FT 2016)	1080 GLH	Extended Diploma	1080 GLH
Mandatory Units	National Certificate = 2 Extended Certificates = 2 Foundation Diploma = 4 Diploma = 6 Extended Diploma = 7		Between 1 and 6 dependent on qualification and pathway	
Optional Units	National Certificate: Choose 1 from 3 available Extended Certificates: Choose from 12 Extended Certificate (technical): Choose from up to 10 depending on pathway		Choose from up to 53 dependent on qualification and pathway	



	Foundation Diploma: Choose from 20 Diploma: Choose from 20 Extended Diploma: Choose from up to 25 depending on pathway	
Assessment	Internal through assignment and External	Internal only through assignments



Structure

The table below shows the structure of the qualifications in the Performing Arts suite of qualifications. By a clear understanding of the units and careful selection, centres can tailor the qualification to suit the needs of their learners and the resources of the centre. Ensure that you use the full structure found in the specification when planning your course.

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	M	Mandatory units	O	Optional units	
D	Dance	A	Acting	MT	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
10 Jazz Dance Technique	60		O	O			O	O	O	O		O
11 Street Dance Technique	60		O	O			O	O	O	O		O
12 Contemporary Dance Technique	60		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		

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					

In order to maximise the quality of learning, the structure of the qualifications has been developed with significant input from all sectors that require learners to have underpinning skills in the Performing Arts, including a breadth of employers, higher education institutions and delivery centres.

Learners on the smaller size qualifications who find they have a continuing interest in Performing Arts can move on to a larger qualification in the suite. This flexibility is facilitated through a considered number of mandatory and externally-assessed units, which avoids unnecessary repetition of assessment of units.

As Applied General (AG) level qualifications, the 2016 BTEC Level 3 Nationals in Performing Arts help learners to develop the fundamental knowledge and practical skills that are valued in universities and the workplace. The Extended Certificates in Performance, which are Tech Level qualifications, focus on enabling learners to move into industry and have an awareness of professional practice through their mandatory content.

All qualifications require meaningful employer involvement that is relevant to the industry, sector or occupation. This employer involvement can include:

- work experience and placements
- projects set by employers
- co-delivery of units with employers
- industry guests that contribute to learner practice.

The external assessment encompasses units that are critical to the purpose of each qualification, ensuring realistic and vocational learning experiences.



We firmly believe in the relevance of learning through employer engagement and the qualifications give ideas on how this can be achieved. Most of the units highlight where employer involvement would benefit the learning and make useful suggestions for how to initiate this participation.



Overview of the Performing Arts qualification suite

The Pearson BTEC Level 3 National Performing Arts suite is designed to give creative and innovative vocational opportunities for learners wanting to progress to higher education, an apprenticeship or employment.

Each of the five qualifications in the suite is equivalent in size to a specific number of A levels, from the Certificate, which is equivalent to half an A level, to the Extended Diploma, which is equivalent to three A levels. This flexibility enables centres to determine whether to deliver them full time or as part of a broader learner package alongside other qualifications.

The combination of mandatory units and external assessment will drive the quality of learning. It will also help learners take increased responsibility for their own development. The demands within the performing arts industry mean learners need to be able to manage deadlines well, work effectively with others and communicate their ideas in different ways. This assessment methodology now more closely matches experiences learners will have in employment and thus increases their chances of successful progression. The units give valuable ways for learners to develop highly transferable skills and to be assessed in a synoptic way.

The combination of mandatory content and optional units means that the qualification in Performing Arts can be tailored to suit all sector needs from acting and dance, to musical theatre and community-focused projects. All of the mandatory units can be delivered as a specialist route or across a broader discipline.

Learners on the Extended Certificate and the Foundation Diploma who find a continuing interest in Performing Arts can move on to the larger qualifications. This flexibility is facilitated through a considered number of mandatory and externally-assessed units, which avoids unnecessary repetition of assessment.

The external assessment within the qualification is of units that are critical to effective progression within the suite. All aspects of the external assessment have industry relevance and the demands and requirements can be met across the disciplines.

Certificate

The Certificate offers an introduction to the performing arts vocational sector 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.

Extended Certificate in Performing Arts (2016)

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 performing arts.

Centres may need a creative National Extended Certificate to be delivered in combination with other qualifications but would like to focus on a particular discipline within the performing arts, while also offering complementary skills. This can be accomplished by selecting a sector-specific unit. The following shows some examples of how this could be achieved:



Extended Certificate in Performing Arts	
Sector	Optional unit
Dance	Tap Dance Technique, Jazz Dance Technique
Acting	Interpreting Classical Text for Performance, Movement in Performance
Musical Theatre	Jazz Dance Technique, Singing Techniques for Performers

Extended Certificate in Performance (2018)

This qualification offers an engaging programme to support learners who want to pursue a career in one of the pathways (Dance, Acting or 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 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.

Centres may need a creative National Extended Certificate to be delivered in combination with other qualifications, but would like to focus solely on a particular discipline within the performing arts. This can be accomplished by selecting a sector-specific pathway. The following has some examples of how this could be achieved.

National Extended Certificate in Performance	
Sector	Examples of optional units (learners take three optional units for Dance and Acting and two optional units for Musical Theatre)
Dance	Tap Dance Technique, Jazz Dance Technique, Street Dance Technique
Acting	Interpreting Classical Text for Performance, Movement in Performance, Theatre Directing
Musical Theatre	Jazz Dance Technique, Singing Techniques for Performers, Acting Styles

Foundation Diploma

The Foundation Diploma is for learners who are interested in learning about the 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.

Centres may need a creative National Foundation Diploma to be delivered in combination with other qualifications or as a standalone one-year programme. While there are a significant number of mandatory units, the qualification can easily be flavoured to support some specialisation depending on the centre's facilities and expertise:

Foundation Diploma in Performing Arts	
Sector	Optional unit
Dance	Tap Dance Technique, Jazz Dance Technique, Street Dance Technique
Acting	Interpreting Classical Text for Performance, Movement in Performance, Theatre Directing
Musical Theatre	Jazz Dance Technique, Singing Techniques for Performers, Acting Styles



Diploma

The Diploma is designed to be the substantive part of a 16 to 19 study programme for learners who want a strong core of sector study. The programme may include other BTEC Nationals or A levels to support progression to higher education courses in performing arts areas before entering employment.

Extended Diploma

The Extended Diploma is a two-year, full-time course that meets entry requirements in its own right for learners who want to progress to higher education in performance arts areas before entering employment. Learners can either choose a pathway which focuses on a particular discipline (acting, dance, musical theatre) or take a general route for further study in the sector.



Making the right choice for your learners

The suite of qualifications is meant to be inclusive and support individuals in their progression. The prior achievement and aspirations of learners is key to advising the most appropriate study programme. This would ideally combine discussion supported and informed by experience, audition and qualification review.

For learners who wish to progress directly to higher education, there is a range of qualifications in the suite that ensure they will have the skills to cope with the academic and independent learning requirements. In recognition of some of the highly specialised areas within the performing arts industry, there are opportunities for learners to have the vocational experience in parallel with other specialist qualifications.

Below are some examples of learners' potential progression routes:

16-year-old learner choice		
Progression intention	Prior achievement	Potential BTEC National route
Performing Arts discipline in HE	5 GCSEs grade 4 or above with Maths and English	BTEC Extended Diploma
Performing Arts in HE, but uncertain of course	5 GCSEs grade 4 or above with Maths and English	Extended Certificate with A levels e.g. Drama and Theatre, Music, Psychology, History, Design Technology, English
HE, but uncertain of course	5 GCSEs grade 4 or above with Maths and English	Year 1: BTEC National Foundation Diploma Year 2: If firming up for performing arts sector, then continue into Extended Diploma. If moving away from sector, a second Foundation Diploma in alternative specialism.
Performing Arts discipline in HE	5 GCSEs grade 4 or above, but not including Maths and/or English	Year 1: BTEC National Foundation Diploma in Performing Arts with English and/or Maths. Year 2: Extended Diploma.
Performing Arts discipline in HE	BTEC Level 2 First Diploma in Performing Arts	BTEC Extended Diploma



19+ learner choice		
Progression	Prior achievement	Potential BTEC National route
Performing Arts discipline in HE	Some experience in performing arts with 5 GCSEs grade 4 or above including Maths and English	BTEC Extended Diploma
Performing Arts discipline in HE	No experience in performing arts but with 5 GCSEs grade 4 or above including Maths and English	BTEC Foundation Diploma with an A level



Making contact with employers

Employer contact is one of the most cherished experiences BTEC National learners can have, as it ensures realistic and valuable learning.

Partnerships between companies, freelance practitioners and centres can often develop a relationship that is beneficial to both parties. Here are some ideas that may support centres expanding their employer engagement.

Employability skills

Employers not only look for technical skills, but also employability skills. These include:

- **self-management:** readiness to accept responsibility, flexibility, time management, readiness to improve own performance
- **teamworking:** respecting others, co-operating, negotiating/persuading, contributing to discussions
- **business and customer awareness:** basic understanding of the key drivers for business success and the need to give customer satisfaction
- **problem-solving:** ability to analyse facts and circumstances and applying creative thinking to develop appropriate solutions
- **communication and literacy:** application of literacy, ability to produce clear, structured written work, and oral literacy (including listening and questioning)
- **application of numeracy:** manipulation of numbers, general mathematical awareness and its application in practical contexts
- **application of information technology:** basic IT skills including familiarity with word processing, spreadsheets, file management and use of internet search engines.

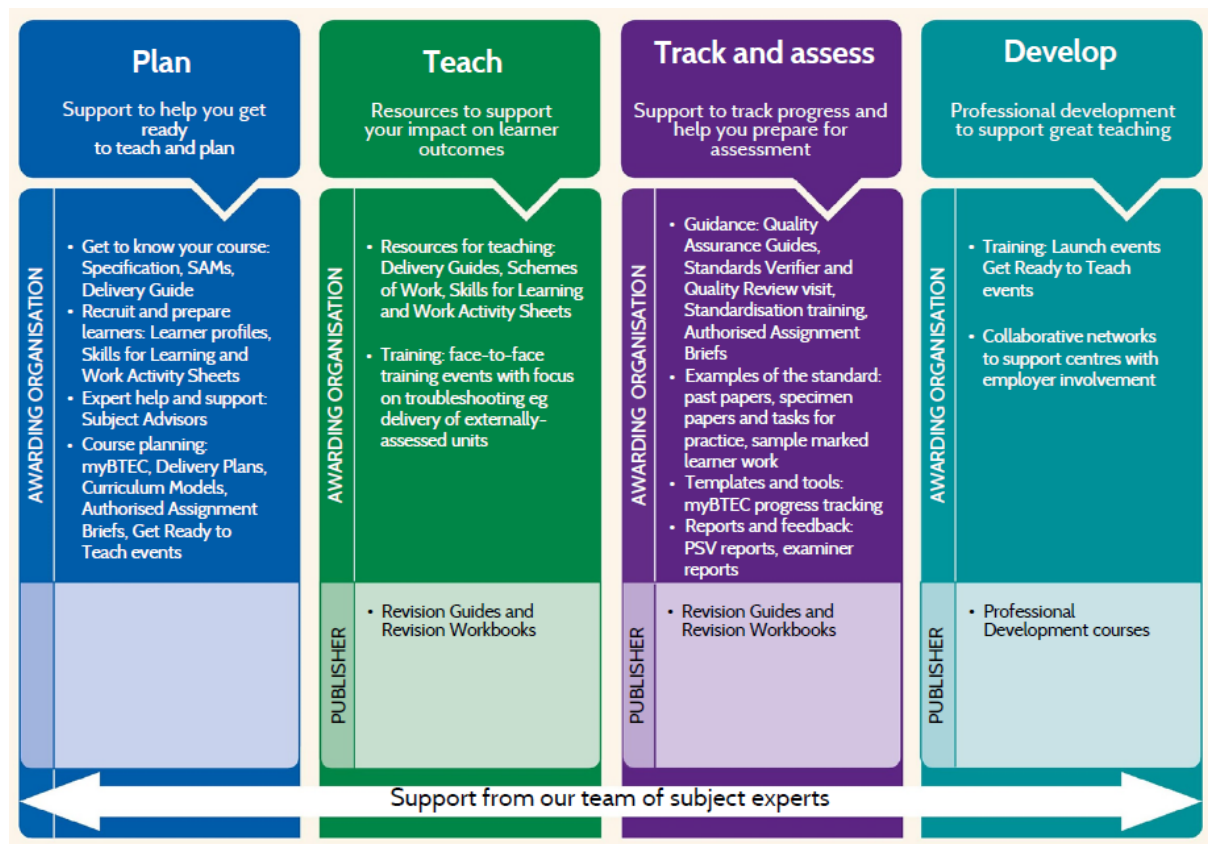


SUPPORT AND RESOURCES

There is a wealth of resources available to ensure you feel confident delivering your BTEC National qualification throughout your entire course. Refer to the Pearson website for a full list of resources available:

<http://qualifications.pearson.com/en/qualifications/btec-nationals/performing-arts-2016.html>

As well as the free resources supporting the qualification, given by Pearson as an Awarding Organisation, Pearson Learning Services ('Publisher' in the tables below) gives a range of engaging resources to support BTEC Level 3 Nationals.



In addition to the 'publisher' resources listed above, other publishers in addition to Pearson may produce textbooks that are endorsed for BTEC. Check the Pearson website (<http://qualifications.pearson.com/en/support/published-resources.html>) for more information as titles achieve endorsement.



There are also a number of people who are available for you to speak to:

Subject Advisor

Paul Webster

UK: 020 7010 2189

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TeachingPerformingArts@pearson.com

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- **Standards Verifiers** – they are subject specialists who can support you with ensuring that your assessment plan is fit for purpose and whose role is to confirm that you are assessing your learners to national standards as outlined in the specification by giving 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 gives. 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 for the new BTEC Level 3 Nationals can be found on the Pearson website here:

<http://qualifications.pearson.com/en/support/training-from-pearson-uk.html>

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Unit 1: Investigating Practitioners' Work

Delivery guidance

Approaching the unit

This unit focuses on developing critical analysis skills. It gives learners the opportunity to undertake research into influential practitioners, relevant to their interests, whose performance work and ideas may engage and inspire them. A practitioner can be an individual or a company with international recognition and an established reputation and presence. You will need to help learners identify recurring themes in their chosen practitioners' work. You can direct your learners to research contextual factors and identify how these influence the creation of work for performance. Learners can watch and analyse live and recorded productions as well as finding information in books, journals, newspapers and magazines and online. This is a synoptic unit and it is important that you encourage your learners to consider their exploration of practitioners' repertoire in other units and use this to consolidate and/or inspire their investigation.

The external assessment requires learners to carry out research into two practitioners' work. However, there is opportunity within the guided learning hours before the assessment period for you to direct your learners to explore a whole range of practitioners, their repertoire and key themes. You will find one model of delivery for the taught course outlined in the Scheme of Work with four tasks. Two of the tasks offer the opportunity to investigate the work of two different practitioners in more detail and you may choose to link this work to the requirements of the Sample Assessment Materials.

The content of the unit also allows for you to develop your learners' research and writing skills in preparation for the external assessment.

Delivering the topics

In **topic A** you will be looking to develop your learners' research skills. Remember that for the external assessment you will guide your learners to investigate the contextual factors that have influenced two practitioners. Therefore, it could be helpful for your learners to investigate a range of practitioners initially so that they have baseline knowledge of key influential individuals/companies. Your learners could then select from these when embarking on more in-depth research once the board has set the external assessment task.

You should encourage learners to plan their research, taking account of the different sources of information available, e.g. watching live and recorded performances and exploring some of the detailed online resources created by leading performance companies. Encourage your learners to keep and edit personal research notes. You could cover referencing in a couple of early sessions. Ensure that your learners collate a bibliography, using a recognised referencing system as they go along. They will need to submit this bibliography at the end of their controlled assessment. This will be far easier to do if they build it up as they go along.

Topic B offers learners the opportunity to explore the repertoire of practitioners and understand how practitioners' work is a product of its time and place. You



could ask different learners to investigate various contextual factors listed in the specification in detail and to present their research findings in class.

The assessment task will identify a theme (e.g. morality, conflict or love). This means that you should always ask learners to identify and consider the themes of whichever practitioner they are looking at. It is completely appropriate for your learners to explore repertoire practically in workshops or as a member of the audience. Direct them to keep notes on this valuable activity and always encourage them to make thematic links between different practitioners and/or repertoire. Encourage your learners to investigate practitioners' creative intentions. This is an opportunity for learners to find out what fired-up practitioners are/were passionate about and what they are/were trying to communicate through their work.

Your taught course will include lessons with a focus on critical analysis (**topic C**). Looking at specific pieces of repertoire by familiar practitioners, you could plan to introduce your learners to a range of research sources and walk them through the process of critical analysis. You could include the following: online or printed biographies, reviews of live performance, programme notes from live performances, recordings of performance, scripts/scores, editors' notes from printed editions, online or printed education packs, text books. Make sure to include differing opinions or viewpoints of the work so that you can support your learners to draw conclusions and develop their own judgments.

Also ensure that your learners can identify the constituent parts of repertoire, performance and production. The specification details key areas to consider. This will provide a framework for the learners' critical analysis.

Learners must be able to present conclusions and independent judgements through effective investigation (**topic D**). As the external assessment requires learners to present key information in the form of a piece of extended writing, support your learners to develop their formal writing style and to become fluent in their use of subject specific terminology. Regularly test their ability to define key words and phrases in order to build their knowledge and confidence. Ensure that your learners are confident to take notes and complete written tasks that summarise key information.

Encourage your learners, too, to develop their critical thinking. You could support them to formulate more focused/complex questions to inform their analysis. For example, they could start with a question such as, 'What examples of performance and production techniques did a specific practitioner use to communicate a given theme?' Having answered that, they could then consider, 'What was the value or importance of a specific piece of repertoire at the time it was first produced?' or 'Can you propose an alternative interpretation to a scene/song/dance to that of a well-known critic or commentator?'

You will be able to work with your learners to formulate appropriate questions that are relevant to their particular interests and demonstrate higher order thinking skills. This will enable them to present their individual judgements in their written work.



Assessment guidance

This unit is assessed externally. You will need to prepare learners to complete an extended piece of writing under controlled conditions. For the assessment task, learners will be given two practitioners' names and one theme. They will then have five weeks to carry out research and preparation work. Your learners should use this time to investigate the contextual background of one of the named practitioners and critically analyse their work in relation to the given theme. Your learners will also use this time to investigate, in the same way, a second practitioner of their choice. You may have studied one or both of these practitioners as part of the taught course. Bear in mind that your learners can take four pages of individual notes into their controlled assessment and they should allow time to prepare these. They will also need to submit their individual bibliography. They should be prepared to write a formal and structured piece of written work. Don't forget the Sample Assessment Materials on the website.

The more formal written assessment task could be challenging for some learners on a vocational course. If you ensure learners understand the set theme and undertake planned and focused research based on this, you will support them to achieve. Critically analysing the most relevant individual scenes/dances/songs within a practitioner's repertoire will also make the assessment task seem straightforward. If your learners have explored relevant repertoire in practical group workshops, they will be able to directly compare and contrast practitioners' treatment of the same theme through their use of different performance and production techniques.



Getting started

This gives you a starting place for one way of delivering the unit. Activities are provided in preparation for the external assessment.

Unit 1: Investigating Practitioners' Work

Introduction

Select relevant practitioners to investigate

Discuss the practitioners that your learners have already started to explore through their current or previous work on other units. A practitioner can be an individual or a company with international recognition and an established reputation and presence.

Ask your learners to identify themes (e.g. morality, conflict, love) in examples from the repertoire that they already know. Start to make links between other practitioners and/or pieces of repertoire that explore similar themes.

Ask your learners to select at least two practitioners to investigate in detail (some learners may need suggestions/help from you to make their choice). They should be practitioners whose work will challenge and inspire.

Topic A – Investigating contextual factors

Plan your investigation and research

- Put learners into pairs and ask them to come up with ideas for research. They will need to investigate the contextual factors that have influenced practitioners and the themes that their performance work explores. Ask them to identify different possible sources of information and present this to the group.
- Start to create a bibliography as a group that records the research sources. Use a recognised referencing system (e.g. Harvard). Individuals should have their own copy of this bibliography and add to it on an ongoing basis.
- Agree the programme of investigation and identify whether each research activity will be undertaken by the whole group, in small groups or by individuals.

Topic B – The relationships between contextual factors, creative intentions and themes

Give presentations on contextual factors, creative intentions and themes

- Give individuals or small groups the name of a practitioner and specify at least one relevant set of contextual factors, e.g. historical, cultural or social. Ask the individuals/small groups to research how the set(s) of contextual factors influenced the practitioner's work.
- Get each individual/group to present their findings to the group.
- Each learner should then prepare their own individual notes summarising the whole group's findings.
- Identify and investigate themes in at least two practitioners' work and their creative intentions. This can be done through class activities and practical workshops.
- Prepare your learners to 'pitch a practitioner's ideas'. Tell them to explain the practitioner's creative intentions and persuade the group that the themes in the piece were relevant to the time it was created (and today).



Unit 1: Investigating Practitioners' Work

Topic C – Critical analysis of the work of performing arts practitioners

Learners will need to compile critical analysis notes based on research.

- Direct your learners to explore in detail at least one piece of repertoire by each of a minimum of two practitioners. Ask them to consider the pieces' themes as well as content and style.
- As a whole group or in smaller groups, identify in detail the specific characteristics of each practitioner's work. Explore how they use distinctive performance styles and methods to create and communicate specific theme(s) in at least one scene/dance/song.
- As a whole group or in smaller groups explore additional repertoire too.
- Support learners to compile individual notes that capture their own findings and explore alternative viewpoints. Ensure learners apply critical analysis skills (e.g. make links to the work of other practitioners and their research into contextual factors).

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

Learners will need to complete a piece of extended writing.

- Learners will plan, draft and complete a formal extended piece of writing, based on the investigation into practitioners that they have undertaken.
- Use the Sample Assessment Materials and the marking criteria to inform the planning of this. Define the purpose and the intended reader of the written piece.
- The extended writing should critically analyse the contextual influences on selected practitioners and performance work with a focus on how these relate to a common theme/themes.
- Tell your learners to reference any sources and complete an individual bibliography.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to:

- *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*
- *Unit 14: Choreography for Live Performance*
- *Unit 15: Theatre Directing*
- *Unit 17: Screen Acting*
- *Unit 18: Interpreting Classical Text for Performance*
- *Unit 19: Acting Styles*
- *Unit 20: Developing the Voice for Performance*
- *Unit 23: Singing Techniques for Performers*
- *Unit 24: Children's Theatre Performance*
- *Unit 26: Physical Theatre Techniques*
- *Unit 27: Musical Theatre Techniques*
- *Unit 28: Variety Performance*
- *Unit 29: Storytelling*
- *Unit 31: Stand-up Comedy Technique*
- *Unit 33: Performing with Masks.*

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Websites

<http://theatreanddance.britishcouncil.org/artists-and-companies>

The British Council – A good starting point if investigating the work of contemporary practitioners, this website highlights the work of a range of companies and individual artists that the British Council has supported and/or promoted.

<http://www.bl.uk/reshelp/findhelprestype/webres/perfarts/perfweb.html#theatre>

The British Library – Contains lists of links to digital archives and other accessible sources.



<http://www.nationaltheatre.org.uk/discover-more>

The National Theatre

This website has many useful teaching and learning resources as well as information on past productions and interviews with directors that will offer insight into practitioners including Brecht and Frantic Assembly.

<http://www.sadlerswells.com>

Sadlers Wells – Includes detail on the current programme including workshops and talks.

<http://www.timeout.com/london/theatre/london-musicals>

Time Out – Regularly updated with reviews of musicals, interviews, etc.

<http://www.vam.ac.uk/content/articles/h/history-of-black-dance-20th-century-black-american-dance>

The Victoria and Albert Museum – This link discusses the influence of black culture on dance. As well as mentioning well-known practitioners such as Alvin Ailey it also mentions lesser-known, yet nonetheless influential practitioners who learners may want to consider. The site also has links to articles on musicals.



Unit 2: Developing Skills and Techniques for Live Performance

Delivery guidance

Learners will develop performance skills in two styles within their chosen discipline (acting, dance, musical theatre, physical theatre or variety). For assessment purposes, they will be assessed on performance skills in one style.

Approaching the unit

The focus of this highly practical unit is on the acquisition and development of performance and interpretative skills within the learner's chosen performing arts discipline. Learners will gain understanding of the nature of work as a performer and through practical training, explorations, workshops and assessments, will develop essential physical, vocal and creative skills to be able to realise performance material in different styles. The unit will serve as a valuable induction, providing learners with a 'toolkit' of performance skills and techniques and a solid foundation for work in other internal and external units, and for future progression as performing arts practitioners.

Delivering the learning aims

Due to the practical focus of this unit, some tutors may choose to teach the content holistically and deliver learning aims side-by-side. You must ensure the correct coverage of content in teaching material to support accurate assessment. It is recommended that three assignments are given to learners covering learning aim A, learning aims B–C and learning aim D. For **learning aim A**, learners will need to investigate the skills, attributes, training/qualification routes as well as typical employment patterns and conditions for performers working within their chosen discipline. One approach to delivering this learning aim could be to introduce learners to the nature of work as a performing artist through a programme of visits to theatres, as well as primary and secondary research carried out individually and in small groups.

When researching training and progression routes in the performing arts, learners should investigate specific training and educational organisations such as drama schools, dance conservatoires and universities. Providing links to local theatre arts organisations through guest speakers, workshops, residencies and visits will establish useful industry contacts for research purposes. You might ask learners to adopt a case-study approach to researching the career and working conditions of a performer, conducting biographical research and if possible, conducting interviews or webinars with practitioners. Similarly, learners can draw on these links to investigate how performer roles interrelate with other jobs and personnel in theatres. Case studies of professional performers could lead to class discussion and analysis of what makes a successful performer. Learners could produce a range of shared research in the form of web pages, personal or 'company' blogs and studio displays.

Learners should also relate their consideration of the skills, qualities and attributes of professional performer needs to their own experience. Practical skills training is the key emphasis of this unit. Learners' awareness of their physical and vocal qualities and development needs will be through ongoing



reflection, based on baseline skills audits, regular diagnostic feedback, self-criticism and target setting. Personal planning and target setting can be in the form of blogs or diaries and will inform evidence for learning aim D.

For **learning aim B**, you should train and develop learners' performance skills through leading regular workshops, technique classes, exercises and explorations as relevant to the learners' performance discipline. One or more tutors may lead these sessions, for example, separate singing, dance and acting tutors might teach musical theatre skills; or separate voice or movement specialists may lead discrete acting classes. You should encourage learners to undertake independent practice and preparation outside classes and tutor-led activities.

For the training and development of professional practice to be effective, classes and workshops should follow an appropriate structure. This should normally start with warm-ups and technical exercises to safely prepare learners for working, as well as to develop flexibility, co-ordination, control and stamina. Group exercises will also develop trust and sensitivity. As their skills develop, it is good practice to involve learners in devising and leading warm-ups and exercises. You should refer to the unit content, which lists typical skills relevant to each performance discipline, and you can draw on your own training and experience, as well as refer to resources listed in this Delivery Guide, to develop an arsenal of training exercises, techniques and games.

Development and application of interpretative skills for **learning aim C** requires learners to work with existing performance material in at least two styles within one or more disciplines. Learners will be assessed in one of these styles. You could introduce different performance styles into the regular training programme, exploring the techniques of key practitioners through exercises and set studies. Work on interpretation and application of appropriate performance skills in dance, for example, could begin with learners watching a piece of repertoire, then exploring the key choreography techniques in a tutor-led class, before putting together sequences using developed motifs. Similarly, actors might explore the style and techniques of a key practitioner in a series of exercises and improvisations, and then apply these techniques to interpret and perform a scene from a play.

Work with existing performance material will most likely be in the form of extracts from plays, musicals or dance repertoire. You should direct/choreograph learners to ensure the quality of training and direction, but could also facilitate some sessions where you encourage learners to direct/choreograph their peers. Learners should have the opportunity to perform their rehearsed work for learning aim C to an audience. While this does not need to be in fully resourced productions, you will motivate learners and give a more realistic vocational experience by reflecting industry practices as much as possible and giving performers a 'sense of occasion'.

You should brief learners on the importance of their ongoing review of progress in their skills development for **learning aim D** from the outset of the unit. This could include discussion of the importance of regular reflection and self-criticism. If possible, give examples of effective action planning and reviewing for discussion. Teach learners the principles of setting targets and monitoring progress against short-term and long-term goals. You can motivate learners by encouraging the use of a range of methods to document their progress, for example, a blog or video diary. Structure regular review and feedback sessions into classes, where learners watch back recordings of exercises, and engage in self- and peer-evaluation.



Learning aim	Key content areas	Recommended assessment approach
A Understand the role and skills of a performer	A1 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 Develop performance skills and techniques for live performance	B1 Explore and develop physical skills, performance disciplines and styles B2 Explore and develop vocal skills, performance disciplines and styles B3 Develop interpretative skills, performance disciplines and styles B4 Personal management and discipline skills for performance	A recording of the performance/ demonstration where you will be assessed on your application of skills and techniques developed during practical exercises and workshops. Existing performance material in one style. Practical exploration and development work.
C Apply performance skills and techniques in selected styles	C1 Application of physical and vocal skills to performance material, disciplines and styles C2 Application of interpretative skills to performance material, disciplines and styles	Self and peer evaluation. Tutor observation records. Final performance.
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	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, e.g. digital, recorded.



Assessment guidance

Recommended formats of evidence for this unit include a learner's performance log in which they record their ongoing acquisition and development of performance skills and their interpretation and development of performance material. The format for this log can vary, for example, a written journal, a blog, an audio/video diary, photographic record, or a combination of these.

Underpinning an understanding of the role and responsibilities of the performer (learning aim A) can be a written document, a web resource or a recorded presentation. You should record a suitable range of classes and practical workshops for learners' self-reflection, to track development and for assessment purposes. You must record the assessed performances for learning aim C. The reflective journal for learning aim D can comprise a range of elements such as journal/blog notes, action plans, checklists, digital video and photographic evidence with annotations.



Getting started

This gives you a starting place for one way of delivering the unit, based around the recommended assessment approach in the specification.

Unit 2: Developing Skills and Techniques for Live Performance

Introduction

Introduce the unit by giving learners a brief outline of the scope and assessment requirements of the unit. Inform learners how the unit links with other units on the programme.

- Facilitate group discussion activities to explore the notion of what makes a good performer/performance.
 - What skills and qualities do performers require?
 - Can learners relate these to any particular performers they have seen?
 - How do these skills and qualities compare across different performing arts forms and styles?
- If possible, this discussion should follow experience of seeing and/or participating in live performance work. Learners might see a performance as part of their induction, or you might compile recordings of extracts from shows to facilitate discussion.

Learning aim A – Understand the role and skills of a performer

Learners should start to work on development of practical performance skills from the start of the unit.

- Brief learners on the investigation requirements into the role and skills requirements of a performer. Encourage the use of primary and secondary research: learners might work collaboratively to come up with proposals for research strategies and information sources.
- Give guidance on sources of information and references for investigation (websites, publications, DVDs, etc.).
- Take learners on a visit to see a live theatre production. If possible, combine this with an opportunity to tour the theatre and meet personnel. Alternatively, learners might participate in workshops and discussions with visiting practitioners/guest speakers.
- Ask learners to research key features of the performer's job role (for example, skills, qualities and attributes required), the relationship and interdependence with other roles, training and qualification requirements and typical progression routes.
- Ask learners to brainstorm and mind-map, to come up with a production timeline for a real or hypothetical performance, in order to develop an understanding of the tasks and responsibilities of the performer during the various stages of production and performance.
- You could encourage learners to adopt a case-study approach to include coverage of the work, lifestyle and working conditions of the performer.
- Facilitate sessions in which learners share their individual research findings.
- You could ask learners to produce presentations in the form of a web-based resource, contribution to a company blog or a series of displays.



Unit 2: Developing Skills and Techniques for Live Performance

Learning aim B – Develop performance skills and techniques for live performance

Learning aim C – Apply performance skills and techniques in selected styles

- During initial practical activities, conduct a baseline skills audit with learners.
 - This audit should include relevant physical and vocal skills as well as wider management, employability and collaborative skills.
- Brief learners on the need to keep a Performance Journal (this links with learning aim D) in order to record their exploration and development of performance skills.
 - Encourage creativity and differentiation in journal writing with use of ICT, annotated photographs, embedded AV evidence, stimuli, etc.
 - Ask learners to develop action plans and set targets for improvement and development, with review points where they monitor progress. Show examples of successful reviews and target setting.
- Run regular tutor-led workshops to include warm-ups, training exercises, technique classes and exploratory activities.
 - You will need to check learners are aware of safe working practices at all times through appropriate use of warm-ups, and teaching correct use of body and voice when performing solo and in work with others.
- Introduce examples of performance material that represent different styles within a performance discipline/disciplines.
 - This might be in the form of extracts from published plays and musicals, existing dance repertoire or recordings of physical theatre works, variety acts, performance art, etc.
- Introduce learners to key practitioners associated with the style and medium of performance.
 - This may be through study and exploration of specific practitioner training techniques and through application of the specific style and ethos of the practitioner to performance material.
- A range of tutor-led and tutor-directed/choreographed practical activities should enable learners to investigate and explore the style and form of the works. Depending on the discipline, this might include analysing, exploring and rehearsing scripted scenes, learning and combining dance motifs and sequences, practising and refining song and dance combinations from musical numbers, etc.
- Ask learners to reflect regularly on their understanding of the key roles, responsibilities and tasks of the performer when preparing/rehearsing (this relates back to learning aim A) and to review their development and progress in their Performance Journal (this relates to learning aim D). They should be able to apply this understanding to their practical development of the performance roles.
- Continue to direct, choreograph and coach as learners develop performance skills and refine their roles.
- Encourage peer feedback and peer criticism on a regular basis: you can base this on viewings of practical exercises and reflection on recordings.
- Facilitate the performances where application of interpretive and performance skills are assessed.



Unit 2: Developing Skills and Techniques for Live Performance

Learning aim D – Review and reflect on development of skills and techniques for live performance

- Facilitate a group discussion on the importance of regular reviewing of skills development. Make links with learners' research into the role and responsibilities of the performer and reiterate that training and maintenance of physical, vocal and creative skills are an ongoing commitment.
- Show examples and definitions of short-term and long-term goals, actions and targets and discuss with learners effective ways of documenting this.
- Structure regular review and monitoring of skills development. These should include:
 - individual reflection in the learner's Performance Journal
 - group/peer feedback sessions to discuss and critique work in development
 - one-to-one progress tutorials to discuss progress and targets.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

As this unit serves as an induction into performance skills, it provides underpinning knowledge and skills development for the majority of performance-related internally assessed optional and optional specialist units.

Similarly, skills and knowledge developed through this unit will complement the internally/externally assessed mandatory, mandatory/synoptic and specialist mandatory units.

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website (<http://qualifications.pearson.com/en/support/published-resources>) for more information as titles achieve endorsement.

Textbooks

Ashley, L., *Essential Guide to Dance* (3rd Edition), Hodder Education, 2008, ISBN 978-0-340-96838-3

Useful guide for both learners and tutors; this is highly useful to this induction unit, including choreography, anatomy, staging and performance.

Berry, C. *Voice and the Actor*, Jossey Bass; New Ed edition, 1991, ISBN 978-0-0204-1555-8

Comprehensive and accessible guide to voice training containing exercises and techniques covering relaxation, breathing and voice control.

Callery, D., *Through the Body: A Practical Guide to Physical Theatre*, Nick Hern Books, 2001, ISBN 978-1-8545-9630-7

Contains information and workshop ideas based on the work of key physical theatre practitioners, with exercises to develop performance skills.

Fredman, R., Reade, I., *Essential Guide to Making Theatre (Essential Guides for GNVQ Performing Arts)*, Hodder Education, 1996, ISBN 978-0-340-655140-6

Useful guide for both learner and tutors including practical information and practical activities covering a range of acting styles and contexts.

Ostwald, D.F., *Acting for Singers: Creating Believable Singing Characters*, 1st Edition OUP USA, 2005, ISBN 978-0-195-14540-3

Contains guidance on professional development as well as exercises and techniques to interpret script/libretto and rehearse to develop characters in musical performance.

Journals

Actors and Performers Yearbook (Bloomsbury Publishing)

Yearly publication listing agencies and career opportunities with advice on finding work, establishing contacts and networking.

The Stage (The Stage Media Company Ltd)

Weekly publication featuring news, reviews, interviews, also contains job advertisements, career and professional development advice.



Websites

www.dance.about.com

Information and useful guidance and definitions covering all dance styles.

www.digitaltheatreplus.com

Subscription-based resource include teaching materials, interviews with performers and production personnel detailing the making of theatre, study guides and recordings of a range of productions.

www.nationaltheatre.org.uk/discover-more (Royal National Theatre)

Information regarding current and past productions at the National Theatre and includes a video library resource covering a range of topics on the making of theatre with interviews, extracts from rehearsals, performing and staging techniques, etc.

www.prospects.ac.uk

Careers website containing job descriptions for performing arts roles, with information on salaries, training, etc.

www.rsc.org.uk (The Royal Shakespeare Company)

Resources and content linked to RSC productions of all Shakespeare's plays and includes tutor and learner resource packs, video clips of key scenes and tutor notes.

www.thestage.co.uk (The Stage)

Online version of the printed journal, features news, reviews, interviews. This also contains job advertisements, career and professional development advice.

www.ukperformingarts.co.uk (The Prince Partnership)

Directory of places to train and work in the performing arts industry and contains articles and advice related to specific performing arts job roles.



Unit 3: Group Performance Workshop

Delivery guidance

Approaching the unit

This externally assessed unit provides opportunities for learners to draw on their individual practical performance skills and demonstrate an understanding of the methods and techniques for creating performance in order to contribute to the making and realisation of new performance material. Learners will work in small groups to create an original performance piece in response to a stimulus provided in the external assignment briefing. You will need to help learners identify which strategies and techniques they may need to employ when exploring how to respond to the stimulus in order to create an inspiring and unique piece of theatre.

The emphasis of the unit is on exploration and development of original performance material and the selection and application of appropriate performance skills. Learners will devote much of the unit therefore to experimenting with devising and/or choreographic methods, and using discussion, improvisation, staging and compositional techniques to put together a short performance in which they will 'try out' their creative intentions and ideas to an invited audience.

Delivering the topics

You can prepare learners to work independently and creatively when developing original performance material by introducing them to the work of a number of practitioners who specialise in creating new and innovative performance works. If possible, arrange a trip to see a live performance. Alternatively, many dance and theatre companies offer workshops and residencies as part of a touring package. You might also consider the range of contexts in which practitioners create original theatre: for example, theatre and dance education, or community arts projects. You can source recordings of performances from practitioner websites and on video sharing websites. Encourage learners to carry out further research into the working methods of a number of practitioners; research that learners can then share through seminars.

Delivery of **topic A** will include familiarising learners with ways of responding to different stimuli. You could facilitate a number of short workshops in which learners work in small groups to discuss, improvise, experiment and develop short performances from a number of starting points drawn from the unit content. This may include 'unseen' exercises requiring spontaneous response and activity, as well as longer timescales in which learners research and interrogate in more depth the potential for development of material. You will need to lead discussions and workshops exploring key performance considerations such as target audience, venue, the aim and intention of the performance, resources and planning. Again, you will prepare learners for assessment more effectively if you ask them to engage with problem solving and making creative decisions in a variety of vocational contexts, such as examining specific audience groups, responding to commissions, generating material using the style and techniques of specific practitioners, etc. To widen their creative potential, allow learners to consider and explore the multiple ways performances



communicate to an audience and how they can manipulate different performance and production elements to foreground different creative intentions and effects.

For **topic B**, you will need to equip learners with a practical vocabulary of working methods to create performance. Learners will be familiar with directing/choreography, staging techniques and rehearsal processes from work in other units. They will however need to explore further ways of making theatre, and experiment with a range of practical techniques such as improvisation, image theatre, creating and refining motifs and phrases, etc., as relevant to their chosen specialism. Instil in learners the importance of effective and productive working practices, such as time management, scheduling, recording ideas and decisions through scripting and notation, regular review and setting targets for the development of work in progress. It is a good idea to ask learners to use their own portable devices for note taking and photographing/video recording. As the external task requires learners to complete a digital process log, you should make sure learners become used to recording the outcomes of devising and rehearsals, discussing and justifying the group's creative decisions and reflecting on their own contribution of ideas and performance skills. As the Process Log is digital, provide learners with instruction and practise editing and embedding AV material into reflective logs.

Development of personal management and collaborative skills for **topic C** will be ongoing throughout delivery of the unit. You might ask learners to prepare a skills audit, using self-assessment and peer-assessment when considering their strengths and contribution to a working ensemble. Creating effective working teams of between three and seven learners is fundamental to the success of the external assessment. Team building and problem solving exercises will be a useful feature of this unit.

For **topic D**, learners will need to demonstrate effective use of performance skills in order to communicate their response to the stimulus, intention and meaning successfully to a live audience. Ensure learners have regular physical and vocal warm-ups, and they use their rehearsal time to select and refine the relevant practical performance skills. During the teaching phase of the unit, you may need to facilitate skills coaching or build necessary performance skills training into other classes.

Review and reflection for **topic E** should be an ongoing activity throughout the rehearsal and performance process. Instruct learners to reflect regularly on their responses to stimuli, working methods, the development and shaping of performance material and targets for further development. Make sure learners articulate their own contribution to group work. You may provide handouts showing examples of good log writing practice, and lead a log-writing workshop including peer-criticism of written work. Topic E also requires learners to evaluate the workshop performance. During the teaching of the unit, encourage learners to participate in regular feedback and discussion of work-in-progress, from which they can set targets for development. Recordings of 'mock assessments' can also inform reviews and targets. As the unit results in a workshop presentation rather than a fully resourced production, encourage learners to consider how they would refine their performance skills and how they would use various staging and production elements to convey meaning and effect if the performance were to be further developed.



Assessment guidance

Assessment of this unit is in the form of an externally set task. The assessment objectives of the unit, while not linked to a specific vocational context, do reflect practices typical of many small-scale theatre and dance companies. Assessment also reflects vocational practice as learners should consider the artistic aim and purpose of the work they are creating, potential target audiences and logistical planning. The unit provides considerable scope for the development and assessment of employability skills such as planning, target setting, self- and peer-management. Learners will develop a range of higher order skills and knowledge, which is important for progression and for work in the industry, for example problem solving, insightful understanding of audience perspectives, synthesis and manipulation of ideas and techniques to create new performance material.

The externally set task is assessed through four sub-tasks:

- planning and interpretation of stimulus (practical activity documented in a Digital Process Log milestone entry)
- development of creative ideas (practical activity documents in two Digital Process Log milestone entries)
- performance (workshop performance to an invited audience recorded on video)
- review and reflection on the process and potential for development (fourth and final milestone entry in the Digital Process Log).

You should ensure safe working practices at all times during the teaching and assessment activities for this unit: dance and acting are high-risk activities and you should make sure learners warm-up and physically prepare for practical activities and performances, particularly when they are working independently in groups. As learners may be generating performance material that could pose safety hazards, please ensure sufficient supervision, and if necessary brief learners on carrying out risk assessments as part of the group planning process.



Getting started

This gives you a starting place for one way of delivering the unit.
Activities are provided in preparation for the external assessment.

Unit 3: Group Performance Workshop

Introduction

Introduce the unit outlining the assessment objectives and the externally set task requirements.

- Start to deliver the unit asking learners to consider the differences between performance generated from existing texts/repertoire and performances devised/choreographed to create original material.
- Show learners examples of original and innovative performances created through a devising process (visits to shows and/or DVDs and recordings).
- Brief learners on health and safety requirements (including warming up and identifying and managing potential risks and hazards).

Topic A – Generating and exploring ideas from stimulus

- Discuss with learners the working methods of a range of practitioners.
- Brief learners to undertake research into a chosen practitioner/company and share with the rest of the class their findings on the ethos, mode of working, stylistic characteristics of the company's work.
- Facilitate sessions during which learners carry out practical exploration of devising/choreography techniques in response to a number of different stimuli and incorporate some techniques and stylistic qualities seen in researched practitioners.
- Lead discussions and practical activities in which learners consider how aspects such as target audiences, resourcing, logistics, the skills and attributes of the company members impact on the direction and development of performance material.
- Discuss with learners the different ways performances communicate with the spectators (this may involve analysis of examples on DVD, brainstorming, some work looking at critical theory such as semiotics and aesthetics).
 - Encourage learners to apply this understanding when developing their practical explorations.

Topic B – Develop and realise creative ideas for a group performance in response to stimulus

Topic C – Personal management and collaborative skills

- Include company warm-ups at the start of every practical session.
- Initiate a series of 'mini projects' through which learners explore approaches and practices toward creating performance material from a range of different stimuli and starting points (these can be selected from the specification unit content).
- Guide learners on the personal management and collaborative skills required for this unit.
 - Run a practical self- and peer-assessment activity to focus on these wider transferable skills. Get learners to consider what skills and qualities they can offer their working group.



Unit 3: Group Performance Workshop

- Infill sessions with teacher-led workshops where you teach further techniques to increase the learners' vocabulary of working methods they can apply.
 - Encourage experiment with different staging layouts, audience placement, performance spaces.
- Use the sample assessment materials (SAMs) as a 'mock assessment' project for learners to explore the assessment objectives, skills and understanding required for external assessment.
- Guide learners on the production of an ongoing process journal and the digital process log required at four milestone stages of the external assessment to capture their contribution – creative and collaborative.
- Provide instruction and guidance on how to select, use and embed digital video, audio and photographic files into process log evidence to support log entries.
- Facilitate sessions in which learners provide a critique of each other's working process and written logs.
- Provide regular instruction to ensure groups are keeping on track to produce sufficient performance material: brief them on how to structure a productive working/rehearsal session.
- Schedule work-in-progress showing where learners can review and evaluate their progress based on feedback from others.
- Ask groups to consider production elements they may require for rehearsal and development of their material (for example rehearsal props, basic staging with levels, soundtracks or accompaniment).
- Provide coaching and guidance as required to groups and individuals to help ensure the material and performance skills are sufficient to realise and communicate the group's intention.

Topic D – Communicate creative intentions through group workshop performance

- Schedule an opportunity for each group to present a workshop performance once a suitable development and rehearsal period has taken place.
- Reflect the conditions for the eventual external assessment of this unit as far as possible, including an invited audience (of peers, teachers) and a recording of the workshop performance.
- Facilitate opportunity after each group has performed for a discussion with the material during which each group discusses its aims and intentions and the audience provides feedback.

Learning aim E – Review and reflect on the effectiveness of the working process and the workshop performance

- Go through the unit specification and mark scheme to outline the requirements for the learner's reflective process log.
- Refer learners back to their ongoing process logs and notes, as well the milestone digital process log entries completed to date.
- Facilitate group discussions where learners reflect back on the recording of their performance and audience feedback.
- Ask learners to complete 'milestone 4' of their digital process log as a mock assessment/trial run for the external assessment tasks.



Unit 3: Group Performance Workshop

- Allow learners to self-assess or peer-assess their work on the mock assessment using the published mark scheme.
- Conduct one-to-one tutorials with learners to discuss their development and application of skills and understanding during the teaching and delivery of this unit and mock assessment activities.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to:

- *Unit 6: Final Live Performance to an Audience*
- *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*
- *Unit 14: Choreography for Live Performance*
- *Unit 15: Theatre Directing*
- *Unit 17: Screen Acting*
- *Unit 18: Interpreting Classical Text for Performance*
- *Unit 19: Acting Styles*
- *Unit 20: Developing the Voice for Performance*
- *Unit 21: Improvisation*
- *Unit 22: Movement in Performance*
- *Unit 23: Singing Techniques for Performers*
- *Unit 26: Physical Theatre Techniques*
- *Unit 27: Musical Theatre Techniques*
- *Unit 28: Variety Performance*
- *Unit 29: Storytelling*
- *Unit 30: Audio Performance*
- *Unit 31: Stand-Up Comedy Technique*
- *Unit 32: Puppetry Technique.*

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website (<http://qualifications.pearson.com/en/support/published-resources>) for more information as titles achieve endorsement.

Textbooks

Ashley, L., *Essential Guide to Dance* (3rd Edition), Hodder Education, 2008, ISBN 978-0-340-96838-3

Useful guidance for both learners and teachers, including choreography, staging and performance, with examples of works and choreographers.



Boal, A., *Games for Actors and Non-Actors*, Routledge, 2002, ISBN 978-0-415-26708-3

Contains drama games that can develop trust, group work and creativity.

Graham, S., *The Frantic Assembly Book of Devising Theatre*, Routledge, 2009, ISBN 978-0-415-46760-5

Provides starting points and exercises for devising movement and drama as well as information on the working practices and history of the company.

Minton, S.C., *Choreography: A Basic Approach Using Improvisation* (3rd edition), Human Kinetics, 2007, ISBN 978-0-7360-6476-7

Aimed at young choreographers, this book gives a step-by-step guide to improvisation and ways to shape and develop material.

Oddey, A., *Devising Theatre: A Practical and Theoretical Handbook*, Routledge, 1996, ISBN 978-0-415-04900-9

A good resource for building knowledge and understanding of devising performance work focusing on a range of devised theatre projects and working methods of different practitioners. Also contains useful exercises and starting points for creating performance.

Perry, J., *The Rehearsal Handbook for Actors and Directors: A Practical Guide*, The Crowood Press, 2001, ISBN 978-1-8612-6443-5

An accessible and informative book containing guidance, advice and tips on improvising, devising, rehearsing and directing.

Smith-Autard, Jacqueline, M., *Dance Composition: A Guide to Creative Success in Dance Making (Performance Books)* 6th Edition Methuen Drama, 2010, ISBN 978-1408115640

Explores dance composition from stimuli, development of motifs, improvisation and exploration to presentation and performance.

Websites

Company websites of a range of current practitioners and resources will provide useful background information when learners are researching working methods and techniques for developing new performance material.

- www.complicite.org (*Complicite Theatre*)
- www.dv8.co.uk (*DV8 Physical Theatre*)
- www.forcedentertainment.com (*Forced Entertainment*)
- www.forkbeardfantasy.co.uk (*Forkbeard Fantasy*)
- www.franticassembly.co.uk (*Frantic Assembly*)
- www.rambert.org.uk (*Rambert Dance*)
- www.randomdance.org (*Random Dance*)
- www.stanscafe.co.uk (*Stan's Café*)
- www.thewoostergroup.org (*The Wooster Group*)



Unit 4: Performing Arts in the Community

Delivery guidance

Approaching the unit

The focus of the unit is to apply specialist performing arts skills alongside transferable skills to a practical community arts project. The unit will give your learners the opportunity to perform in a community venue, for example schools, community centres, care homes, theatres or in the street. Learners will need to identify the community setting, the creative and wider intentions and the content of the work. One approach may be to follow the model of a small community company. This will offer your learners the chance to experience community performance work, which may be an exciting and realistic progression route for them.

Learners must respond to the needs of the community by listening, sharing ideas, and then modelling these ideas into a performance piece. Wider employability skills such as working with others, creative thinking and problem solving will be developed alongside their performing arts skills and techniques.

Delivering the learning aims

For **learning aim A** it could be useful to look at what community performance work is currently taking place in your area. It could also be useful to look into what community groups and potential venues there are locally. This would give your learners an underpinning knowledge of what is happening and a base to plan from, in terms of matching performance work, groups and/or potential beneficiaries and possible venues.

Your local authority or council will hopefully be able to signpost you to community and voluntary sector groups and activities to start your research. The Arts Council may also be useful when looking for existing groups to use as case studies. Schools with particular profiles or in certain areas may also have specific requirements that the performing arts could complement. Using case studies of existing local community arts groups may be useful too. You may find that they are willing to discuss with your learners the way in which they work, how they operate and what motivates them.

Learning aim B is all about exploring and developing ideas. This should be undertaken once your learners have some points of reference and a shared understanding of what community arts are and how they work. It may be helpful to guide learners to identify a target audience or group of beneficiaries first of all. This can then inform their decisions about the style and the content of the performance work. It will also be a good idea to help them identify a clear set of intentions – to teach, to raise awareness, to build confidence or just to entertain. You and your learners can then bear these factors in mind throughout the development phase.

One approach would be for you to arrange for your learners to try out ideas at the initial stages with their intended audience/beneficiaries. They can then



reflect on what is likely to work best and identify any particular challenges or restrictions. You should encourage your learners to consider alternatives at the early stages of development, so they can undertake a conscious process of selecting and rejecting ideas. It will be crucial to give learners a way to record their development process. This may be in a notebook or logbook format, taking the 'little and often' approach to keeping a record of the process.

It will be important to assess the success of **learning aim C** against a clear set of objectives. If the work has a specific set of intentions, and learners have clearly defined roles, then your role as assessor will be easier to undertake. It will be important to record the performance too, so learners can look back at their work for learning aim D.

Your learners will need to consider **learning aim D** from the start of the unit. Ideally, you will be able to support your learners in taking findings from their research stage (learning aim A) and their development stage (learning aim B) as well as looking at the performance outcome (learning aim C). Your learners should reflect against the objectives, intentions and overall aims of the work and not a general account of what community performing arts practice involves.

Learning aim	Key content areas	Recommended assessment approach
A Understand community performance and practice	A1 Explore the practices of community performance A2 Practitioners and performance	A report or presentation demonstrating an understanding of community performance and practice using examples to support findings.
B Develop ideas for a community performance	B1 Responding to community needs B2 Developing performance material B3 Developing performance	Recorded footage that demonstrates the development and application of ideas and performance skills to a community performance (15–30 minutes). Group performance.
C Apply skills to a community performance	C1 Application of performance skills through rehearsal C2 Application of performance work	Practical exploration and development of ideas. Rehearsal notes. Recording of rehearsal and performance. Observation records.
D Review own development and final community performance	D1 Review and evaluate development and application of performance skills	Performance log that reviews and evaluates the development and application of performance skills for a community project, with reference to knowledge developed from learning aim A, presented using relevant techniques, e.g. digital, recorded.



Assessment guidance

For learning aim A, in order for you to assess how well your learners understand the practice of community performing arts, they will each need to demonstrate what they have understood from the research and case studies. You can assess their understanding through a summative report or through a presentation. Learners should be directed to include specific examples to support their findings.

To assess learning aim B, you will need to measure the success of the development process. Evidence may include your rehearsal notes, recordings and learner notebooks/logbooks supported by records of activity. The quality of these documents as assessment evidence will depend on how well learners are informed by the findings from learning aim A and how well they take into account the intentions of the work being created. Learners should include details of group work and individual contributions.

Learners will need a recording of the performance and a reflective journal to cover learning aims C and D.



Getting started

This gives you a starting place for one way of delivering the unit, based around the recommended assessment approach in the specification.

Unit 4: Performing Arts in the Community

Introduction

One way to approach this unit is to imagine your learners have been commissioned by your local authority to create a new piece of performance for a community setting. To do this they will need to understand the work that is already taking place in the community, understand the needs and expectations of the community they want to engage with (this could be a physical community or a community of interest) and decide the effect they want the work to have. An effective way to introduce this unit to learners is to emphasise the opportunities for future progression and employment and to outline the positive impact this kind of work can have on both performers and beneficiaries.

Learning aim A – Understand community performance and practice

Understanding what is already taking place will provide shared examples and points of reference, raise questions that can be discussed and give your learners an appreciation of the work that takes place under the heading of community performance.

- Learners should each give a presentation of their research into current community performing arts activities in your area. In this, they should fully consider and make sure they use specific examples of:
 - o the community spaces currently used as venues
 - o the type and number of companies and practitioners working in this field
 - o the audiences for this work and their profile
 - o this work's importance and its impact on the beneficiaries and your community.

Learning aim B – Develop ideas for a community performance

Now it is getting exciting because it's time to plan and develop a community performance. Learners should use their findings from the research stage to inform their ideas. You will need to support learners to work as part of a group, but it will be helpful for them to identify specific responsibilities and individual roles.

- Working with the group, your role as a facilitator will be to guide learners to identify the key factors for the work they will create.
 - o Who will their audience be, and why?
 - o Where will the work take place?
 - o What impact will the intended outcome have?
 - o What are the specific requirements or restrictions of this work?
 - o What wider opportunities does this provide?
- You also need to introduce the performance log here, for your learners to keep notes on their own progress and the development of the community performance. Learners will need this journal when they are working towards learning aim D, but it is required for them to start keeping it now.



Unit 4: Performing Arts in the Community

Learning aim C – Apply skills to a community performance

Although the development phase is fun and a great learning experience, there needs to be enough time to realise the ideas fully in a well-rehearsed performance piece.

- You should support learners to perform a 15–30-minute piece to the intended community audience.
- Remember, it will be important to record the work *in situ*, so that learners can reflect on their successes and identify any areas for future improvement.

Learning aim D – Review own development and final community performance

Learners can reflect on their own work in terms of process and outcome, but may need to be reminded to look back at the original intentions of the work, so that the reflection remains focused.

- Learners will have kept a performance log throughout the research and development stages (see learning aim B). Ask learners to present a summary of their journal and answer questions, in order to assess their critical analysis and evaluation skills.
- It will be useful if they have had the opportunity to develop appropriate presentation skills and they are aware of the greater benefit of such skills, as well as being prepared to receive and work with feedback constructively.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit uses many transferable skills, both in terms of the performance skills and techniques relevant to the chosen pathway, and the wider employability skills. The unit can be used to replicate professional practice in the community arts sector and as such various potential progression routes could be signposted.

Other units that may complement the skills being developed and applied include:

- *Unit 14: Choreography for Live Performance*
- *Unit 15: Theatre Directing*
- *Unit 16: Writing for Performance*
- *Unit 21: Improvisation*
- *Unit 24: Children's Theatre Performance*
- *Unit 33: Performing with Masks*

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Textbooks

Kuppers P – *Community Performance: An Introduction* (Routledge, 2007)
ISBN 9780415392297

This is an accessible read for learners to get an all-round awareness of the factors making up community performance.

Websites

<http://www.artscouncil.org.uk>

Arts Council UK

<http://www.communitydance.org.uk>

People Dancing: Foundation for Community Dance

This website has a lot of information about community dance and its benefits, and may be useful to start off research and to give a context to the unit.



Unit 5: Individual Performance Commission

Delivery guidance

Approaching the unit

The focus of this unit is the creation of drama, dance and/or musical theatre to order. It gives learners the opportunity to understand the nature of commissions in the performing arts, and how practitioners develop work for a specific purpose and target audience. Learners then use their understanding to undertake a specific commission, which is set by the awarding body. Learners will prepare for the commission in a series of practical sessions when they can explore themes and starting points before creating a performance that meets the given brief.

Delivering the topics

Topic A requires learners to investigate the types of organisation that commission performing arts work, along with their reasons for doing so.

You can approach this investigation in a number of ways.

You could invite in guest speakers from local organisations that commission work as well as practitioners who have created commissioned work.

You could ask your learners to research commissioning bodies on the internet. Search terms such as *performing arts commission* will give learners details of recently offered commissions. During their investigation, ask learners to consider the purpose of and target audiences for different types of commissioned work, for example by comparing the commissions offered by a large commercial organisation such as Glastonbury Festival with those offered by charities or hospitals.

You could divide the cohort into small groups and give each a commission brief that you have drawn up. Ask each group to outline how they would meet the brief that you have given them. Commission briefs could include:

- A local children's charity requiring a storytelling performance for children staying in hospital during the Christmas period. The performance work must combine music and drama, use only minimal costumes and props and be suitable for children aged 5–8 years.
- An art gallery wishing to commission a contemporary dance performance to take place at the opening of an exhibition of modern sculpture. The dance piece is to be performed in the foyer of the gallery.
- A boutique hotel wishing to commission some site-specific drama for an opening event. The piece should be based on the theme of a murder mystery and will be performed at various locations around the hotel.

You should also give the learners some stimulus material related to the commission brief, for example a theme, some visual material or an extract from a text. Learners can then analyse the brief and the stimulus material and suggest ideas for performing arts work. Once they have shared and discussed their ideas, learners, either in their small groups or individually, can write a



proposal in response to the commission. They can then share and discuss their proposals.

If time allows and the centre wishes, learners could go on to develop and perform work for a 'mock assessment' using these commissions, working through the content for topics B, C and D. This would allow learners to practise the skills for the external assessment activities and receive feedback from their tutor at each stage of the process. These 'mock' activities should mirror the work described for topics B, C and D below.

Once they have written their proposal learners will need to develop and shape work in response to the commission and in line with their proposal (**topic B**).

- Give learners practice in creating a production schedule/timeline for the work to ensure they can make best use of the available time and meet their deadlines.
- Help learners to consider the style and structure of the work they are developing and the performance techniques they can use. They should be mindful of the target audience for the work as well as logistical requirements such as type of performance space, the length of the piece and production elements.
- They will need to practise and rehearse their work in order to create a polished final performance. Learners will need to ensure that any transitions between pieces are rehearsed so as to create a seamless performance.
- They can share work in progress with their peers. Structure in sessions for peer feedback when learners are honing the performance. They should undertake a final technical and/or dress rehearsal.

For **topic C** you will need to facilitate the performances of learners' work for a small invited audience. You will need to record the performances for assessment purposes and it is advisable to undertake a 'test recording' to ensure that sound and visuals are clear.

For **topic D**, learners need to evaluate the effectiveness of the performance work. They should complete this external task under controlled conditions. Preparation for this task could include:

- asking for and analysing audience and peer feedback
- reflecting on the intentions set out in the proposal and considering any changes to these intentions made during the development and rehearsal process.

Assessment guidance

This mandatory unit will be assessed through a task worth 60 marks and completed under supervised conditions. The supervised assessment period is a maximum of 2 hours and 15 minutes and should be arranged by the centre in the week timetabled by Pearson.

Prior to the supervised assessment period learners will have a five-week period in which to carry out research, planning, development and rehearsal for submission.

For assessment, learners will be given a commission brief that will include a context and purpose for the work to be produced, details of the target audience



for the performance work and time constraints, e.g. length of performance, number of pieces and available resources.

Learners will respond to the commission and stimulus developing an individual performance for an invited audience.

The work may be devised by the performer and/or developed from existing material such as a script, score or choreographic instruction in order to meet the requirements of the commissioning body.

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

The assessment availability is May/June only.



Getting started

This gives you a starting place for one way of delivering the unit.
Activities are provided in preparation for the external assessment.

Unit 5: Individual Performance Commission

Introduction

Introduce the unit with a brief outline of its scope and assessment requirements. Inform learners how it links with others on the programme.

- Facilitate group discussion activities to explore the notion of commissioned performances and what makes this type of work different from other kinds of performances.
- You might also begin the unit by asking learners to consider how creating work to order might affect the creative process and the development of the outcome.

Topic A – Understanding commission bodies and commission brief

- Lead a discussion of the types of organisations that commission performing arts work. Investigate specific regional and national organisations.
- If possible, invite guest speakers from organisations that commission work and/or companies that undertake commissions.
- Ask learners to research commissioning bodies and commissions using the internet and other resources. Ask learners to work in pairs to investigate the features of commissioned work before sharing and discussing findings with the class.
- Give learners a range of commission briefs and related stimulus material. Discuss the requirements and note the key information.
- Divide the learners into pairs or small groups and ask them to come up with ideas for creative responses to one commission brief, ensuring their ideas meet the requirements of the brief and the target audience.
- Ask learners to share their ideas with the class prior to drafting a proposal.
- Share and discuss each proposal.
- Ask learners to develop and perform work for a 'mock assessment' using one of the proposals as a starting point. NB: These 'mock' activities should mirror the work described for topics B, C and D below.
- Distribute the commission brief set by the awarding body to learners. Ask learners to analyse the requirements of the commission noting the key points.
- Ask learners to analyse the two stimuli undertaking a SWOT (strengths, weaknesses, opportunities and threats) analysis of each before selecting one.
- Facilitate the exploration of the commission brief and stimuli in workshop activities.
- Facilitate the completion of the proposal under controlled conditions.

Topic B – Responding to a commission brief

- Brief learners on the need to keep reflective notes in a process log throughout the development and rehearsal period. These will be of use when completing the final evaluation task.
- Facilitate practical sessions to allow learners to explore and develop their work. When developing the work, learners should consider:

**Unit 5: Individual Performance Commission**

- the purpose of the work
- the theme(s), content and structure of the work
- the needs of the target audience
- how the piece will be staged and where the audience will be in relation to the performer
- production elements.
- Ask learners to create a production schedule/timeline of activities to ensure they keep track of their progress and meet deadlines.
- Facilitate sessions where work in progress is shared with/critiqued by peers.
- Facilitate technical and dress rehearsals.

Topic C – Present individual performance work in response to a commission brief

- Facilitate the recording of the final performance piece in front of an invited audience.

Topic D – Evaluate the effectiveness of performance work

- Facilitate the completion of the evaluation task under controlled conditions.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to:

- *Unit 14: Choreography for Live Performance*
- *Unit 19: Acting Styles*
- *Unit 21: Improvisation*
- *Unit 22: Movement in Performance*
- *Unit 24: Children's Theatre Performance*
- *Unit 28: Variety Performance*
- *Unit 29: Storytelling*
- *Unit 30: Audio Performance*
- *Unit 33: Performing with Masks.*

Resources

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Textbooks

Learners may need access to a range of play texts and/or monologues. However, these will depend on the requirements of the commission brief set for the year of study.

Websites

Many companies commission work from performing artists.

The BBC and The Glastonbury festival do so on a regular basis and information can be found through the following links:

<http://www.glastonburyfestivals.co.uk/glastonbury-tc-arts-commissions>

<http://www.bbc.co.uk/performingartsfund>

For details of live and recent commissions from other companies, search for 'performing arts commissions UK'.



Unit 6: Final Live Performance to an Audience

Delivery guidance

Approaching the unit

This unit gives learners the opportunity to work as part of an ensemble in the rehearsal and performance of performing arts work. Skills, qualities and understanding learners have developed in other units will come to fruition in a live performance to an audience. To emphasise the vocational nature of the programme and motivate learners to produce public performances of a high standard, you will need to reflect industry practices through a comprehensive and structured rehearsal and production process, culminating in an appropriately resourced live performance event.

There is considerable flexibility in the unit, allowing you and your learners to decide on the nature of the performance. For example, this could be a fully realised production of a licensed play or musical, a performance of existing dance repertoire, an original devised drama or dance, a theatre-in-education tour, a variety show to celebrate an event in your community, an immersive theatre event or a multi-media performance.

To deliver the learning aims overall, you will need access to a dance studio with barre, sprung floor, mirrors and sound system for rehearsals, internet access and/or DVD facilities and a video camera with playback facilities. When planning, you will need to consider what resources are available to you – but the choice and scope of performance project should provide an exciting opportunity for learners to hone and present their skills.

Delivering the learning aims

You should motivate learners and give them a sense of ownership of the performance by involving them in as many aspects of the planning and rehearsal process as possible. When choosing material, consider your learners' skills and interests, as well as their strengths as an ensemble. If the performance is of an existing text or repertoire, you can involve learners in discussing and selecting it. If the cohort is strong at devising/choreographing new work, you could allow them to decide on a suitable theme, stimulus or starting point. A commission to produce performance for a specific purpose or target audience will be highly motivating and reflect vocational practice, as well as providing the chance to work with local organisations and/or employers.

The unit requires learners to respond to the chosen performance material. From the outset, they will need to engage in a process of interpretation and exploration. The delivery of **learning aim A** should reflect practices in the industry. For example, you might present a formal 'director's brief' or 'choreographer's intention' at a pre-production meeting. Alternatively, learners might use the media to research current themes and issues for creating original work. You could cast the performance through a formal audition process or arrange workshops and interviews, for which learners should carry out initial preparatory work.



You should brief learners on the research needed to gain understanding of the performance material and their roles. Suggest avenues they might explore, including performance texts, shows or recordings of live performances, as well as wider research into social, cultural and historical background. Encourage learners to think 'outside the box' – for example, asking them to carry out field investigations such as visits to exhibitions or museums and practical observation linked to the themes of the performance. Outline best practice in keeping a performance log, with creative use of ICT, annotated photos and embedded AV materials to produce dynamic working documents. Ask learners to share research regularly so that the whole ensemble benefits from their findings.

Learning aim B requires learners to undertake a comprehensive rehearsal and development process to ensure the best possible experience for the live audience. Reflect industry practices by developing a detailed schedule, which includes exploratory workshops, rehearsals and meetings through to technical rehearsals and production week. Learners will need to respond to the schedule, organising and managing their time, setting and meeting targets and prioritising tasks as necessary. Most likely you and your colleagues will be leading workshops and rehearsals in the role of directors/choreographers and/or producers. Where the performance is devised or choreographed by learners, you may be working as an 'outside eye' advisor. Keep rehearsals exciting and engaging by drawing on a range of techniques to develop and finesse learners' performance skills: for example, using the training and rehearsal techniques of practitioners studied in other units. If possible, invite a guest speaker such as a professional actor or dancer to give a masterclass workshop, and/or to comment on the work in progress. Learners should also have responsibility for shaping the material and you can encourage learners to lead warm-ups, chair discussions, carry out peer-directed rehearsals or undertake roles as dance captains or assistant directors.

Learning aim C is the culmination of work in this unit and puts into practice skills developed across the programme. By following a thorough rehearsal process, learners will have seasoned their performance skills and be fully prepared to present their interpretation to an audience. A full technical rehearsal and dress rehearsal will be necessary. To instil a sense of occasion and successfully communicate intention to the audience, the performance should be resourced appropriately. If possible, the performance should be given more than once, to provide the experience of 'a run'. Throughout the run, reflect industry practices with company call times, director's notes and daily show reports from stage management. If the show is touring or site-specific, this will dictate further management and organisational requirements.

You will need to brief learners on the ongoing performance log at the start of the project. **Learning aim D** requires learners to evaluate their personal development during the rehearsal process and their eventual performance to an audience. Learners should update their log after each rehearsal, and you should refer them to the unit content for learning aim D as a checklist of what their review needs to cover. Emphasise that the log is a vital part of the creative process, which also allows learners to plan, set targets and review their progress. Following the performance, learners will need to reflect on their performance skills and their success in communicating to the audience. Facilitate the post-performance review by allowing learners to watch and discuss video recordings of the performances. Obtaining feedback from audiences, through post-show discussions or questionnaires will also be invaluable for informing learners' reviews.



Learning aim	Key content areas	Recommended assessment approach
<p>A Understand performance material (text/stimuli) when developing a live performance</p>	<p>A1 Performance material/stimulus</p> <p>A2 Interpreting performance material/stimulus through exploration</p> <p>A3 Developing role(s) in response to exploration of performance material/stimulus</p>	<p>A report or presentation demonstrating an interpretation of performance material (text/stimuli) when developing a live performance.</p>
<p>B Apply specialist skills and techniques during rehearsal for a live performance</p>	<p>B1 Processes and practices during rehearsal</p> <p>B2 Application of specialist skills and techniques during rehearsal for a live performance</p>	<p>Recorded footage that demonstrates the development and application of ideas and performance skills for a live group performance (15–45 minutes) depending on size of group and style of work.</p>
<p>C Apply specialist skills and techniques to a live performance</p>	<p>C1 Application of specialist performance skills</p> <p>C2 Application of interpretative skills</p> <p>C3 Application of communication skills</p>	<p>Group performance.</p> <p>Practical exploration and development of ideas.</p> <p>Rehearsal notes.</p> <p>Recording of rehearsal and performance.</p> <p>Observation records.</p>
<p>D Review personal development and own performance.</p>	<p>D1 Review and evaluate ongoing rehearsal process</p> <p>D2 Review and evaluate application of skills and techniques during final performance to a live audience</p>	<p>Performance log that reviews and evaluates the development and application of performance skills for a live performance with reference to knowledge developed from learning aim A, presented using relevant techniques, e.g. digital, recorded.</p>



Assessment guidance

Recommended formats for assessment of this unit include an ongoing performance log in which learners document their journey through the preparation, rehearsal and performance processes. For learning aim A this log will need to include the learner's response to the performance material and their interpretive decisions based on research, exploration and rehearsal. For learning aim B the log will serve as a working document in which learners record the development of their performance role, personal management and progress during the rehearsal period. The log should include a variety of evidence as relevant to the performance, such as annotated scripts, notation, blocking and staging notes, response to feedback, creative thoughts as well as planning considerations such as progress against key task deadlines. Encourage learners to use a range of formats such as written notes, blogs, social networking platforms, etc.

Assessment of the rehearsal and performance process will also include video recordings of selected rehearsals and meetings and observation records. You could encourage learners to record their practical activity using their own devices. You must record live performances to audiences for review and assessment purposes. The performance log for learning aim D can comprise a range of elements such as rehearsal notes, action plans, checklists, video and annotated photos.



Getting started

This gives you a starting place for one way of delivering the unit, based around the suggested assignments and tasks in the specification.

Unit 6: Final Live Performance to an Audience

Introduction

- Briefly outline the nature of the unit, which is a major performance project representing the skills and understanding developed throughout the programme. Inform learners of the assessment and evidence requirements for the unit.
- Start to deliver the unit with an initial production and planning meeting, during which you discuss the choice of performance material with learners.
- This meeting may take the form of a 'director's brief' outlining the creative concept and purpose of the show; or where learners make decisions about the choice of text or material (this is more likely where the work is to be an original performance devised or choreographed by learners).
- Alternatively learners may be working to a specific performance commission and the briefing may include input from a commissioning body such as a local authority or employer. The commission brief could be in written form or a face-to-face meeting or web conference.

Learning aim A – Understand performance material (text/stimuli) when developing a live performance

Learners will have gained understanding and experience of interpreting performance material (texts/stimuli) in other units. It is possible therefore to begin the process of exploring and interpreting performance material as soon as selection takes place and in preparation for casting and/or initial planning of the performance project.

- Lead and direct learners in read-throughs/walkthroughs of text based material, or analysis and exploration of dance repertoire or practical discussion and exploration of stimuli, according to the planned performance.
- Carry out auditions and/or interviews and workshops to allocate company roles.
- Facilitate planning meetings in which to decide on rehearsal schedules and key production tasks and deadlines.
- Brief learners on keeping their performance log in which they will record their creative responses and interpretation of the performance material during the rehearsal process. Encourage creativity and differentiation in log writing with use of ICT, annotated photographs, embedded AV evidence, stimuli to aid role development and ideas, etc.
- Brief learners on research tasks. Refer to unit content for the range of primary and secondary research sources and other areas of background research learners should carry out. Ask learners in small groups to brainstorm and develop strategies to divide and share research tasks.
- Instruct learners to record in their logs any creative decisions and ideas that result from research and practical explorations and directions that come out of workshops and rehearsals.
- Facilitate independent activity as well as activity in class and rehearsals where learners analyse and deconstruct performance material (texts, recordings, etc) in order to make creative decisions about the performance and their own role.

**Unit 6: Final Live Performance to an Audience**

- You may wish to instruct learners to apply analytical techniques based on the methods of relevant practitioners and theorists as appropriate to the performance (for example Stanislavski and Laban).

Learning aim B – Apply specialist skills and techniques during rehearsal for a live performance**Learning aim C – Apply specialist skills and techniques to a live performance**

Run early-stage rehearsals according to the agreed schedule. As director/choreographer/facilitator you will lead early rehearsal sessions which may include the following:

- Start each session with a warm-up followed by lead-in discussion recapping on previous rehearsals, progress, actions and targets, etc.
- Lead relevant practical activities, for example, off-text improvisations to explore theme and action, explore stylistic features, learning of songs, motif development, etc.
- Facilitate group discussion where learners reflect on exploratory work, share research findings, etc.
- Direct and choreograph to build in blocking of movement, staging, *mise en scène*, making sure learners keep their logs and notes updated.
- Where original work is devised/choreographed, keep learners on target, making sure sufficient performance material is being generated and structured in each session.
- Ensure learners are on track with meeting their key deadlines such as learning choreography, lines and songs.

Run mid-stage rehearsals:

- Start each session with a warm-up followed by lead-in discussion recapping on previous rehearsals, progress, actions and targets, etc. You can involve learners in leading warm-ups and running through scenes and sequences.
- Lead and direct practical rehearsal activities to refine actions, dialogue, songs and choreography as applicable.
- Build in uninterrupted run-throughs of scenes and sequences to familiarise learners with the flow and structure of the material.
- Video record some rehearsals to allow for review and group discussion of work in progress.
- Start to fine-tune the performance with exercises to improve projection, focus, pace, timing, spacing, dynamics, etc.
- As appropriate start to incorporate technical production elements in rehearsal (costume, props, staging, sound, effects).
- Give director's/choreographer's notes at the end of each rehearsal.

Production week:

- Run the production week to closely reflect industry practices (depending on the nature of the production and available resources).
- Brief learners on their responsibilities and behaviours required during technical rehearsals.



Unit 6: Final Live Performance to an Audience

- Run technical rehearsals as required by stage management.
- Make sure learners continue to prepare for public performance by familiarising themselves with the technical running of the show. They may need to rehearse independently during this period
- Carry out a final dress rehearsal.
- Give director's/choreographer's notes at the end of each rehearsal.

Live performances to an audience:

- Aim to reflect industry practices with regard to company calls, warm-ups, etc.
- For the performances, learners will be under instruction from stage-management.
- Give director's/choreographers notes at the end of each performance.

Learning aim D – Review personal development and own performance

Once you have the learners in performance roles and they have started to undertake exploration and research, learners should begin reflecting on their progress, evaluating their strengths, action planning and setting developmental targets.

- Facilitate group discussion on the importance of planning and target setting during the rehearsal and development process.
- Show examples and definitions of appropriate goals and the principles of SMART actions. You may wish to refer learners to their target setting in *Unit 2: Developing Skills and Techniques for Live Performance* as a refresher activity.
- Build in time after each rehearsal for learners to update their performance log with notes from the session and targets for development. Encourage learners to consider their use of research and the creative decisions made as a result, practical performance skills, interpretation of role and self-discipline and management including working with others and safe working practices.
- Record key rehearsals and the performances to an audience to allow learners to reflect on the work in development.
Consider audience questionnaires or post performance discussions to inform learners' evaluations.
- Following the performances, carry out a debrief where learners discuss the success of the performance and consider the video, audience feedback and director's notes/feedback.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to:

- *Unit 14: Choreography for Live Performance*
- *Unit 15: Theatre Directing*
- *Unit 18: Interpreting Classical Text for Performance*
- *Unit 19: Acting Styles*
- *Unit 21: Improvisation*
- *Unit 22: Movement in Performance*
- *Unit 23: Singing Techniques for Performers*
- *Unit 24: Children's Theatre Performance*
- *Unit 28: Variety Performance*
- *Unit 29: Storytelling*
- *Unit 30: Audio Performance*
- *Unit 31: Stand-up Comedy Technique*
- *Unit 32: Puppetry Technique*
- *Unit 33: Performing with Masks.*

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Textbooks

Please refer to relevant specialist units for recommended textbooks and other resources relating to particular specialist skills. The following resources are useful further reading and general reference to managing rehearsal and performance processes.

Doyle R – *Staging Youth Theatre: A Practical Guide* (The Crowood Press, 2003) ISBN 9781861266040

Guidance on managing a youth theatre production from pre-production planning through to the run of the show.

Fredman R and Reade I – *Essential Guide to Making Theatre (Essential Guides for GNVQ Performing Arts)* (Hodder Education, 1996) ISBN 9780340655146
Includes chapters on devising and directing techniques and references to the working methods of key practitioners current and historical.

Perry J – *The Rehearsal Handbook for Actors and Directors: A Practical Guide* (The Crowood Press, 2001) ISBN 9781861264435

Covers the rehearsal process, looking at approaches of different directors, use of



rehearsal techniques and rehearsal process as applied to different kinds of production.

Smith-Autard J M – Dance Composition: A Guide to Creative Success in Dance Making (Performance Books), 6th Edition (Methuen Drama, 2010) ISBN 9781408115640

Explores dance composition from stimuli, development of motifs, improvisation and exploration to presentation and performance.

White M – Staging a Musical (Theatre Arts) (Routledge, 1999) ISBN 9780878301089

Guidance on managing a musical theatre production from choosing material, running rehearsals through to the run of the show.

Websites

<http://connections.nationaltheatre.org.uk>

National Theatre Connections - An annual programme of commissioned work by playwrights specifically written for young performers. Anthologies of plays from previous years can be reviewed and rights to plays purchased through respective agencies.

www.nationaltheatre.org.uk/discover-more

National Theatre - Videos and information regarding current and past productions at the National Theatre. Includes a video library resource covering a range of topics on the making of theatre with interviews, extracts from rehearsals, performing and staging techniques, etc.

www.samuelfrench-london.co.uk

Samuel French Ltd - This publishing and licensing firm also publishes a comprehensive guide to choosing plays, which can be useful when choosing material for performance projects.

www.stageplays.co.uk

Database of currently published plays.



Unit 7: Employment Opportunities in the Performing Arts

Delivery guidance

Approaching the unit

This unit focuses on preparing learners to approach potential employers as well as understanding how their skills can meet the needs of the performing arts industry. You will support your learners in pitching ideas and matching their skills to specific job opportunities. Learners will be motivated to see how they fit into the industry, where to focus their development and how to promote themselves effectively.

The external assessment, in particular the preparation of a promotional portfolio, will further help them on their way to finding paid work.

Delivering the topics

For **topic A**, you may want to use a few case studies to look at the factors that define the purpose and structure of performing arts organisations. It may be possible to visit a local organisation or invite representatives to talk about how their organisation works and to make these factors real for your learners.

For **topic B**, you will want to support your learners in matching their specific skills and experience to different opportunities. You could look at vacancies in *The Stage* and support learners as they work in small groups to balance what skills are being asked for with what they could offer.

For **topic C**, you could use the sample assessment materials or past papers as a mock to prepare your learners for the pre-released external assessment. This will help you to identify gaps in your learners' knowledge or understanding that need plugging, and also enable you and your learners to work out how best to structure the 10 hours of controlled assessment.

Learners will benefit greatly, too, from an exercise in selecting examples of practical work to include in their promotional portfolio.

For **topic D**, you could repeat the mock exercise, or elements of it, to make sure your learners are ready for the 'real' external assessment task. You can outline the process of creating the portfolio to make sure the resources and any technical skills needed are available and understood. You will want to consider the process alongside what is being selected, for example, the use of photographs or recordings.

Assessment guidance

You may find it helpful to familiarise yourself with the mark scheme provided with the sample assessment materials, so that you are clear about what is expected for each task. Reading the higher band criteria and descriptors will help you to appreciate the underpinning skills your learners require.



Learners are advised to spend approximately two hours on their written response and eight hours on their promotional portfolio and both will be assessed on structure and content. You may want to talk to your learners about these aspects in particular and plan activities accordingly.



Getting started

This gives you a starting place for one way of delivering the unit. Activities are suggested in preparation for the external assessment.

Unit 7: Employment Opportunities in the Performing Arts

Introduction

Set your learners the goal of 'finding work'. You will be able to help them understand how to identify what skills and technical ability an organisation is looking for and how they can match their skills to what is wanted. Learners can practise how they will promote themselves and how they can pitch ideas effectively to gain employment. Identifying the requirements of an organisation and matching these to specific examples of skills or experience will provide a good basis to complete the tasks required.

Consider employment opportunities from a range of sources, including word of mouth, professional websites, agencies and newspapers. A skills audit may be a useful initial exercise to focus learners on their individual assets.

Topic A – Performing arts organisations

Understanding the structure and purpose of an organisation will help your learners to position themselves properly when seeking employment opportunities. To understand what motivates an organisation and how it operates will be useful when identifying relevant skills and experience.

When researching an organisation, learners should consider its purpose and structure, its intentions and how it operates. It would be helpful if learners can get a 'feel' for the organisation, by visiting, seeing its work or interviewing key people.

- Learners should each give a presentation on an organisation they have researched focusing on the following questions:
 - What is its purpose? Take into account the aims and objectives, mission, values and vision.
 - How is it structured? Consider the opportunities and restrictions of the legal constitution and associated structures.
 - How is it funded and how does it operate? Consider public, private and third sector options.
 - Who benefits from the work?
- The presentation should be around 15 minutes. It could include examples of the work of the organisation, and should cover all the key aspects as listed above.
- The presentation should be resourced appropriately, with projector, PC, etc, and be in a suitable space. A small invited audience/audience of peers should be suitably briefed so that they are informed and supportive.
- Time for questions and answers should be available – approximately 5 minutes per learner.
- As the presentation is an opportunity for each element of the content to be addressed by the learner, it may be helpful if they demonstrate their understanding of the alternatives to the specific organisation they have researched. They could make reference to:
 - organisational purpose and structure, considering alternative aims and

**Unit 7: Employment Opportunities in the Performing Arts**

objectives, mission, values and vision and the opportunities and restrictions of the legal constitution and associated structures

- o funding, considering public, private and third sector options.

Topic B – Understand professional practice for employment opportunities

It is crucial for your learners to understand how people go about getting work in the performing arts industry.

- You could set up a mock recruitment process for your learners so they can put their learning into practice.
- It may be a useful exercise to pitch ideas for the organisations being looked at, asking the interview question 'Why should we give you the job?' You, or one of the learners, could go into role as the employer, or small groups could model themselves on particular organisations and host a mock recruitment exercise.
- Each learner should respond to a hypothetical employment opportunity by writing a letter of application that reflects an understanding of the key aspects of the organisation, outlining the skills they will bring, and pitching an idea that will help the organisation run or improve one of its projects or productions.

Topic C – Understanding professional practice

It is time for your learners to promote themselves. Using the organisation from the task in topic B, or choosing a new organisation, support learners in selecting examples of their practical work to include in a promotional portfolio. The portfolio can include visual material and recordings. The portfolio should be appropriate to the performance route being promoted; for example, an actor's portfolio will include a CV listing accents, eye colour and height, etc.

Be mindful of the organisation to make sure the portfolio is suitable. For example, a small not-for-profit organisation will not expect a portfolio that looks too commercial, or one with content only referring to commercial work.

The following questions should be considered:

- What skills or techniques are being demonstrated in each piece of work?
- What type of portfolio would best suit your learner?
- Why is this an effective way for the learner to promote themselves to this organisation?

Topic D – Producing a promotional portfolio

Getting ready for the external assessment. Review the work undertaken so far, and begin to refine and adapt the work in relation to the externally set task.

- See the sample assessment materials to fully understand how your learners will need to be prepared. Going through these materials as a tutor-led activity will be useful preparation and sensitisation for learners. It could be undertaken as small group discussions with whole-class plenary, or as a teacher presentation of what is required. This may depend on how confident your learners are with this type of assessment.
- Consider the written response.
- Consider the promotional portfolio.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to:

- *Unit 4: Performing Arts in the Community*
- *Unit 5: Individual Performance Commission*
- *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*
- *Unit 14: Choreography for Live Performance*
- *Unit 15: Theatre Directing*
- *Unit 16: Writing for Performance*
- *Unit 17: Screen Acting*
- *Unit 18: Interpreting Classical Text for Performance*
- *Unit 19: Acting Styles*
- *Unit 20: Developing the Voice for Performance*
- *Unit 21: Improvisation*
- *Unit 22: Movement in Performance*
- *Unit 23: Singing Techniques for Performers*
- *Unit 24: Children's Theatre Performance*
- *Unit 25: Site Specific Performance*
- *Unit 26: Physical Theatre Techniques*
- *Unit 27: Musical Theatre Techniques*
- *Unit 28: Variety Performance*
- *Unit 29: Storytelling*
- *Unit 30: Audio Performance*
- *Unit 31: Stand-up Comedy Technique*
- *Unit 32: Puppetry Technique*
- *Unit 33: Performing with Masks.*



Resources

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Textbooks

Elkin S – *So You Want To Work in Theatre?* (Nick Hern Books, 2013) ISBN 9781848422742

An essential guide for young people who want to work in the theatre but aren't sure exactly what they want to do, or how to get to do it.

Videos

https://www.youtube.com/watch?v=0zQebR_1JBw

Get Into Theatre ... a career in the performing arts

Short video recording about accessing the performing arts industry. This could be useful as a starter exercise to inform a discussion. Covers several roles.

<https://www.youtube.com/watch?v=hqYle5Y76oY>

How To Design Your Portfolio To Get A Job

A video on how to structure a design portfolio. Some of the 'rules' of structuring a portfolio may be useful to inform discussion.

<https://www.youtube.com/watch?v=om2SPy0g5mk>

An example of a dancer's video portfolio.

Websites

www.bl.uk/reshelp/findhelprestype/webres/perfarts/perfweb.html

British Library: Help for Researchers

A British Library search tool for finding relevant reading.

<http://ccskills.org.uk/about>

Creative and Cultural Skills

A good source for a first introduction and clear overview of employment in the sector.

www.spotlight.com

Spotlight

A well-known and well-established casting service.

www1.thestage.co.uk/recruitment

The Stage UK

This website will be useful in providing up-to-date examples of employment opportunities.

www.jobs.ac.uk/careers-advice/non-academic-case-studies/775/working-in-theatre-and-performing-arts

Working In Theatre and Performing Arts

Gives a context for finding work in the industry.



Unit 8: Classical Ballet Technique

Delivery guidance

Approaching the unit

This unit focuses on the development and performance of classical ballet technique. Learners study the history of classical ballet through research and practical activities. They also have the opportunity to develop their own technical skills and ultimately to perform classical ballet material. To deliver the learning aims overall, you will need access to a dance studio with barre, sprung floor, mirrors and sound system for rehearsals, internet access and/or DVD facilities and a video camera with playback facilities. The emphasis of the unit is practical and you can encourage your learners to provide forms of evidence to reflect this, such as blogs and video diaries. Learners studying this unit will be able to benefit greatly from acquiring sound technical skills vital to any career in dance.

Delivering the learning aims

For **learning aim A**, you need to set your learners up so that they can carry out independent and/or group research into the history of ballet. Remember that each learner's contribution should be easily identifiable. One way of approaching this would be to work through the development of classical ballet in chronological order, incorporating research into three ballet masters you have selected. You could ask the learners to work in pairs to find out about a particular ballet master's distinguishing features and repertoire. This could then lead to discussion as a whole group with learners sharing their findings, including practical demonstrations.

You can teach learning aim A simultaneously with learning aim B. Ideally you will be able to do most of the teaching for this unit in a studio setting. You will then be able to demonstrate steps and positions as they arise in the development of classical ballet, for learners to try for themselves.

To enable your learners to compare and contrast the key features and repertoire of ballet masters from different eras, you could divide the cohort into small groups, asking each to research a particular ballet master. Learners could explore and then perform the key features or extracts of repertoire for the whole group (which you could also record). This could then lead to discussion as a whole group about how classical ballet has evolved from its origins to the present day. Encourage your learners to note any features that are common across the eras, in addition to differences. Encourage them too to build up a glossary of classical ballet terminology. This will also be useful for learning aim B and indeed the whole unit.

For **learning aim B**, you can lead your learners in practical classes. You may wish to question learners regarding particular features or to set enchaînements through verbal instruction to test their knowledge. They need to experience regularly the formal setting of a ballet class (barre and centre work) including appropriate hair, clothing and self-discipline. Encourage them to take notes and set targets following practice in the studio, so that it is combined effectively with theory.



You can teach musical structures and styles within the technique class. It may also be beneficial for you to talk learners through them and provide handouts covering basic terminology. You could do this with classical ballet terminology, too, and ask your learners to compile a vocabulary list or add to one that you provide.

Learning aim C requires learners to rehearse and perform a piece of taught classical ballet 2–3 minutes in duration, showing the skills they have acquired. The performance may be of an existing piece of repertoire, or you can devise it. Alternatively, you could introduce a visiting practitioner to teach a piece of repertoire. You don't need to worry about learners devising their own material for this learning aim, as the focus is on applying skills rather than creating material.

Learners may work as a whole group, in small groups or independently towards the performance. They will find it useful to watch recordings of rehearsals in order to evaluate their own work for learning aim D. You should also encourage peer feedback during the rehearsal period, focusing on strengths and targets for improvement. You must record performances and milestone rehearsals for assessment and verification purposes.

Learning aim D is reflective, and it is essential you brief learners about their on-going review and the use of their performance log from the outset. This could include discussion of the importance of regular reflection and self-criticism. If possible, provide examples of SMART (specific, measurable, achievable, realistic, time-bound) action planning and reviewing for discussion. You can teach learners the principles of setting targets and monitoring progress against short-term and long-term goals.

Learners will need to consider their skills development in technique classes and rehearsal, and how they have made progress throughout the unit. You can ask learners to produce a skills audit against which they can chart their development. The practical nature of the unit can still be extended to learning aim D, encouraging learners to produce evidence in alternative formats such as blogs or video diaries. You should structure this learning aim into your learners' experience throughout the unit, with regular review and feedback sessions. Learners should regularly watch recordings of their exercises, and engage in self and peer-evaluation.

Learning aim	Key content areas	Recommended assessment approach
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	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 Develop skills and techniques of classical ballet	B1 The foundations and movements of classical ballet technique B2 Musical structures and styles	Recorded footage that demonstrates the development and application of skills and techniques for a classical ballet performance (2–3 minutes).



<p>C Apply the skills and techniques of classical ballet to a performance</p>	<p>C1 Application of classical ballet techniques through rehearsal</p> <p>C2 Application of classical ballet techniques through performance</p>	<p>Workshops and technique classes.</p> <p>Practical exploration and development work.</p> <p>Rehearsals.</p> <p>Self- and peer evaluation.</p> <p>Teacher observation records.</p> <p>Analysis of selected movements (written and verbal).</p> <p>Final performance.</p>
<p>D Review personal development and own performance</p>	<p>D1 Review and evaluate development of classical ballet techniques</p> <p>D2 Review and evaluate application of classical ballet techniques</p>	<p>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, e.g. digital, recorded.</p>

Assessment guidance

You can assess learning aim A by means of a written report, which could also include annotated photographs, or a presentation with visual images and/or recorded footage. The presentation may also include extracts of demonstrations of key features or extracts of material performed by the learner.

For learning aims B and C, evidence of process is essential. You can assess this by means of recordings of technique classes supported by your observation records. Your learners could also show they have achieved the learning aims by analysing selected movements, musical structures or styles verbally or in writing. In addition, you will have the recordings of milestone rehearsals and the performance itself. Tutor observation records can support evidence of the rehearsal process.

Learning aim D is assessed by means of the performance log. Recordings of workshops will help learners reflect on their progress. The performance log can comprise elements such as journal/blog notes, action plans, checklists, digital video and annotated photographs.



Getting started

This gives you a starting place for one way of delivering the unit, based around the suggested assignments and tasks in the specification.

Unit 8: Classical Ballet Technique

Introduction

- Introduce the unit with a brief outline of its scope and assessment requirements. Inform learners how it links with others on the programme.
- Encourage group discussion to explore what classical ballet technique is as well as the demands and structures of a technique class.
- You may wish also to show the class recordings of different examples of classical ballet technique, such as an extract from Romantic Ballet, the Ballets Russes and an example of modern ballet. You could then ask learners to discuss similarities and differences in the extracts, key features of the extracts, which musical structures and styles were evident and which classical ballet steps they could identify.
- Brief learners on the need to keep a performance log (this links with learning aim D) in order to record their exploration of and development in classical ballet.

Learning aim A – Understand the development of classical ballet

- Instruct learners on the origins and development of classical ballet through a combination of practical set tasks supported by demonstration and explanation (to include warm-ups).
- Guide on sources of information which may help to underpin knowledge including coverage of classical ballet terminology (websites, publications, DVDs etc).
- Ask learners to research the history of classical ballet, considering the similarities and differences between key features (including musical structures and styles), ballet masters (a minimum of three) and types of repertoire.

Learners will then produce a report or make a presentation which will summarise their exploration.

Learning aim B – Develop skills and techniques of classical ballet

- Reinforce the etiquette of technique class and what is expected of learners, for example appropriate hair, clothing and self-discipline.
- Teach regular classical ballet technique classes which include barre and centre work. Musical and ballet terminology can be developed in classes by the setting of enchainements and general instruction regarding steps and exercises. Learners can share work with their peers as well as providing peer feedback.
- You may also wish to invite a visiting practitioner to lead a classical ballet workshop/series of technique classes.

Learning aim C – Apply the skills and techniques of classical ballet to a performance

- Introduce learners to the selected focus and context of the performance. Encourage discussion about the structure of a rehearsal and how this is used in preparation for a performance. Areas for discussion could include safe practice, appropriate clothing for rehearsals, the importance of tutor and peer feedback and how areas of weakness can be improved via the rehearsal process.



Unit 8: Classical Ballet Technique

- Lead rehearsals that involve learners learning and memorising repertoire. The emphasis is on repetition and perfecting of classical ballet technique acquired throughout the unit, culminating in a 2–3 minute performance.
- Encourage peer feedback based on viewings of practical work and reflection on recordings.
- Facilitate the performance event, where you can assess application of classical ballet technique.

Learning aim D – Review personal development and own performance

- During initial practical activities, conduct a baseline skills audit with learners. This audit should include relevant technical and performance skills. This could follow a discussion considering the following:
 - What are technical and performance skills?
 - How can they enhance performance?
- Brief learners on the need to keep a Reflective log (this links with Learning Aim D) in order to record their exploration of and development in classical ballet technique.
- Encourage creativity and differentiation in journal writing with use of ICT, annotated photographs, links to recorded practical work.
- Ask learners to develop action plans and set targets for improvement and development, with review points where they monitor progress. Show examples of successful reviews and target setting.
- During initial practical activities, conduct a baseline skills audit with learners. This audit should include relevant technical and performance skills. This could follow a discussion of technical and performance skills and how they can enhance performance.
- Facilitate a group discussion on the importance of regularly reviewing skills development. Make links with learners' research into the origins and development of classical ballet technique. Show examples and definitions of short-term and long-term goals, SMART actions and targets and discuss with learners effective ways of documenting this.
- Ask learners to develop action plans and set targets for improvement and development, with review points where they monitor progress. Show examples of successful reviews and target setting.
- Encourage creativity and differentiation in log writing with use of ICT, annotated photographs and links to recorded practical work.
- Include regular review and monitoring of skills development in technique classes and rehearsal. This should include individual reflection in the learner's performance log, group/peer feedback sessions to discuss and evaluate work in development and one-to-one progress tutorials to discuss progress and targets.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to:

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

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Textbooks

Au S and Rutter J – *Ballet and Modern Dance*, 3rd edition (Thames and Hudson, 2012) ISBN 9780500204115

An updated comprehensive history of ballet.

Crist L – *Ballet Barre and Center Combinations: Volume 1: Word Descriptions* (Princeton Book Company, 2001) ISBN 9780871272201

Different versions of ballet exercises.

Grant G – *Technical Manual and Dictionary of Classical Ballet* (Createspace Independent Publishing Platform, 2013) ISBN 9781490473345

Ballet terminology including differences between Russian, French and Italian schools.

Homans J – *Apollo's Angels: A History of Ballet* (Granta Books, 2011) ISBN 9781847082565

Useful history of classical ballet and how it has evolved.

Minden E – *The Ballet Companion: A Dancer's Guide to the Technique, Traditions and Joys of Ballet* (Smart and Schuster Ltd, 2006) ISBN 9780743264075

Includes many illustrations of the demonstration of steps and positions, as well as useful advice.

Speck S – *Ballet for Dummies* (John Wiley and Sons, 2003) ISBN 9780764525681

A general guide to ballet which is learner friendly and written in a light-hearted manner.

DVDs

Romeo and Juliet: The Royal Ballet, 2009

Kenneth Macmillan's Royal Ballet production of *Romeo and Juliet* (choreographed by Prokofiev). Excellent example of classical ballet performance.

American Ballet Theater at the Met, 2003

Triple bill of American Ballet Theatre's repertoire. Excellent example of classical ballet performance.



Mats Ek: Appartement, 2010

Performed by the soloists of the Opéra National de Paris. An excellent example of modern ballet performance.

Videos

A range of recordings of classical ballet technique is available on YouTube; see below for examples.

www.youtube.com/watch?v=ZK-ThIovvRO

Johann Kobborg & Alina Cojocaru – Cinderella (British Ballet).

www.youtube.com/watch?v=kdXtP6GBHb8

Mats Ek, *Appartement* (2005) 'Grand pas de deux' (modern ballet).

www.youtube.com/watch?v=2x09IN_THRO

'Pas de Quatre' – Yevteyeva, Komleva, Galinskaya, Kovaleva (1968) (romantic ballet).

www.youtube.com/watch?v=ru0ruEZeqa0

Szerenád (Serenade) (American ballet).

www.youtube.com/watch?v=4coES_ei4PU

The Rite of Spring – Nijinsky (1913) (Ballets Russes).

Websites

www.brb.org.uk

Birmingham Royal Ballet

Includes rehearsal footage.

www.surrey.ac.uk

National Resource Centre for Dance

This website includes the national archive for movement and dance in the UK.

www.northernballet.com

Northern Ballet

Includes extracts of previous works.

www.royalballetschool.org.uk

Royal Ballet School

Includes information about exhibitions and links to interviews with ex-pupils.

www.roh.org.uk

Royal Opera House (home to the Royal Ballet)

Includes useful links to YouTube covering the rehearsal process of some professional ballet companies.



Unit 9: Tap Dance Technique

Delivery guidance

Approaching the unit

This unit focuses on learners' understanding and practice of tap dance technique. They learn about the origins and development of tap dance through practical activities and research. They also have the opportunity to develop their own technical skills and ultimately to perform tap dance material. To deliver the learning aims overall, you will need access to a dance studio with sprung floor, mirrors and sound system for rehearsals, internet access and/or DVD facilities and a video camera with playback facilities. The emphasis of the unit is practical and you can encourage your learners to provide forms of evidence to reflect this, such as blogs and video diaries. Learners studying this unit will be able to benefit greatly by acquiring sound technical skills vital to any career in dance.

Delivering the learning aims

You can best teach learning aim A simultaneously with learning aim B. In this way, your learners' understanding of tap and their technical proficiency will develop together and the one can reinforce the other.

Learning aim A requires your learners to carry out both independent and group research into the history of tap dance. Their research must cover the repertoire and style of at least three practitioners. Ideally you will be able to do most of the teaching for this unit in a studio setting. You will then be able to demonstrate key features as they arise for the learners to try out for themselves. You can further support their understanding with handouts and by showing them recordings of tap dancers.

One way of approaching learning aim A would be to work through the development of tap dance in chronological order, incorporating research into three practitioners you have selected. You could ask the learners to work in pairs to find out a particular practitioner's distinguishing features and repertoire. This could then lead to discussion as a whole group with learners sharing their findings, including practical demonstrations.

To enable your learners to compare and contrast the key features and repertoire of practitioners from different eras, you could divide the cohort into small groups, asking each to research a particular practitioner. Learners could explore and then perform the key features or extracts of repertoire for the whole group (which you could also record). This could then lead to whole-group discussion about how tap dance has evolved from its origins to the present day. Encourage your learners to note any features that are common across the techniques and eras, in addition to differences. Encourage them, too, to build up a glossary of tap dance terminology, which will be useful for their learning throughout the unit.

For **learning aim B**, you can lead your learners in practical classes. You can make a point of using the correct terminology and encouraging your learners to do likewise. You may also wish to test learners regarding particular features or to set phrases through verbal instruction to test their knowledge. They need to experience regularly the formal setting of a tap class (warm-up, set exercises



and phrases which may include travelling) including appropriate hair, clothing and self-discipline. Make time for them to take notes and set targets following practice in the studio, so that it is combined effectively with theory.

You can teach musical structures and styles within the technique class. It may also be beneficial for you to talk learners through them and provide handouts covering basic terminology. You could do this with tap dance terminology as well, and ask your learners to compile a vocabulary list or add to one that you provide.

Learning aim C requires learners to rehearse and perform a piece of tap dance 2–3 minutes in duration, showing the skills they have acquired throughout the unit. The performance may be an existing piece of repertoire or you can devise it. Alternatively, you could introduce a visiting practitioner to teach a piece of repertoire. You don't need to worry about learners devising their own material for this learning aim, as the focus is on applying skills rather than creating material.

Learners may work as a whole group, in small groups or independently towards a performance. They will find it useful to watch recordings of rehearsals in order to evaluate their own work for learning aim D. You should encourage peer feedback during the rehearsal period, focusing on strengths and targets for improvement. You must record performances and milestone rehearsals for assessment and verification purposes.

Learning aim D is reflective, and it is essential you brief learners about their on-going review and performance log from the outset. This might include discussion of the importance of regular reflection and self-criticism. If possible, provide examples of SMART (specific, measurable, achievable, realistic, time-bound) action planning and reviewing for discussion. You can usefully teach learners the principles of setting targets and monitoring progress against short-term and long-term goals. Learners will need to reflect on their skills development and how they have made progress throughout the unit. Initially learners could produce a skills audit against which skills development can be charted.

You should cover this learning aim throughout the unit, with regular review and feedback sessions structured into classes and rehearsals. Give your learners plenty of opportunities to watch recordings of their exercises, and engage in self and peer-evaluation. Encourage them throughout to make notes and record their thoughts on their progress in the performance log. You can keep the emphasis on the practical and encourage learners to produce evidence in alternative formats such as a video diary or a blog.



Learning aim	Key content areas	Recommended assessment approach
A Understand the development of tap dance	A1 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 Develop skills and techniques in tap dance	B1 Principles and key features of tap dance techniques B2 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).
C Apply skills and techniques in tap dance to a performance	C1 Application of tap dance techniques through rehearsal C2 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.
D Review personal development and own performance	D1 Review and evaluate own development of tap dance techniques D2 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, e.g. digital, recorded.



Assessment guidance

For learning aim A in particular, evidence could be in the form of a written report that could include annotated photographs. Alternatively, learners can choose to make a presentation that could include visual images and/or recorded footage. Learners could also choose to include video to illustrate specific steps or perform the material themselves.

For learning aims B and C, evidence of process is essential. You can document development of key features and musicality by means of recordings of technique classes supported by your observation records. Your learners could also show they have achieved the learning aims by analysing selected movements, musical structures or styles verbally or in writing. In addition, you will have the recordings of milestone rehearsals and the performance itself. You will also need observation records of the rehearsals, to accompany the recordings.

Learning aim D is assessed by means of the performance log. Recordings of workshops will help learners reflect on their progress. The log can comprise elements such as journal/blog notes, action plans, checklists, digital video and annotated photographs.



Getting started

This gives you a starting place for one way of delivering the unit, based around the recommended assessment approach in the specification.

Unit 9: Tap Dance Technique
<p>Introduction</p> <ul style="list-style-type: none"> • Introduce the unit with a brief outline of its scope and assessment requirements. Inform learners how it links with others on the programme. • Encourage group discussion to explore what tap dance technique is as well as the demands and structures of a technique class. • You may wish to support this by showing the class recordings of different examples of tap dance technique, such as Bill 'Bojangles' Robinson through to Fred Astaire and more current tap dancers such as Savion Glover. Learners could then be asked to discuss the similarities and differences in the extracts, the key features of each extract, which musical structures and styles were evident and which tap steps they could identify. • Brief learners on the need to keep a performance log (this links with learning aim D) in order to record their exploration of and development in tap dance technique.
Learning aim A – Understand the development of tap dance
<ul style="list-style-type: none"> • Instruct learners on the origins and development of tap dance through a combination of practical set tasks supported by demonstration and explanation (include warm-ups). • Provide guidance on sources of information which may help to underpin knowledge including coverage of tap dance terminology (websites, publications, DVDs, etc). Ask learners to research the history of tap dance – individually, or in pairs/small groups, as appropriate to your cohort. They should consider similarities and differences between key features (including musical structures and styles), practitioners (a minimum of three) and types of repertoire. • Ask learners to produce a report or presentation based on their research.
Learning aim B – Develop skills and techniques in tap dance
<ul style="list-style-type: none"> • Reinforce the etiquette of technique class and what is expected of learners, such as appropriate hair, clothing and self-discipline. • Teach regular tap dance technique classes, which include warm-ups, set exercises and phrases. Musical and tap dance terminology can be developed in classes by the setting of phrases and general instruction regarding steps and exercises. Learners can share work with their peers as well as providing peer feedback. • You may also wish to invite a visiting practitioner to lead a tap dance workshop/series of technique classes.
Learning aim C – Apply skills and techniques in tap dance to a performance
<ul style="list-style-type: none"> • Introduce learners to the selected focus and context of the performance. • Encourage discussion about the structure of a rehearsal and how this is used in preparation for a performance. Areas for discussion could include safe practice, appropriate clothing for rehearsals, the importance of tutor and peer feedback and how areas of weakness can be improved via the rehearsal process.

**Unit 9: Tap Dance Technique**

Lead rehearsals which will involve learners learning and memorising repertoire. The emphasis is on repetition and perfecting of tap dance technique acquired throughout the unit, culminating in a 2–3 minute performance.

- Encourage peer feedback based on viewings of practical work and reflection on recordings
- Facilitate the performance event, where you can assess your learners' application of tap dance technique.

Learning aim D – Review personal development and own performance

- During initial practical activities, conduct a baseline skills audit with learners. This audit should include coverage of technical and performance skills. This could follow a discussion of the main principles and key features of tap dance technique.
- Facilitate a group discussion on the importance of regularly reviewing skills development. Make links with learners' research into movement principles. Show examples and definitions of short-term and long-term goals, SMART actions and targets and discuss with learners effective ways of documenting this.
- Ask learners to develop action plans and set targets for improvement and development, with review points where they monitor progress. Show examples of successful reviews and target setting
- Encourage creativity and differentiation in log writing with use of ICT, annotated photographs and links to recorded practical work.
- Include regular review and monitoring of skills development in technique classes and rehearsal. This should include individual reflection in the learner's performance log, group/peer feedback sessions to discuss and evaluate work in development and one-to-one progress tutorials to discuss progress and targets.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to:

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

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Textbooks

Feldman A – *Inside Tap: Technique and Improvisation for Today's Tap Dancer* (Princeton Book Company, 1996) ISBN 9780871271990
Offers instruction with easy-to-follow descriptions.

Fletcher B – *Tapworks: A Tap Dictionary and Reference Manual*, 2nd revised edition, (Princeton Book Company, 2002) ISBN 9780871272478
Includes the history of tap and directions on how to execute steps.

Frank RE – *Tap! The Greatest Tap Dance Stars and Their Stories, 1900–1955* revised edition, DaCapo Press, 1995. ISBN 9780306806353
A tap history which focuses on the stars of the time.

Hill C V, *Tap Dancing America: A Cultural History*, reprint edition (OUP USA, 2015) ISBN 9780190225384
Comprehensive account of the history of American Tap.

Knowles M – *The Tap Dance Dictionary*, reprint edition (McFarland & Co Inc, 2012) ISBN 9780786471645
Clear descriptions of tap steps.

Rees H – *Tap Dancing: Rhythm in Their Feet* (The Crowood Press Ltd, 2003) ISBN 9781861265791
A general guide to tap which includes the principles of the style as well as help with planning exercises and classes.

DVDs

Tap Dogs, 1996
Dein Perry's all-male tap-dancing group performing their sell-out show. Excellent example of tap performance

DVD Dancing – Tap Dancing Parts 1, 2, 3 & 4, 2004
Easy to advanced tap dance lessons, ideal for supplementing knowledge regarding principles and key features.

Tap, 2006
Drama starring Gregory Hines that includes excellent examples of tap dance.



Videos

YouTube contains a range of recordings of tap dance technique; see examples below.

www.youtube.com/watch?v=pJY1rouXPg

Ann Miller – ‘Two Tickets to Broadway’ (1951).

www.youtube.com/watch?v=fIQJzclDzAw

Bojangles step dance — full version (1934).

www.youtube.com/watch?v=62iT_Lu30f0

Bouncin’ the Blues/Fred Astaire & Ginger Rogers HD (1949).

www.youtube.com/watch?v=ecBAeN9yzOc

Down Argentine Way. The Nicolas Brothers (1940).

www.youtube.com/watch?v=jQ40aKtPIXc

Savion Glover – Dancing with the Stars (current).

www.youtube.com/watch?v=oRUdVU3Qo-E

Tap Dogs – Beams (current).

Websites

www.surrey.ac.uk

National Resource Centre for Dance – This website includes the national archive for movement and dance in the UK.

www.tapdance.org

International Tap Association – Includes useful links to Tap History and resources.



Unit 10: Jazz Dance Technique

Delivery guidance

Approaching the unit

This unit focuses on the development and performance of jazz dance technique and performance skills. To deliver the learning aims overall, you will need access to a dance studio with a sprung floor, mirrors and sound system for rehearsals, internet access and/or DVD facilities and a video camera with playback facilities.

The unit will give your learners the opportunity to learn the key features of jazz dance performance both past and present. Practically, you will help your learners develop their knowledge through technique classes, workshops and rehearsals. The learners will then apply their skills and techniques in a performance. In terms of theory, you will help them find out about jazz dance as a performance genre. Crucially, you will encourage learners to reflect on, evaluate and improve their own jazz dance skills, so that they can perform.

Delivering the learning aims

Learning aim A requires learners to investigate the development of jazz dance technique, identifying its main elements and how they are used in choreography and performance. You can show your learners recordings of a range of performances to introduce them to the work of different practitioners/choreographers. You will need also to draw their attention to the musical accompaniment to help your learners understand how it relates to each practitioner /choreographer's work. The specification identifies which practitioners/choreographers, time periods and music to examine.

One approach to the delivery of this learning aim would be to divide the learners into groups and give them each a practitioner/choreographer or time period to research. You can ask them to investigate significant performance works, e.g. Bob Fosse's choreography for *Dancin'* and *Chicago* and Jerome Robbins' choreography for *West Side Story* and *Fiddler on the Roof*. Each group should analyse the distinctive features of the choreographers' movement and their use of music. Learners can then compare and contrast the choreographers' styles and their particular contribution to the development of jazz dance technique. You can complement this analysis with the practical activities required by learning aims B and C.

For **learning aim B**, you can deliver workshops and technique classes yourself or invite in practitioners/dance companies. You may wish to focus each session on the movement style of a particular time period or choreographer to support your learners' experience in learning aim A.

Starting with exercises and short movement phrases, learners will gradually acquire the movement vocabulary of jazz dance. They could create a glossary or movement vocabulary sheet to help them learn the subject specific terms. You should encourage them to use the correct terminology whenever talking about any jazz dance movement.

Through the workshops and classes, learners should gain practical experience of a variety of different jazz dance styles and learn the skills that they can employ



in performance in learning aim C. The practical experience will also help to deepen their understanding of the range of music that can accompany jazz dance. Learning aim B also covers the health and safety issues related to performing jazz dance technique correctly. You must ensure that you record your learners practising and performing and give them plenty of opportunities to evaluate, refine and develop their skills with their peers to support learning aim D.

For **learning aim C**, learners must show they can apply their jazz dance skills in performance. Learners should demonstrate a particular style, rehearsing and refining their work so that they can perform it. You could help them link their choice of style to the practitioners/choreographers investigated in learning aim A. Learners could take sections of choreography that they have studied or tutor taught movement phrases as a starting point for their own performance material. These phrases can be adapted and developed by the learner for their assessed performance.

Self-analysis and peer feedback will help learners hone their performance. In addition to demonstrating their technical skill, learners' choice of movements should be appropriate to the jazz dance style that they are performing. Learning aim A will help them with this. You will need to video-record milestone rehearsals and performances to document learners' progress and support them in improving their performance as part of learning aim D.

Learning aim D is all about being reflective. It is essential that learners understand the importance of continually reviewing their development throughout the unit referring to skill development in technique classes and workshops, rehearsals and in their final performance. You should brief learners at the outset on the importance of reviewing and evaluating their own skills development and setting long and short-term targets. You can start them off with examples of SMART (specific, measurable, attainable, realistic and time-bound) targets and then ask learners to set their own. You will need to teach them how to develop action plans and targets for a specific purpose, in this case, to improve their jazz dance skills. You can also make links with other dance technique units if your learners are taking them.

You can encourage learners to document their development, target setting and review through a range of media, e.g. video diaries, podcasts, photos and blogs as well as written documents. Make sure that they refer to both their technical and performance skills and use technical vocabulary where appropriate. Ensure, too, that evaluation and target setting are an integral part of all your practical classes, workshops and rehearsals so that that self-evaluation becomes your learners' norm.



Learning aim	Key content areas	Recommended assessment approach
<p>A Understand the development of jazz dance</p>	<p>A1 Explore the origins and development of jazz dance and musical accompaniment</p>	<p>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.</p>
<p>B Develop skills and techniques of jazz dance</p>	<p>B1 Development of technical features</p> <p>B2 Development of stylistic features</p> <p>B3 Relationship between techniques and music</p>	<p>Recorded footage that demonstrates the development and application of skills and techniques for a solo jazz dance performance (2–3 minutes).</p>
<p>C Apply the skills and techniques of jazz dance to a performance</p>	<p>C1 Application of jazz dance techniques through rehearsal</p> <p>C2 Application of jazz dance techniques through performance</p>	<p>Workshops and technique classes.</p> <p>Practical exploration and development work.</p> <p>Rehearsals.</p> <p>Self and peer evaluation.</p> <p>Teacher observation records.</p> <p>Analysis of selected movements (written and verbal).</p> <p>Final performance.</p>
<p>D Review personal development and own performance</p>	<p>D1 Review and evaluate development of jazz dance techniques for a performance</p> <p>D2 Review and evaluate application of jazz dance techniques in a performance</p>	<p>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 e.g. digital, recorded.</p>



Assessment guidance

You can assess your learners' understanding of the key features of jazz dance technique and performance (learning aim A) by asking them to write a report, referring to a minimum of three contrasting practitioners that could include supporting annotated photographs of practitioners' work. Alternatively, they could make a live or recorded presentation or create a web-based resource, for example, a blog discussing the key features of jazz dance technique.

For learning aims B and C, you should record a suitable range of classes and practical workshops for learners' self-reflection (to help with learning aim D) and for your own assessment purposes. In particular, you must record milestone rehearsals and performances. It is essential that the performance space for assessment of learning aim C is big enough to enable the learner/s to perform performance material fully and for it to be filmed from a wide camera angle.

You can also ask your learners to keep a performance log (learning aim D) from the start of the unit. In this they can record the ongoing development of their jazz dance skills and technique, and give an account of their rehearsals of performance work. The learner's account should include an analysis of their strengths, areas for development and the setting of SMART targets to support their technical and performance skills as a jazz dancer. The format of the log can vary from learner to learner, e.g. a written journal, a blog, an audio/video diary, photographic record or a combination of these. It can include written notes, videos of rehearsals and performances and photos and annotated diagrams.



Getting started

This gives you a starting place for one way of delivering the unit, based around the suggested assignments and tasks in the specification.

Unit 10: Jazz Dance Technique

Introduction

Introduce the unit with a brief outline of its scope and assessment requirements. Inform learners how it links with others on the programme.

- Facilitate a group discussion about their understanding of jazz dance technique and performance.
- Show learners a montage of a variety of jazz dance technique and performance from a historical perspective – YouTube has a range of recordings of practitioners/choreographers identified in the specification. Ask learners to discuss:
 - the skills required of a jazz dance performer
 - the key characteristics of each performance with reference to movement material/technique and performance skills
 - similarities and differences between the movement material/technique and performance skills of each performance
 - the contexts in which jazz dance is performed.
- Lead learners through an introductory jazz dance technique class making links with the above video clips and discussion.
- Brief learners on the need to keep a performance log (this links with learning aim D) in order to record their development throughout the unit.

Learning aim A – Understand the development of jazz dance

Ideally, you should deliver learning aim A alongside learning aim B so that learners can make links between their research into jazz dance as a genre and the movements they are learning in their workshops and classes.

- Brief learners on what they should investigate about the development of jazz dance technique, its key features and practitioners/choreographers. Learners should make reference to the movement, accompaniment, and any production features, e.g. costume, set and props.
- Provide a framework for analysis of the key features of jazz dance technique, e.g. movement (action, space, dynamics, relationships), musical accompaniment and dance/music relationships, use of costume. One approach to this could be through an introductory activity where learners discuss the key elements of a video recording of a jazz dance performance and a framework developed through the discussion guided by the tutor.
- Lead discussions that consider the different skills, techniques and key features of the jazz dance styles explored, including the specialist skills required, comparison of the key features of each jazz dance style and comparisons with different dance techniques, e.g. ballet and contemporary. This should be referred to through the delivery of learning aim B.
- Provide guidance on sources of information and references for research and investigation (websites, videos/DVDs, publications etc.). You could do this through a virtual learning environment (VLE).



Unit 10: Jazz Dance Technique

- Ask learners to research the key features of at least three jazz styles, choreographers/practitioners or a combination of both – for example: Vaudeville, Jerome Robbins and Bob Fosse. They should consider the similarities and differences in relation to the following:
 - time period
 - jazz dance style
 - performance context
 - subject matter/stimulus
 - key features of movement and technical skills, e.g. use of contraction and isolation, elevation and turning
 - key features of performance skills, e.g. characterisation and dynamic range
 - musical accompaniment, e.g. musical theatre and commercial sound tracks, and dance and music relationships, e.g. musical visualisation and direct correlation.
- Ask learners to collate their research and present their findings and conclusions. You can give them a choice of format: a live/recorded presentation, blog, or essay.

Learning aim B – Develop skills and techniques of jazz dance

- Brief learners on the purpose of workshops and technique classes to support their technical development and understanding of different jazz dance styles.
- Lead an introductory technique class that explores different aspects of jazz dance technique, e.g. warm-up, centre work, adage, travelling and movement sequences. Video the class and use this recording to enable learners to complete an initial skills audit/review of their current jazz dance technique skills.
- You and/or visiting practitioners lead developmental technique classes and workshops that enable learners to investigate different jazz dance styles and key features of jazz dance technique. This could include learning of movement material from the practitioners they investigated in learning aim A. Learners could explore the movement material in groups and perform to their peers.
- The developmental technique classes should enable learners to identify their initial skills level and develop their technical and performance skills as the unit develops. They should explore different jazz dance styles building skills that they can use in performance (learning aim C).

Learning aim C – Apply skills and techniques of jazz dance to a performance

- Brief the learners on the purpose of the learning aim: to apply skills developed to the performance of a particular jazz dance style.
- Lead the learners through activities, for example, recapping movement phrases from technique classes, watching solo jazz dance performances or work by practitioners studied in learning aim A, peer assessment and review, that enable them to select, refine, develop and rehearse performance material appropriate for the brief to create a 2–3 minute performance piece.
- Lead self- and peer feedback sessions regularly through live and recorded performance and record this in performance logs.
- Facilitate the performance where learners demonstrate the application of skills and techniques to a jazz dance performance.



Unit 10: Jazz Dance Technique

Learning aim D – Review personal development and own performance

- At the beginning of the unit facilitate a discussion on the importance of regular review and evaluation of their technical development and performance skills. Make links with learners' contextual research for learning aim A to enable them to understand their development through the unit and relate it to professional practice. Give learners examples of long and short-term SMART targets and how these can be reviewed and evidenced and documented.
- Encourage learners to personalise their log working with ICT, video and photos.
- Structure regular review and monitoring skills development sessions. These should include: individual reflection in the performance log, group/peer feedback sessions to discuss and evaluate each others' development, one-to-one progress tutorials to discuss targets and development.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to:

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

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Textbooks

Giordano G – *Jazz Dance Class: Beginning Thru Advanced* (Princeton Book Company, 1992) ISBN 9780871271822

Useful text book containing key jazz dance exercises that can be used in technique classes or workshops.

Kraines M G and Pryer E – *Jump into Jazz: The Basics and Beyond for Jazz Dance Students*, 5th edition (Mcgraw Hill Higher Education, 2004) ISBN 9780072844047

Instructional text identifying key exercises for jazz dance technique.

Guarino L and Oliver W – *Jazz Dance: A History of the Roots and Branches* (University Press of Florida, 2015) ISBN 978-0813061290

A useful overview of the development of jazz dance. Particularly helpful for the delivery of learning aim A.

Stearns M and Stearns J – *Jazz Dance: The Story of American Vernacular Dance*, 2nd Edition (Da Capo Press, 1994) ISBN 9780306805530

A useful overview of the development of American jazz dance. Particularly helpful for the delivery of learning aim A.

Wessel-Therhorn D – *Jazz Dance Training* (Meyer and Meyer Sports Books, 2000) ISBN 9781841260419

Useful text book that explains a brief history of jazz dance and outlines key jazz dance exercises that can be used in technique classes or workshops.

Websites

A range of recording of jazz dance technique and performance by practitioners/choreographers identified in the specification can be found on YouTube to support the delivery of this unit.

www.youtube.com/user/Finjazz/featured

Jaakko Kulmala

YouTube channel that includes video clips of Matt Mattox's jazz dance technique exercises.



www.vam.ac.uk/page/d/dance

Victoria and Albert Museum: Dance

The Victoria and Albert Museum's Dance page holds archive material and useful links to contextual information about jazz dance.

www.youtube.com/watch?v=bxoC5Oyf_ss

West Side Story Prologue

The opening/prologue of West Side Story choreographed by Jerome Robbins.



Unit 11: Street Dance Technique

Delivery guidance

Approaching the unit

This unit focuses on learners developing their understanding and practice of Street Dance. To deliver the learning aims overall, you will need access to a dance studio with sprung floor, mirrors and sound system for rehearsals, internet access and/or DVD facilities and a video camera with playback facilities. Depending on the resources available to you, you can either split or integrate theory and practice within your delivery. The unit emphasises an ethos of continuous self-review throughout.

This unit is an opportunity to engage learners through a style they are likely to be familiar with from popular music and commercial dance forms. You will be able to provide depth and understanding to what is considered current. Your learners will develop the practical skills needed to perform street dance styles with fluency and professional impact.

Delivering the learning aims

To deliver the learning aims overall, you will need access to a dance studio or space with appropriate flooring, a sound system and relevant music, internet access and/or DVD facilities and a video camera with playback facilities. You could also usefully access live street dance performances and invite practitioners in for workshops.

Learning aim A focuses on the understanding of the development of street dance. You will assess your learners on a final report or presentation where they will evaluate the development of street dance over time and explore the minimum of three practitioners/pioneers of the style in terms of origins and influences. This means that you will need to develop your learners' analytical and research skills to enable them to establish key features as well as compare and contrast street dance styles with insight.

You could begin by identifying what your learners already know and then show them film clips (online or DVDs) to broaden their ideas of what street dance is. By leading group discussions, you can highlight key aspects of each style. You could use hand-outs (found or created by yourself) listing the constituent features of the dance movements to develop your learners' analytical skills. As they watch further footage of professional street dance, they can use the hand-outs to identify the key features and evaluate their overall impact and effect. In addition, you can lead workshops giving your learners the opportunity to try out for themselves the different elements of each style, and so deepen their understanding.

You can explore the origins of each style through individual research tasks which are then shared with the whole group. Investigating current examples of commercial work such as Diversity, Addict or other crew work, which are often an amalgamation of different styles, and making connections to their origins, is a great way to engage your learners with the history of the art form.



Learning aim B focuses on the development of street dance skills. You can introduce the street dance style through a series of basic workshops where you develop general stylistic features such as posture, weight placement and the ability to isolate different body parts. Learners then progress to learning specific steps and movements that belong to specific styles such as Popping and Locking, House and Waacking. By incorporating strength-building exercises in your early delivery, your learners will be better equipped for the more challenging movements.

You can use a variety of different music to complement the styles as well explore note values, syncopation and other aspects of rhythm and timing. Providing your learners with a glossary of relevant music terminology at the beginning of your delivery or using gapped hand-outs where learners can provide their own definitions through research and exploration will help to further their understanding of how music used in this style. An emphasis on capturing the dynamic content of each style and connecting to the music will help your learners to embody the styles. As you progress through the unit, you can provide more complex and challenging movements.

Learning aim C requires learners to learn, rehearse and perform a street dance for assessment. An exciting crew performance that incorporates a variety of different street dance styles such as the JabberWockeeZ, Quest Crew and Flawless would be a suitable approach. Alternatively, duet work inspired by Les Twins could also make an appropriate final performance. Within the rehearsal period, you could give learners the opportunity to contribute towards the choreography. Much street dance emerges from an individual's approach to movement and the learners' own contributions may develop new and exciting moves. You will need to assess learners on both physical and interpretative skills appropriate to the style in the final performance.

In rehearsal, you should make clear to your learners that you expect them to approach their craft with discipline and commitment. You can embed these standards into your delivery before the assessment takes place so they are already fully aware of what is required. You also need to ensure learners know how to keep themselves and others healthy and safe when performing street dance.

Learning aim D asks learners to produce a performance log which reviews and tracks their own progression in the unit. It works in conjunction with learning aims B and C and will therefore need to have a section focused on the development of street dance skills in workshops/technique classes and another focused on the rehearsal and performance of a street dance. Earlier in the unit, you will need to develop your learners' self-evaluation skills including target setting and in-depth self-analysis. As self-review occurs in several units, it may suit you to deliver the skills of self-evaluation early on in the course. Tasks such as regular skills audits and peer review will help deepen your learners' understanding of their own skills and enable them to track their own progression.

You can make self-review a part of your practical delivery through filming short sequences and playing back the footage for group discussion. By establishing a sound understanding of the physical and interpretative skills required for this style throughout your delivery of learning aims A, B and C, you can encourage problem-solving skills and a deeper level of thought. It is vital that your learners at this level are setting themselves specific targets – using a SMART (specific, measurable, achievable, relevant, time-bound) target approach could help with this. You can practise target setting before assessment takes place through group discussions, self- and peer review as well as identifying your own targets



for each session. Within target setting, you will want your learners to identify how they intend to improve. Actions plans could help with this.

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



Assessment guidance

The report for learning aim A can be a written document. Alternatively, learners could choose to make a presentation. You should record this and ask the learner to include a copy of the PowerPoint, with any additional notes, in the submission. You will need to take into account how your learners present their information and whether they have effectively researched and argued their points.

You should film workshops/technique classes for evidence of learners' practical application of skills and their approach to classes, and support this filming with detailed tutor observation record forms. You will also need to film the final performance.

The performance log can be a diary, blog or video depending on what you think is best for your learners.



Getting started

This gives you a starting place for one way of delivering the unit, based around the recommended assessment approach in the specification.

Unit 11: Street Dance Technique

Introduction

To introduce the unit, you will need to establish what street dance is. You can conduct tasks where the learners identify their own knowledge of the art form through short fun presentations with accompanying physical demonstrations. You can also introduce key features through tutor-led workshops where you establish basic physical requirements and the signature movements from each style.

To introduce self-evaluation, you can lead regular discussions and peer review on practical work. Equipping the learners with research skills through small research tasks as well as watching plenty of street dance performances (online or DVD) will also help to prepare them for this unit.

Learning aim A – Understand the development of street dance

Commission your learners to produce a presentation for a local school arguing that street dance is an art form in its own right with a rich history. Ask learners to collate their research and produce the final presentation.

They will need to select three street dance practitioners to investigate and give a detailed overview of the history of the dance style. They should also compare and contrast the different styles and the practitioners selected. They could use software such as PowerPoint and select the key information from their extensive research to use within a presentation. The final product should be professional in quality.

- Introduce signature moves from House, Popping and Locking, Krumping, Waacking and Boying/girlinging workshops and establish their key features.
- Ask learners to research the history of street dance, including social and cultural influences, and share their findings. Tell them all sources must be referenced and explain to them how to do this.
- Ask your learners to conduct research into the history of three practitioners, for example, Boogaloo Sam, Don Campbell and Crazy Legs, and then widen the research to the Lockers, Electric Boogaloos and Soul Train. Ask them to share their findings (this will help develop their presentation skills). Watch footage on YouTube of each practitioner and use dance analysis hand-outs to help break down and understand the movements.
- Make links to the work of famous performers such as Michael Jackson and Usher, watching their video performances and identifying original street dance steps within the choreography, tracing them back in time. Through discussion, relate findings to learners' own practical experience of the styles.
- Explore the influence of mainstream media by investigating films such as *Street Dance*, television programs such as *Britain's Got Talent* and other dance shows such as *So You Think You Can Dance*, *Got To Dance* and *America's Best Dance Crew*, and music videos from The Black Eyed Peas, Beyoncé and Missy Elliott.
- Watch more recent crew performances: JabberWockeeZ, Quest Crew, Diversity and Addict. Identify the original street dance steps, making links to learners' practical experience and knowledge of history.

**Unit 11: Street Dance Technique**

- Watch and evaluate the work of current choreographers such as Kyle Hanagami and Les Twins, making connections to the history of street dance.

Learning aim B – Develop skills and techniques of street dance

Ask your learners to build their street dance skills in preparation for an audition to be a member of a dance crew.

- Run a series of workshops exploring the different street dance styles or lead classes that encompass a variety of these styles. Ensure that learners are developing their physical and interpretative skills and also their understanding of the rhythms and use of the music.
- Invite a guest lecturer in to provide an advanced workshop in a specific style such as House or Waacking. Learners can then practise the new steps and incorporate them into their repertoire.

Learning aim C – Apply skills and techniques of street dance to a performance

Having been successful in their audition to join the dance crew, your learners' next task is to learn and rehearse a street dance to be performed in a televised dance crew competition.

- Create a street dance routine that allows the learners to use the skills they have developed throughout the unit, ensuring each crew member has at least 2–3 minutes exposure within the final product.
- Ask the learners to contribute to the street dance routine with their own ideas or movements they have been developing.

Learning aim D – Review personal development and own performance

Brief your learners at the outset of the unit about the importance of self-review.

- Ask learners to record their development as a street dance performer.
- Ask learners to produce an initial skills audit so that they can track their progression. Review the audit throughout the unit and use it to set more targets for improvement.
- Set the task of maintaining a skills development diary. Learners should continuously review their technical skills, musicality, strengths, areas for improvement and comment on any feedback given to them. Targets for improvement should be set throughout and recorded in the diary.
- Set the task of maintaining a rehearsal diary which comments on the application of skills in the rehearsal process as well as their approach to rehearsals. Commentary should include review of technical and performance skills, strengths, areas for improvement, response to feedback and musicality. Targets for improvement should be set throughout and recorded in the diary.
- Set an evaluative task after the final street dance performance where learners either produce a written or verbal evaluation.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to:

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

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Textbooks

Fitzgerald, T – *Hip-Hop and Urban Dance* (Heinemann Library, 2008) ISBN 9781432913786

Contextual information about urban dance.

DVDs

Step Up, 2006, Anne Fletcher, Buena Vista Pictures

A film about a young man given a second chance to win a dance scholarship. The film contains dance sequences in a street dance style. Certificate PG. The film is part of the Step Up series and all of them provide excellent examples of street dance.

Street Dance 3D, 2010, Max Giwa, Dania Pasquini, Vertigo Films

A British film including a wide range of UK-based street dance companies and artists. Large dance sequences that provide excellent examples of street dance.

Websites

www.breakinconvention.com

Breakin Convention

Website of a Sadler's Wells project founded by Jonzi D. They provide educational workshops in all elements of hip hop culture including dance.

www.diversityofficial.com

Diversity

The website of the dance troupe Diversity contains information about the group and many of their televised performances and promotional videos.

www.kylehanagami.com

Kyle Hanagami

The website of the choreographer Kyle Hanagami contains video footage of his choreographies and links to his YouTube channel. His work is either commercial (infused with street dance) or contemporary in style. Both are good examples of the influence of street dance.



www.zonation.co.uk

Zonation Dance Company

A hip hop dance theatre company. Their website provides information on the company and their current works. They also offer workshops for schools and colleges.



Unit 12: Contemporary Dance Technique

Delivery guidance

Approaching the unit

The unit focuses on learners developing their understanding and practice of contemporary dance technique. To deliver the learning aims overall, you will need access to a dance studio with sprung floor, mirrors and sound system for rehearsals, internet access and/or DVD facilities and a video camera with playback facilities. Learners study the origins and development of contemporary dance through practical activities and research. They also have the opportunity to develop their own technical skills and ultimately to perform contemporary dance material. The emphasis of the unit is practical and you can encourage your learners to provide forms of evidence to reflect this, such as blogs and video diaries. Learners studying this unit will be able to benefit greatly by acquiring sound technical skills vital to any career in dance.

Delivering the learning aims

You can best teach learning aim A simultaneously with learning aim B. In this way, your learners' understanding of contemporary and their technical proficiency will develop together and the one can reinforce the other.

Learning aim A requires your learners to carry out both independent and group research into the history of contemporary dance. Their research must cover the repertoire and style of at least three practitioners. Ideally you will be able to do most of the teaching for this unit in a studio setting. You will then be able to demonstrate key features as they arise for the learners to try out for themselves. You can further support their understanding with handouts and by showing them recordings of contemporary dancers.

One way of approaching learning aim A would be to work through the development of contemporary dance in chronological order, incorporating research into three practitioners you have selected. You could ask the learners to work in pairs to find out a particular practitioner's distinguishing features and repertoire. This could then lead to discussion as a whole group with learners sharing their findings, including practical demonstrations.

To enable your learners to compare and contrast the key features and repertoire of practitioners from different eras, you could divide the cohort into small groups, asking each to research a particular practitioner. Learners could explore and then perform the key features or extracts of repertoire for the whole group (which you could also record) This could then lead to discussion as a whole group about how contemporary dance has evolved from its origins to the present day. Encourage your learners to note any features that are common across the techniques and eras, in addition to differences. Encourage them, too, to build up a glossary of contemporary dance terminology, which will be useful for their learning throughout the unit.

For **learning aim B**, you can lead your learners in practical classes. You can make a point of using the correct terminology and encouraging your learners to do likewise. You may also wish to question learners regarding particular features or to set phrases through verbal instruction to test their knowledge. They need



to experience regularly the formal setting of a contemporary class (warm-up, floor work, centre work, travelling and phrases) including appropriate hair, clothing and self-discipline. Make time for them to take notes and set targets following practice in the studio, so that it is combined effectively with theory.

You can teach musical structures and styles within the technique class. It may also be beneficial for you to talk learners through them and provide handouts covering basic terminology. You could do this with contemporary dance terminology as well, and ask your learners to compile a vocabulary list or add to one that you provide.

Learning aim C requires learners to rehearse and perform a piece of contemporary dance 2–3 minutes in duration, showing the skills they have acquired throughout the unit. The performance may be an existing piece of repertoire or you can devise it. Alternatively, you could introduce a visiting practitioner to teach a piece of repertoire. You don't need to worry about learners devising their own material for this learning aim, as the focus is on applying skills rather than creating material.

Learners may work as a whole group, in small groups or independently towards a performance. They will find it useful to watch recordings of rehearsals in order to evaluate their own work for learning aim D. You should encourage peer feedback during the rehearsal period, focusing on strengths and targets for improvement. You must record performances and milestone rehearsals for assessment and verification purposes.

Learning aim D is reflective, and it is essential you brief learners about their on-going review from the outset. This might include discussion of the importance of regular reflection and self-criticism. If possible, provide examples of SMART (specific, measurable, achievable, realistic, time-bound) action planning and reviewing for discussion. You can usefully teach learners the principles of setting targets and monitoring progress against short-term and long-term goals. Learners will need to reflect on their skills development and how they have made progress throughout the unit. Initially learners could produce a skills audit against which skills development can be charted.

You should cover this learning aim throughout the unit, with regular review and feedback sessions structured into classes and rehearsal. Give your learners plenty of opportunities to watch recordings of their exercises, and engage in self and peer-evaluation. Encourage them throughout to make notes and record their thoughts on their progress in the performance log. You can keep the emphasis on the practical and encourage learners to produce evidence in alternative formats such as a video diary or a blog.



Learning aim	Key content areas	Recommended assessment approach
A Understand the development of contemporary dance	A1 Explore the origins and development of contemporary dance	A report or presentation demonstrating knowledge of the development of contemporary dance with reference to examples of practitioners' past and present practices.
B Develop skills and techniques of contemporary dance	B1 Development of contemporary dance techniques B2 Relationship between contemporary dance technique and music	Recorded footage that demonstrates the development and application of skills and techniques for contemporary dance for a performance (2–3 minutes).
C Apply skills and techniques of contemporary dance to a performance	C1 Application of contemporary dance techniques through rehearsal C2 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.
D Review personal development and own performance	D1 Review and evaluate own development of contemporary dance techniques D2 Review and evaluate own application of contemporary dance techniques	Performance log that reviews and evaluates own development and application of contemporary dance techniques for performance, with reference to knowledge developed from learning aim A, presented using relevant techniques, e.g. digital, recorded.



Assessment guidance

For learning aim A, evidence of learners' research may take on the form of a written report that includes annotated photographs, or learners can choose to produce a presentation that could include visual images and/or recorded footage. Learners could also choose to include video to illustrate specific steps or perform the material themselves.

For learning aims B and C, evidence of process is essential. You can document development of key features and musicality by means of recordings of technique classes supported by your observation records. In addition, you will have the recordings of milestone rehearsals and the performance itself. You will also need observation records of the rehearsals, to accompany the recordings.

You can assess learning aim D by means of the performance log. Recordings of workshops will help learners reflect on their progress. The log can also include journal/blog notes, action plans, check lists, digital video and annotated photographs.



Getting started

This gives you a starting place for one way of delivering the unit, based around the recommended assessment approach in the specification.

Unit 12: Contemporary Dance Technique
<p>Introduction</p> <p>Introduce the unit with a brief outline of its scope and assessment requirements. Inform learners how it links with others within the programme.</p> <ul style="list-style-type: none"> • Encourage group discussion to explore what contemporary dance technique is as well as the demands and structures of a technique class. • You may wish to support this by showing the class recordings of different examples of contemporary dance technique, for example, an extract of Isadora Duncan might be compared to a later practitioner such as Martha Graham and a current one such as Matthew Bourne. Learners could then be asked to discuss the similarities and differences between the extracts, the key features of each extract, which musical structures and styles were evident and which contemporary dance steps they could identify. • Brief learners on the need to keep a performance log (this links with learning aim D) in order to record their exploration and development of contemporary dance technique.
<p>Learning aim A – Understand the development of contemporary dance</p> <ul style="list-style-type: none"> • Instruct learners on the origins and development of contemporary dance through a combination of practical set tasks supported by demonstration and explanation (to include warm-ups). • Provide guidance on sources of information which may help to underpin knowledge including coverage of contemporary dance terminology (websites, publications, DVDs etc). • Ask learners to research the history of contemporary dance, considering similarities and differences between key features (including musical structures and styles), practitioners (a minimum of three) and repertoire. • Learners will then produce a report or presentation based on their research.
<p>Learning aim B – Develop skills and techniques of contemporary dance</p> <ul style="list-style-type: none"> • Reinforce the etiquette of technique class and what is expected of learners, such as appropriate hair, clothing and self-discipline. • Teach regular contemporary dance technique classes, which include warm-up, floor work, centre work, travelling and phrases. Musical and contemporary dance terminology can be developed in classes by the setting of phrases and general instruction regarding steps and exercises. Learners can share work with their peers as well as providing peer feedback. • You may also wish to invite a visiting practitioner to lead a contemporary dance workshop/series of technique classes.
<p>Learning aim C – Apply skills and techniques of contemporary dance to a performance</p> <ul style="list-style-type: none"> • Introduce learners to the selected focus and context of the performance.



Unit 12: Contemporary Dance Technique

- Encourage discussion about the structure of a rehearsal and how this is used in preparation for a performance. Areas for discussion could include safe practice, appropriate clothing for rehearsals, why tutor and peer feedback is important and how areas of weakness can be improved via the rehearsal process.
- Lead rehearsals which will involve learners learning and memorising repertoire. The emphasis is on repetition and perfecting of contemporary dance technique acquired throughout the unit, culminating in a 2–3 minute performance.
- Encourage peer feedback based on viewings of practical work and reflection on recordings.
- Facilitate the performance event where you must assess learners' application of contemporary dance technique.

Learning aim D – Review personal development and own performance

- During initial practical activities, conduct a baseline skills audit with learners. This audit should include relevant technical and performance skills. This could follow a discussion of what technical and performance skills are and how they can enhance performance.
- Facilitate a group discussion on the importance of regular reviewing of skills development. Make links with learners' research into movement principles. Show examples and definitions of short-term and long-term goals, SMART actions and targets and discuss with learners effective ways of documenting this.
- Ask learners to develop action plans and set targets for improvement and development, with review points where they monitor progress. Show examples of successful reviews and target setting.
- Encourage creativity and differentiation in log writing with use of ICT, annotated photographs, links to recorded practical work.
- Structure regular review and monitoring of skills development in technique classes and rehearsal. This should include individual reflection in the learner's performance log, group/peer feedback sessions to discuss and evaluate work in development and one-to-one progress tutorials to discuss progress and targets.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to:

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

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Textbooks

Ashley L – *Essential Guide to Dance*, 3rd edition (Hodder Education, 2008) ISBN 9780340968383

A useful guide regarding the basics of dance.

Bremser M and Sanders L – *Fifty Contemporary Choreographers*, 2nd edition, (Routledge, 2011) ISBN 9780415380829

Covers a range of choreographers from different dance genres.

Cohan R – *The Dance Workshop*, 1st edition (HarperCollins Publishers Ltd, 1986) ISBN 9780047900105

Helpful demonstrations of contemporary movements and exercises.

Legg J – *Introduction to Modern Dance Techniques* (Dance Horizons Inc., 2012) ISBN 9780871273253

Includes sample lessons from a range of contemporary dance techniques.

Noisette P – *Talk About Contemporary Dance* (Flammarion, 2011) ISBN 9782080301703

Useful guidance on how the art form has evolved over time.

Strauss M and Nadel M – *Looking at Contemporary Dance* (Princeton Book Company, 2012) ISBN 9780871273543

Chronological guide to the history of contemporary dance, including many references to internet sources.

Videos

A range of recordings of contemporary dance technique can be found on YouTube; for example:

www.youtube.com/watch?v=LZuBFz6WYfs

Alvin Ailey's Revelations (later developments in contemporary dance)

www.youtube.com/watch?v=Pb4-kpClZns

Martha Graham – Lamentation (later developments in contemporary dance)

www.youtube.com/watch?v=-ofM_1rPB5I

Matthew Bourne's Nutcracker Trepak (current developments)

www.youtube.com/watch?v=AtLSSuFIJ5c

Mary Wigman, Hexentanz (early pioneer)



www.youtube.com/watch?v=qf_kLcdijz8

Points in Space (1986), choreographer Merce Cunningham, directors Elliot Caplan and Merce Cunningham (later developments in contemporary dance)

www.youtube.com/watch?v=e03HKon-9ZM

Shelters, Hofesh Shechter (current developments)

Websites

www.theplace.org.uk

London Contemporary Dance School and Richard Alston Dance Company.
Includes reviews and blogs.

www.surrey.ac.uk

National Resource Centre for Dance
Includes the national archive for movement and dance in the UK.

www.phoenixdancetheatre.co.uk

Phoenix Dance Theatre
Includes access and education links.

www.rambert.org.uk

Rambert Dance Company
Includes extracts from previous works.

www.trinitylaban.ac.uk

Trinity Laban Conservatoire of Music and Dance
Includes links to movement resources.



Unit 13: Healthy Dancer

Delivery guidance

Approaching the unit

This unit gives your learners the opportunity to develop an understanding of the structure and function of the human body – and its limitations – which is key in supporting their dance training and the development of their dance techniques and performance skills. Your aim is for your learners to understand what constitutes safe and effective dance training. You will ask your learners, using research and practical activities, to apply their knowledge of dance training techniques by creating a training programme that will support their physical development.

This unit supports the delivery of the dance technique units as the training, technique classes and personal review can inform the development and application of learners' training programmes. Learners should also be encouraged to reflect on and evaluate their existing skills, as well as the development they make throughout the unit. The knowledge and understanding that learners will gain in this unit will help them to prepare for various potential careers, including performing, dance physiotherapy and sports training (while staying injury-free), or to go on to study dance or dance science in higher education.

Delivering the learning aims

For **learning aim A**, learners will need to investigate the anatomical structures and systems of the body used by dancers. This includes the skeleton, joints and associated body materials. Learners should also understand the importance of the circulatory, respiratory and nervous systems for a dancer. This research should be applied to the knowledge and understanding explored in learning aim B – for example, the areas of fitness, such as strength, stamina and flexibility. Specific attention should be placed on how the anatomical structures and body systems are used in dance technique and performance, e.g. the structure of the hip joint to perform movement in turnout and parallel, or how the ligaments and quality of the joint can affect flexibility of the joint. Another example could be the use of the hips, knees, feet and ankles to perform elevation accurately and safely.

One approach to the delivery of this learning aim would be to divide the learners into groups and to quiz them about the different bones and joints in the skeleton. This could be done as a practical activity and relate to different genres of dance (at least three different genres must be covered). Tutors may wish to show learners recorded performance work of different dance genres to compare and contrast the use of the body in each genre. The activities you use should allow learners to apply this knowledge and understanding of the structure and function of the human body to the content of learning aims B and C.

Learning aim B could be introduced through discussions, seminars, workshops and technique classes. These could be delivered by you or by visiting practitioners, and they should explore the training techniques, areas of fitness and factors that affect a dancer's training. An integrated approach to theory and



practice is encouraged: the discussions, seminars, workshops and technique classes should enable learners to apply knowledge and understanding to their own development.

Tutors may wish to focus on each area of fitness identified in the specification individually, e.g. technique classes on exercises that develop strength alongside the associated theoretical understanding. Alternatively, they may wish to approach the development of all the areas of fitness through genre-specific workshops, e.g. how strength, flexibility and stamina are developed through a ballet class.

A seminar on diet and nutrition could be followed up by learners completing a diet diary and developing a nutrition plan that will support their training programme for learning aim C. The subject of injuries and injury prevention could be delivered as a first aid for dancers session. Learners could be divided into small groups and each asked to research a common injury sustained by dancers or injury prevention. Learners could be asked to research the work of Dance UK and its Healthier Dancer programme when developing an understanding of safe practice, rest and burnout. Opportunities should be provided for learners to be recorded during discussions and to document the development of their understanding through short tasks to support the delivery of learning aim C.

For **learning aim C**, learners must demonstrate their ability to apply the skills learned and the principles of training to their own development as a dancer. Tutors could set short group activities in preparation for learners' independent work – for example, devising warm-ups and cool downs to exemplify safe practice. Tutors should guide learners through the different types of training programmes and how these support dancers at different stages in their training and careers. Tutors could lead learners through different technique classes (or reference these if already included in the delivery of other units) to model the principles of training in practice and to provide a starting point for learners to understand a variety of training methods. Self and peer feedback will be useful to support learners in reviewing their progress and adapting their training programmes accordingly. Video recordings of milestone training sessions will support learners in documenting their progress and development through learning aim D.

Learning aim D should be delivered alongside learning aim C. Learners should be briefed on the importance of reviewing and evaluating their own skills, and the development and setting of long- and short-term targets to support their performance. Examples of SMART (specific, measurable, achievable, relevant, time-bound) goals could be provided as a starting point for learners to set their own targets to frame their training programme. Learners should be taught how to develop a training programme, set targets for a specific purpose, and review and adapt these using training techniques to support their own development. Links could be made with other technique units if they are being delivered as part of the learners' programme.

Learners should be encouraged to document their development, target setting and review through a range of media, e.g. video diaries, podcasts, photos, blogs, and written documents. Evaluation and target setting should be an integral part of their training programme and the supporting practical classes, workshops and rehearsals, as this will ensure that the learners engage with self-evaluation. Learners should be encouraged to use technical vocabulary.



Learning aim	Key content areas	Recommended assessment approach
A Understand the structure and function of a human body	A1 Understand the structure of the human body A2 Understand the function of the body systems	A report or presentation demonstrating understanding and knowledge of the structure and function of the human body and how this relates to dancer, dance, genre and style.
B Develop training techniques for a dancer's fitness programme	B1 Explore areas of fitness B2 Factors that affect training when developing training techniques	Fitness programme that includes planning and application of relevant training techniques with reference to fitness and dance genre.
C Apply the principles of training techniques to a dancer's fitness programme	C1 Develop a training programme C2 Application of training techniques to improve performance	Presentation, website or fact file detailing the factors that affect the training of a dancer. Video recordings of fitness programme implemented over time. Documentation of adaptations of fitness programme. Supporting notes.
D Review own development and application of training techniques to a dancer's fitness programme	D1 Review and evaluate development and application of training techniques	Performance log that reviews and evaluates the development and application of training techniques to a fitness programme. Evaluation of progress and development with reference to the effectiveness of the fitness programme when put into practice.



Assessment guidance

You can assess your learners' understanding of the structure of the human body (learning aim A) and training techniques (learning aim B) by asking them to write a report that could include supporting annotated photographs and diagrams, make a live or recorded presentation, or create a web-based resource such as a blog.

For learning aim C, learners should present a training programme alongside a supporting justification for the planned activities. You should record a suitable range of classes and practical workshops for your own assessment purposes and your learners should also record these for their self-reflection (to help with learning aim D). In particular, a milestone training session must be recorded to evidence their engagement with their training programme. Evidence should be provided of how the training programme is adapted to suit the learner's needs and training. Supporting justifications can be presented as suggested for learning aims A and B.

You can also ask your learners to keep a performance log from the start of the unit (learning aim D). In this, they can record the ongoing development of their use of training techniques to support their development as a dancer, and give an account of their rehearsals of performance work. The format of the log can vary from learner to learner, but could use any of the formats mentioned above, or a combination of these formats, and may include video diary entries, videos of rehearsals and performances.



Getting started

This gives you a starting place for one way of delivering the unit, based around the recommended assessment approach in the specification.

Unit 13: Healthy Dancer

Introduction

Introduce the unit with a brief outline of the unit's scope and assessment requirements. Inform learners how the unit links with other units on the programme.

- Facilitate a group discussion in which learners share their understandings of anatomical and physical logical systems of the body and dance training techniques.
- Show the learners recordings of a variety of different dance genres, e.g. ballet, contemporary, jazz and hip-hop. Ask the learners to discuss:
 - the physical skills required by each dance genre to enable a performer to be successful
 - similarities and differences between each dance genre, referring to how the body is used in training and performance
 - the importance of training safely to minimise injury and to enable a life-long career in dance.
- Brief learners on the need to keep a performance log (this links with learning aim D) to record the development of their use of training techniques to support their development as a dancer and completion of their training programme (learning aim C).

Learning aim A – Understand the structure and function of the human body

Learning aim A should ideally be delivered alongside learning aim B to enable learners to make links between the knowledge and understanding of each learning aim.

- Brief learners on what they should investigate about the anatomical structure of the body and the body systems.
- Provide guidance on sources of information and references for research and investigation (websites, videos/DVDs, publications, etc). This could be provided through a VLE.
- Divide the learners into small groups for a practical quiz on 'Getting to know your skeleton'. Ask learners to label the main bones and muscles groups of one person in their group. Use the answers to the quiz to clarify the:
 - bone types in the body, e.g. flat, long, short and their functions (support, move, protect)
 - joints in the body: fibrous, cartilaginous, synovial and the structure of these joints
 - the main joints and muscle groups of the body focusing on the spine, shoulder and arm, hips, legs, knees, feet and ankles
 - tendons and ligaments
 - movement of joints, e.g. flexion, extension, adduction, abduction, circumduction, rotation, hyperextension.



Unit 13: Healthy Dancer

Videos or interactive web-based resources could be used to support this task alongside practical activities, e.g. a short technique class exemplifying terminology.

- Ask learners to research the key features of the movement of at least three different dance genres, e.g. ballet, Irish dancing and breakdancing, and how each genre uses the body. They should consider the similarities and differences between each of the genres – for example, comparing and contrasting how the hips are used in ballet, breakdancing and jazz.
- Ask learners to research the three systems of the body identified in the specification: circulatory, respiratory and nervous. Discuss the importance of each system in enabling the body to move effectively in relation to the dance genres explored above, e.g. the importance of oxygen being present in the circulatory system to enable muscles to work effectively and building strength to hold freezes in breakdancing.
- Ask learners to collate their research and present their findings and conclusions. This could be in the form of a presentation, blog or essay.

Learning aim B – Develop training techniques for a dancer's fitness programme

- Brief learners on the purpose of discussions, seminars, workshops and technique classes to support their development and understanding of training techniques. Brief learners on the importance of applying knowledge and understanding to their own experience and training as a dancer throughout their programme and beyond.
- You and/or visiting practitioners should lead technique classes and workshops that enable learners to investigate the areas of fitness associated with the training as a dancer (e.g. strength, muscular stamina, cardiovascular stamina, flexibility and coordination). Make links between the training of an athlete and a dancer. You could teach a movement phrase and then ask learners to discuss the required areas of fitness to perform it successfully. Guide learners through training methods and techniques that support learners with developing the appropriate areas of fitness to perform the movement phrase successfully. Support this practical exploration with video clips or wider reading about the theory of fitness and fitness training. Learners should discuss the skills and techniques they are developing, as well as theatre techniques and key features of the performance genre, alongside developing and documenting these in an appropriate format.
- Lead discussions that consider the skills knowledge and understanding required to enable a dancer to train safely and injury free, e.g. safe practice, diet and nutrition, knowledge of injuries and injury prevention, rest and burnout. Ask learners to research the personal factors (appropriate clothing, following instructions, correct alignment, muscle imbalance, lack of sleep, unbalanced diet, dehydration, stress, workload, and awareness of limitations and level of training) and environmental factors (space, flooring, temperature, changing and washing facilities, ventilation) that affect whether a dancer can train safely. Learners should document their findings of what enables a dancer to train safely as a presentation or fact sheet.
- Ask learners to document their diet/eating and drinking pattern for a week. In groups, ask them to identify eating and drinking patterns and energy levels, and what they think are strengths and areas for development in their diet diary. Ask learners to read Richard Alston Dance Company's diet and nutrition booklet (see *Resources* at the end of this delivery guide) and discuss in small groups the definition of a balanced diet and the way the seven nutrients supports a dancer and their training. They should also discuss the importance of hydration and the effects of disordered eating.



Unit 13: Healthy Dancer

- Ask learners to research the information provided by the Dance UK's Dancers Need Rest campaign and Healthier Dancer programme. In groups, discuss the benefits of rest in supporting training and how it prevents injury. Ensure learners look at the types of injuries dancers might get and what the treatments might be.
- Ask learners to collate their research and present their findings and conclusions. This could be in the form of a presentation, blog, or essay.

Learning aim C – Apply the principles of training techniques to a dancer's fitness programme

- Brief the learners on the purpose of the learning aim: to apply training techniques to their own development as a dancer, and the need for and purpose of a log to document their development and to evaluate their progress throughout the unit. Introduce ways that learners can review their development through the use of a performance log, self- and peer assessment and one-to-one tutorials. Explain the link between learning aims C and D.
- Lead workshops investigating how the principles of training (frequency, intensity, time and type) are used in different contexts, e.g. a dance class, when visiting the gym, or through individual practice during a dancer's working day. This could include workshops, e.g. dance technique, yoga and Pilates, in a variety of different training techniques and methods led by the tutor or visiting practitioners.
- Ask learners to research the purpose of a warm-up and cool down for a dancer. They should then devise their own warm-up and cool down, applying knowledge and understanding from other practical units in the course.
- Lead and video record a workshop or technique class that covers a range of dance genres, to enable learners to complete an initial skills audit/review of their current fitness and skill level. Ask learners to analyse their skills audit/review and discuss their strengths and areas for development (as indicated in learning aim D). Learners should select three areas for development setting long and short term SMART targets to support their development, and create a training programme to support the development of these areas over six weeks. Methods could include activities that are included in other units from their programme. Learners should provide a rationale for the chosen training techniques and methods and ensure that their training programme facilitates progression, reversibility and repetition.
- Ask learners to complete their training programme, recording, reviewing and refining it to support their development. Further guidance is provided in learning aim D below. The learner should ensure they set their training at the appropriate level, participating in a range of training techniques and activities, adhere to the principles of training, enable progression and support injury. They should also have the correct procedure in place to record and manage weights, nutrition, safe practice etc.
- Lead self and peer feedback sessions regularly through live and recorded performance.
- Lead and video a similar workshop or technique class to the above for learners to use to review their skills at the end of their training programme.

Learning aim D – Review own development and application of training techniques to a dancer's fitness programme

- Facilitate a discussion on the importance of regular reviews and evaluation of technical development and performance skills. Make links with learners' contextual research for learning aims A, B and C to enable them to understand their development and training throughout the unit and relate it to professional practice.



Unit 13: Healthy Dancer

Give learners examples of long- and short-term SMART targets and how these can be reviewed, evidenced and documented.

- Learners must complete a weekly and then final self-assessment review of the appropriateness of their training programme, making adaptations and improvements where necessary to support their development and progression.
- Learners must present their progress, reflecting and evaluating the application and development of training techniques for a dancer's fitness programme, in a performance log. This should include a combination of recorded and photographic evidence and supporting annotations.
- Structure regular review and monitoring skills development sessions. These should include:
 - individual reflection in the learner's log
 - a group/peer feedback session to discuss and evaluate each other's development
 - one-to-one progress tutorials to discuss targets and development.

*If there are local opportunities, you could involve employers in the delivery of this unit. This will also help learners to consider what careers/areas of study that they would like to progress to.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to:

- *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.*

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Textbooks

Ashley L – *Essential Guide to Dance*, 3rd edition (Hodder Education, 2008) ISBN 9780340968383

A general dance textbook that discusses anatomy, physiology, areas of fitness, principles of training and dance injuries.

Caldwell C – *Dance and Dancers' Injuries* (Corpus Publishing Limited, 2001) ISBN 9781903333037

Out-of-print text that can be sourced via different internet sources that discusses the common causes of injuries for dancers and prevention.

Haas J G – *Dance Anatomy* (Human Kinetics Publishers, 2010) ISBN 9780736081931

An anatomical textbook that discusses the principles of training in relation to a dancer and each area of the body and how it can be used and trained by a dancer.

Quin E, Rafferty S and Tomlinson C – *Safe Dance Practice* (Human Kinetics, 2015) ISBN 9781450496452

A comprehensive textbook that discusses all aspects of safe practice and training in relation to dancers and dance tutors.

Staugaard-Jones J A – *The Anatomy of Exercise and Movement* (North Atlantic Books, 2013) ISBN 9781583943519

A useful textbook that discusses the anatomical features of the body and how it moves, and identifies safe exercises that develop strength of the main areas of the body.

Thomassen E and Rist R A – *Anatomy and Kinesiology for Ballet Teachers* (Dance Books Ltd, 2010) ISBN 9781852730482

An anatomical textbook that discusses the anatomy of a ballet dancer's body in relation to each area of the body and how it can be used and trained by a dancer.



Walker B – *The Anatomy of Stretching: Your Illustrated Guide to Flexibility and Injury Rehabilitation*, 2nd edition (Lotus Publishing, 2011) ISBN 9781905367290
A useful textbook that discusses flexibility, safe stretching techniques and identifies exercises that develop the flexibility of the main areas of the body.

Websites

ausdance.org.au/topics/details/safe-dance

Aus Dance

Aus Dance is a national advocacy body for dance in Australia. Their website contains information about all topics included for delivery in this unit.

www.danceuk.org

Dance UK

Dance UK is a national advocacy body for dance. They sell Fact Sheets that cover a range of topics included in this unit including diet and nutrition, rest and burnout, injury prevention. The website also includes useful information about its #dancersneedrest campaign and Healthier Dancer Programme.

www.istd.org/courses-and-training/resources

ISTD

The ISTD is a syllabus-based examination board. Their website contains a resources section that includes information about many topics included for delivery in this unit.

www.richardalstondance.com/resources

Richard Alston Dance Company: DVDs and Resources

Page containing downloadable nutrition and hydration advice.



Unit 14: Choreography for Live Performance

Delivery guidance

Approaching the unit

This unit focuses on learners' understanding and practice of choreography. It gives them the opportunity to explore choreographic devices and to respond to a choreographic brief for live performance. Your learners will also investigate the key choreographic features and techniques used by different choreographers from a range of dance genres. Practically, you will help your learners develop their knowledge and understanding of choreography through seminars, workshops and rehearsals. The learners will then apply their choreographic skills and techniques in choreographing a live performance based on a selected stimulus. Crucially, you will encourage learners to reflect on, evaluate and improve their own choreography skills, so that they can create their own performance work. To deliver the learning aims overall, you will need access to a dance studio with sprung floor, mirrors and sound system for rehearsals, internet access and/or DVD facilities and a video camera with playback facilities.

Delivering the learning aims

Learning aim A requires learners to investigate how a minimum of three professional choreographers create dance for performance. You can show your learners recordings of performances from contrasting choreographers (see those listed in the specification) to introduce them to the diversity of styles. Whenever possible, include visits to the theatre or site-specific performance venues to see works performed live.

One approach would be to divide the learners into groups and give them each a choreographer to research. You can ask them to investigate significant performance works, e.g. Hofesh Shechter's *Uprising* and *Political Mother*, Bob Fosse's choreography for *Sweet Charity* and *Chicago* and Matthew Bourne's choreography for *The Car Man* and *Swan Lake*. Each group should analyse the distinctive features of their choreographer, in particular looking at:

- use of subject matter
- movement style
- choreographic devices and compositional structures
- use of music.

Learners can then compare the choreographers' styles, use of devices and compositional structures and how they develop their choreography. You can complement this analysis with the practical activities required by learning aim B. If learners are unfamiliar with choreographic devices and structures, you will need to set up some investigative activities – for example, trying some of the devices/structures out for themselves in a studio setting – before starting their research.

For **learning aim B**, you can lead workshops yourself or invite in practitioners/dance companies. You may wish to focus each session on the choreographic style of one of the choreographers selected for exploration in



learning aim A. Make sure that you give your learners the opportunity to explore sufficient choreographic devices and compositional structures to enable them to investigate a broad range of choreographic techniques.

You can start with exercises that explore the treatment of different subject matter or stimuli. This will help your learners understand how to respond choreographically to these themselves. You can ask learners to identify ideas and themes and to complete improvisations in response to contrasting subject matter – for example, a news article and a piece of visual art. Subsequent workshops need to give the learners experience of how to manipulate choreographic devices and compositional structures to engage an audience with a range of subject matter. They also need to learn the skills of selecting appropriate musical accompaniment.

Make sure that you record your learners taking part in the workshops and give them plenty of opportunities to evaluate, refine and develop their skills with their peers. You can ask them to create a glossary or vocabulary sheet to help them learn the subject specific terms. Encourage them to use the correct terminology whenever talking about any choreography.

For **learning aim C**, you will need to enable your learners to choose their subject matter/stimulus and an appropriate dance genre and style to communicate the subject matter effectively. Ask them to refer to their research in learning aims A and B to justify their decisions. You will need to support them through preparatory or mock activities and tasks to enable them to develop their ideas with other dancers and investigate how to use the dances to communicate with the audience. They will also be making decisions about the appropriate choreographic devices, compositional structures and musical accompaniment to realise their ideas. Again, structure in opportunities for self-analysis and peer feedback to help the learners hone their choreography and performance. You must video record milestone rehearsals and work-in-progress performances to document learners' progress and support them in improving their performance.

You should refer to **learning aim D** throughout the assignment. Brief your learners at the outset on the importance of reviewing and evaluating the development of their own choreographic skills and setting long- and short-term targets to help with this. Give them examples of SMART (specific, measurable, achievable, realistic, time-bound) targets as a starting point for learners to set their own. Show them how to develop action plans and targets for a specific purpose, in this case, to support the development of their choreography for live performance. Make sure that they refer both to the development of their choreographic techniques in workshops and to the creation of their final performance piece. All learners must keep a performance log. Encourage them to experiment with a range of media, e.g. video diaries, pod casts, photos, blogs, and written documents. Make evaluation and target setting an integral part of practical workshops and rehearsals to ensure that the learners engage with self-evaluation. Throughout, encourage them to use the correct technical vocabulary.



Learning Aim	Key content areas	Recommended assessment approach
A Understand choreographic structures and devices	A1 Explore choreographic devices and compositional structures A2 Practitioners	A report or presentation demonstrating knowledge and understanding of choreographic structures and devices with reference to examples of practitioners and practices.
B Develop choreography techniques for performance	B1 Select, explore and respond to stimulus/subject matter when developing choreographic techniques B2 Accompaniment for choreography B3 Relationship between movement and musical accompaniment.	Recorded footage that demonstrates the development of choreography techniques for performance. Workshops and technique classes. Practical exploration and development work.
C Apply choreography techniques to a performance	C1 Application of skills and techniques when developing performance and working with dancers C2 Performance	Improvisations. Rehearsals. Self and peer evaluation. Teacher observation records. Recording of activities in choreographer's logbook, video diary or blog Final performance.
D Review own development and final performance	D1 Review and evaluate development and application of choreographic skills and techniques for performance	Performance log that reviews and evaluates the development and application of choreography techniques for performance with reference to knowledge developed from learning aim A, presented using relevant techniques e.g. digital, recorded.



Assessment guidance

For learning aim A, you can assess learners' understanding of a minimum of six choreographic devices and compositional structures and the work of a minimum of three professional choreographers through a written document, presentation (if made live, you need to record it) or an online resource.

To assess learning aims B and C, you should record a suitable range of workshops, rehearsals and performance. This could include recorded interviews with learners discussing the development of their choreographic ideas. You must record choreographic workshops, milestone rehearsals and the final performance. It is essential that the performance space for assessment of learning aim C is big enough for the learner/s to perform their choreography fully and for it to be filmed from a wide camera angle.

The performance log (learning aim D) can include written notes, a blog, video diary entries, videos of rehearsals and performances and photos, annotated photos, annotated diagrams.



Getting started

This gives you a starting place for one way of delivering the unit, based around the suggested assignments and tasks in the specification.

Unit 14: Choreography for Live Performance

Introduction

Introduce the unit with a brief outline of its scope and assessment requirements. Inform learners how it links with others on the programme.

- Facilitate a group discussion about their understanding of choreography for live performance. Refer to professional choreographers, performances you and your learners have seen and the different techniques used in choreography.
- Show the learners videos of a variety of choreography for a range of dance genres (see YouTube for a range of recordings of the choreographers listed in the specification). Ask the learners to discuss:
 - the dance genre and subject matter/stimulus of the choreographic work
 - the choreographic techniques, devices and compositional structures used by the choreographers
 - similarities and differences between the different choreographies
 - the performance contexts of choreography for live performance, e.g. theatre, alternative venues, site-specific.
- Lead learners through an introductory choreography workshop making links with the above video clips and discussion.

Learning aim A – Understand choreographic structures and devices

You can deliver learning aim A alongside learning aim B to enable learners to make links between their research and practical experience of choreographic techniques.

- Brief learners on what they should investigate about choreography for live performance and the work of professional choreographers.
- Facilitate a discussion about choreographic devices and compositional structures and the role of these techniques in communicating subject matter, dance technique, presenting an idea and engaging the audience. You could support this with video clips of professional work and learning aim B's practical workshops.
- Provide guidance on sources of information and references for research and investigation (websites, videos/DVDs, publications, etc.). You could provide this through a virtual learning environment (VLE).
- Ask learners to research the choreographic devices and compositional structures used by at least three professional choreographers referring to two of their choreographic works for live performance. Ask them to consider the similarities and differences in relation to:
 - the treatment of the subject matter and use of compositional structure
 - the dance genre and style
 - the effect of the choreographic devices used
 - performance context
 - musical accompaniment.



Unit 14: Choreography for Live Performance

- Ask learners to collate their research and present their findings and conclusions. They can do this as a presentation, blog, or written report. Encourage them to use subject-specific vocabulary.

Learning aim B – Develop choreography techniques for performance

Brief learners on the purpose of choreographic workshops to support their understanding of choreographic techniques, devices and compositional structures.

- Remind learners of the need and purpose of a performance log to document their development and evaluate their progress throughout the unit to support learning aim D.
- Lead an introductory workshop class that explores different starting points for choreography. You could set this up as different choreographic 'labs' in the dance studio where learners undertake tasks to explore differing stimuli. You could follow this with a discussion about the movement style and vocabulary created based on each stimulus.
- Tutor and/or visiting tutors lead developmental workshops that enable learners to investigate different choreographic techniques and compositional structures. This could include the learning of movement material from practitioners investigated in learning aim A and developing it using choreographic devices. Learners could explore the movement material in groups and perform to their peers.
- Ask learners to investigate different types of musical accompaniment used by choreographers in learning aim A to communicate subject matter and its relationship with the movement. Lead a series of workshops that explore different dance music relationships for a variety of subject matter.
- Lead discussions that consider the different choreographic techniques explored, including:
 - the purpose and effect choreographic devices can create when developing movement material for performance
 - the use of compositional structures in communicating subject matter to the audience
 - how musical accompaniment can communicate the subject matter through enhancing mood and atmosphere and setting time and place alongside techniques of using musical accompaniment and creating relationships with movement.

Learning aim C – Apply choreography techniques to a performance

Brief learners on the purpose of the learning aim: to use their choreographic skills to create choreography for live performance.

- Lead a workshop that explores the skills a choreographer requires to work effectively with dancers. Refer to professional works explored in learning aim A. Set the learners tasks that enable them to apply choreographic techniques and devices to a group of dancers.
- Ask learners to select, refine, develop and rehearse choreographic material appropriate for the brief.
- Encourage self- and peer feedback sessions regularly through live and recorded performance and the recording of this in learner's performance logs.
- Facilitate a live performance event where learners demonstrate the application of choreographic skills and techniques to their own choreography.



Unit 14: Choreography for Live Performance

Learning aim D – Review own development and final performance

At the beginning of the unit facilitate a discussion on the importance of regular review and evaluation of the development of learners' choreographic skills and techniques and the creation of their choreography for live performance. Make links with learners' research in learning aim A to enable them to understand their development through the unit and relate it to professional practice. Give learners examples of long- and short-term SMART targets and how these can be reviewed and evidenced and documented.

- Encourage learners to personalise their log working with ICT, video and photos.
- Structure regular review and monitoring skills development sessions. These should include:
 - individual reflection in the learner's log
 - group/peer feedback session to discuss and evaluate each others' development
 - one-to-one progress tutorials to discuss targets and development.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to:

- *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*
- *Unit 13: Healthy Dancer.*

Resources

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Textbooks

Ashley L – *Essential Guide to Dance*, 3rd Edition (Hodder Education, 2008) ISBN 9780340968383

A general dance text book that discusses choreographic devices and compositional structures.

Blom L A, and Chaplin L T – *The Moment of Movement: Dance Improvisation* (Dance Books Ltd, 2000) ISBN 9781852730093

Instructional text identifying improvisation exercises and tasks.

Blom L A and Chaplin L T – *The Intimate Act of Choreography* (Dance Books Ltd, 2010) ISBN 9781852730109

Instructional text identifying choreography exercises and tasks.

Burrows J – *A Choreographer's Handbook* (Routledge, 2010) ISBN 9780415555302

A discursive text that provides advice for choreographers.

Smith-Artaud J – *Dance Composition: A Practical Guide to Creative Success in Dance Making*, 6th Edition (Methuen Drama, 2010) ISBN 9781408115640

A choreography text book that discusses choreographic devices and compositional structures and identifies choreography exercises and tasks.

Tufnell M and Crickmay C – *A Widening Field: Journeys in Body and Imagination* (Dance Books Ltd, 2003) ISBN 9781852730963

A useful text containing a range of choreographic tasks and improvisations and useful guidance for choreographers.

Tufnell M and Crickmay C – *Body Space Image* (Dance Books Ltd, 2014) ISBN 9781852730413

A useful text containing a range of choreographic tasks and improvisations.



Videos

A range of recordings of choreography and performance work by professional choreographers identified in the specification that supports the delivery of this unit can be found on YouTube.

www.youtube.com/user/AileyOrganization

Alvin Ailey American Dance Theater

The YouTube channel of Alvin Ailey American Dance Theater contains video clips of the works created by a variety of choreographers (jazz and contemporary) and interviews with choreographers and dancers

www.youtube.com/user/jasminvardimononline

Jasmin Vardimon

Contains video clips of some of Jasmin Vardimon's choreographic works and dancers working in the studio. Could be used to create ideas.

Websites

www.hofesh.co.uk

Hofesh Shechter Company

The website contains information on Shechter's productions including videos of choreography, interviews with Shechter, and teacher's packs discussing his choreography and outlining tasks you can undertake with learners.

www.new-adventures.net

New Adventures

Contains information on the productions of Matthew Bourne's New Adventures company, including videos of choreography, interviews with Bourne and his dancers, and teacher's packs discussing his choreography and outlining tasks you can undertake with learners.

www.thealstonstudio.com

Website of Richard Alston and his company

The website contains information on Alston productions including videos of choreography and Alston rehearsing with his dancers, interviews with Aston, and teacher's packs discussing his choreography and outlining tasks that you can undertake with learners.

www.vam.ac.uk/page/d/dance

Victoria and Albert Museum: Dance

The Victoria and Albert Museum's Dance page holds archive material and useful links to background information about dance and key choreographers.

www.shobanajeyasingh.co.uk

Shobana Jeyasingh Dance

The website of Shobana Jeyasingh and her company. The website contains information on Jeyasingh's productions including videos of her choreography, interviews, and teacher's packs discussing her choreography and outlining tasks that you can undertake with learners.



Unit 15: Theatre Directing

Delivery guidance

Approaching the unit

This unit gives your learners the opportunity to explore a range of approaches to theatre directing. The intention is for your learners to develop the skills, confidence and vision to direct a piece of theatre for the stage.

Your approach can be largely practical. Your learners will have the chance to explore the styles and techniques of key theatre practitioners and then to develop their own directorial style. Learners will be able to undertake the process of directing a piece of theatre including the selection of material, casting, rehearsal planning and performance. You can encourage them to engage in the whole process from 'page to stage', confidently making decisions, taking risks and organising their time to achieve a successful outcome.

Delivering the learning aims

Learning aim A should cover directors past and present. If possible, include locally based directors who work in reputable nearby theatres. You can lead workshops to demonstrate successful directors' key techniques, so that learners can experience these first hand as actors. You could also show learners recordings of selected directors' work and discuss their methods. Learners could then research two favourite directors, preferably with contrasting styles, and present their research for assessment.

Learners could carry out their research in pairs or small groups and then lead workshops with their peers, which demonstrate practically some of their chosen directors' key techniques.

Learning aim B allows your learners' imagination and creativity to emerge as they link ideas and techniques, which excite them with ideas of their own. You, or a guest director, or even some of the learners, could lead practical workshops demonstrating identified techniques so that your learners can experiment with them and take risks within a 'safe' context. Learners could then select an extract from a script and explore the text using these same techniques.

During this experimental stage, learners can develop their planning and organisational skills by organising a casting workshop, or a script read through. They could examine what a rehearsal schedule looks like by exploring a range of examples, taking on board the key elements i.e. dates, times, venue, members required, scenes to be covered, props required, technical rehearsal.

Learning aim C can be learner- rather than tutor-led, which will enable you to observe and assess the process. You can chose the script or give your learners the freedom to discover their own. Learners should be directed towards texts with smaller casts, or at least sections of text with smaller casts, to enable them to direct their peers successfully. This could be a contemporary piece of theatre or a classical piece which they may choose to contemporise. The chosen pieces should be scripts which have had a good level of success on stage.

Learners could record their planning in a director's log, including casting and rehearsal schedules, script extracts to be directed along with their vision for the



piece, incorporating a range of techniques. This working log could be updated after each rehearsal, taking on board the learner’s own responses to the process and also feedback from tutor and peers.

Peers could support each other by becoming cast members and engaging in workshops and rehearsals together. They could offer feedback to each other and respond to tasks set by their peers. The process could ultimately lead towards a finished product, the performance of a short extract from a piece of theatre (4–6 minutes).

Learning aim D enables the learner to evaluate the process they have been through, noting how they have developed and improved. They should consider within this the performance of the piece which they have directed and evaluate its success. They could collect audience response via a questionnaire or Q&A session with the director. The response of peers involved in the piece could also be a valuable source of information.

Learners should draw on their understanding of the techniques they examined in learning aim A. Learners can discuss what has inspired them, be it the play they have chosen to direct or the style and techniques of a successful director. You can assess this by means of their reflective director’s log containing written evaluations, evidence of their research, and additional information including casting schedule, rehearsal schedule, script extracts.

Learning aim	Key content areas	Recommended assessment approach
A Understand skills and methods used by theatre directors	A1 Explore the role of theatre director A2 Understand skills and methods used by a theatre director	A report or presentation that demonstrates knowledge and understanding of the skills and methods used by theatre directors.
B Develop skills in directing for a theatre performance	B1 Explore and develop skills when responding to a script B2 Production and planning when responding to a script	Recorded footage of performance that demonstrates development and application of directing skills to a performance (4–6 minutes). Teacher observation records.
C Apply skills in directing to realise a theatre performance	C1 Application of directing skills in rehearsal C2 Application of directing skills to a final performance	Peer reviews. Supporting notes/development of ideas. Recordings: • rehearsals • final performance
D Review own development of directing skills and final performance	D1 Review and evaluate development and application of directing skills for a theatre performance	Reflective journal. Research planning, production and preparation of performance with reference to a script. Review and evaluation of the development and application of directing skills for a theatre performance, with reference to knowledge developed from learning aim A. Presentation: relevant techniques, e.g. digital, recorded.



Assessment guidance

To prepare for assessment, learners could keep a director's log. Within this they can incorporate ideas and techniques from successful directors, along with their own ideas as they emerge. They should acknowledge and describe some of the key techniques and strategies employed by successful directors so as to demonstrate a broad understanding of what it takes to direct a piece of theatre successfully. Learners should describe some of the exercises they have engaged in, signifying their purpose and outcome. They could include commentary reflecting on these.

Learners could also include the play they have chosen, along with the extract to be directed, with their notes about the ideas they are intending to explore. They should display their overall understanding of the play chosen, along with their reasons for choosing it and the extract to be directed in particular. They could also include other relevant documentation, for example:

- casting and rehearsal plans
- copies of practical exercises they will engage their actors in
- their responses to peer review of their work
- a personal journal recounting the process they have engaged in.

Video recordings of the following are essential:

- some of the workshops learners have engaged in, or have led
- the learner conducting a rehearsal with their cast
- the final performance.



Getting started

This gives you a starting place for one way of delivering the unit, based around the suggested assignments and tasks in the specification.

Unit 15: Theatre Directing

Introduction

You could introduce the unit by showing excerpts from two productions of the same play, directed by two different directors, at different times. Ask your learners to discuss and debate how the same material can be presented in a different way. Learners could then begin to explore ideas about how they might direct the piece.

Learning aim A – Understand skills and methods used by theatre directors

You could use the following activities to help your learners achieve the aims:

- View recordings of pieces of theatre showing a variety of different directorial styles, e.g. Brechtian, Stanislavskian, Peter Brook, Joan Littlewood.
- Discussion and debate analysing techniques and their purpose.
- Explore some techniques and styles practically via tutor-led workshops and physical activities.
- Research in small groups, using a range of resources, the background and influences of a successful director.
- Watch a live theatre production and analyse the range of directorial techniques used throughout, e.g. breaking the fourth wall, naturalism, epic theatre, audience participation, use of visual effects.
- Write a review of a piece of live theatre discussing the techniques and styles used.
- Develop ideas for workshops based on a range of techniques. Research workshops used by directors and practitioners and use these as a springboard for own ideas.
- Devise and run a workshop, in pairs or small groups, which encompasses the techniques of a popular theatre director.
- Peer critique of the above workshop.

Learning aim B – Develop skills in directing for a theatre performance

Activities you could ask your learners to undertake include:

- Individually devising and delivering a workshop which demonstrates their own approach to directing.
- Peer-evaluating others' workshops including the skills they learned and how they/their use could be improved.
- Verbally responding to a script extract, highlighting how they would like to convey the key themes and plot on stage.
- Writing a response to a script extract that poses a 'difficult' scene, e.g. a scene with conflict or with sensitive subject matter, detailing how they would approach this with their cast and how they think it could be effectively staged.



Unit 15: Theatre Directing

Learning aim C – Apply skills in directing to realise a theatre performance

Suggested activities for learners could include:

- An individual portfolio of work to incorporate necessary documents, i.e. chosen script, notes on directorial ideas, casting workshop ideas and rehearsal schedule.
- Video recording of individuals running casting workshops, directing read throughs, and directing scenes.
- Peer evaluation of process encountered as the actor, with hints and suggestions for peers to improve.
- Video recording of final performance.
- Evidence of audience response, e.g. verbal Q&A video evidence, or completed questionnaires.

Learning aim D – Review own development of directing skills and final performance

Suggested activities for learners include:

- A reflective journal, which reflects upon all stages of the process, including each rehearsal and plans for the next.
- Within the journal or verbally, identifying problems faced during the process and how they were tackled and resolved.
- Describing how peer evaluation and influence helped to shape their work and how they improved as a result.
- Written or verbal description of their own directorial style, acknowledging any influences or inspirations from the directors explored in learning aim A .



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to:

- *Unit 16: Writing for Performance*
- *Unit 19: Acting Styles*
- *Unit 20: Developing the Voice for Performance.*

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Textbooks

Innes C – *The Cambridge Introduction to Theatre Directing* (Methuen, 2013)
ISBN 9780521606226
Excellent overview and introduction.

Mitchell K – *The Director's Craft* (Routledge, 2008) ISBN 9780415404396
This book examines the process a theatre director will go through, from conception of idea and research through to rehearsal room and performance. A solid practical guide offering tips and suggestions.

Stanley J and Monta M – *Directing for Stage and Screen*, ebook (Palgrave Macmillan, 2007) ISBN 9780230610453
Basic guide to applying the principles of directing to any medium.

Swain R – *Directing – A handbook for Emerging Theatre Directors* (Bloomsbury Methuen Drama, 2012) ISBN 1408127652
Written for UK students. Emphasis on training, festivals and early career opportunities.

DVD

Blocking a scene: Basic staging with actors, with Michael Joyce, ISBN 1-883779-28-6
Students learn the basics of directing a scene from Professor Michael Joyce formerly at Mary Washington College, USA.

Websites

www.rtyds.co.uk

Regional Theatres Young Director Scheme

A scheme that seeks out and nurtures emerging young directors.

www.nationaltheatre.org.uk/discover-more

National Theatre

Videos and information regarding current and past productions at the National Theatre. Includes a video library resource covering a range of topics on the making of theatre with interviews, extracts from rehearsals, performing and staging techniques, etc.



Unit 16: Writing for Performance

Delivery guidance

Approaching the unit

This unit is designed to equip your learners with knowledge, experiences and skills, which will enable them to approach creative writing with imagination and confidence.

In terms of resources you will need copies of scripts by a wide range of writers across stage, TV, film and radio. You can ask your learners to read these both for content and also to see how the formats differ from medium to medium.

You can deliver the unit through a series of practical, tutor-led writing workshops. You can encourage your learners to explore two or more media to gauge if they have a flair or enthusiasm for one more than the other. They can research subject topics, characters and themes to find material for their writing.

Peer evaluation will be a useful tool for informing the re-drafting process. The group will need to agree clear guidelines about giving and receiving feedback. Learners will have the opportunity to develop their own style, which may or may not incorporate the ideas or techniques of a writer by whom they are excited or inspired.

Delivering the learning aims

Learning aim A invites the learners to explore a range of published material from the viewpoint of the writer. You can ask your learners to examine key features of the works and discuss these in terms of plot, sub-plot, character development and themes. You should give learners the opportunity to explore a range of work, using extracts rather than entire scripts, and to see/hear performances for stage, TV and film screen and radio.

Learners will benefit from looking at scripts based on fact as well as those that are totally fictional. You should also give them the opportunity to examine audience response so that they can develop an understanding of what makes a piece of work performable/marketable.

It would be helpful, too, to set up a link with a local writers' group. A visit from a practising local writer would enable the learners to develop ideas about routes to take and ideas to explore. A local theatre may have a writer in residence, for example, who could deliver a guest lecture to the learners.

Learning aim B is designed to start the learners thinking about what material they could write. You can offer them a variety of starter activities, e.g. writing a monologue based on a theme, writing a dialogue which contains conflict, etc. Set the parameters of these activities so that they allow the learners creative freedom but also build their confidence and invite them to get started. You can ask them to peer-assess the work they produce or they could perform it. This will enable the learners to grasp what works and what needs further development.

You can also usefully support the learners to develop their research skills within this learning aim. They could look at a range of research materials including web



resources, books, newspaper articles and could discuss how best to transform the information into a piece of creative writing.

Learning aim C enables the learners to take the journey of a scriptwriter from idea through to script. You can ask them to write just a couple of scenes rather than a full script. Encourage them initially to explore an idea or a set of themes around which they can create characters and a storyline. Learners will need to consider their target audience and the intended genre and style of the piece. You can also support learners in further researching their chosen topic.

The learners can adapt the script to work for two or more media. This will involve them in exploring further the differences between the various formats. For example, they will come to understand how different media appeal to different senses: radio (hearing, sound effects); TV (vision, split scenes, cutting between scenes, etc) theatre (vision, stage setting and lighting). Ask them to peer-assess work in progress to inform their re-drafting process. As part of this, learners could perform or read through the scripts as written so far. They can then write their final scripts.

Learning aim D requires the learners to evaluate the process they have been through, noting how they have developed and improved. They could consider a performance of their completed script and acknowledge key areas of success. They could collect audience responses via a questionnaire or Q&A session with the writer. You can assess the development of learners' skills in writing for performance by means of a performance log containing written evaluations and evidence of research as well as the successive drafts of their scripts.



Learning aim	Key content areas	Recommended assessment approach
<p>A Understand the skills used for writing a performance</p>	<p>A1 Investigate key elements of scriptwriting</p> <p>A2 Past and present practices</p> <p>A3 Understand the skills used by a scriptwriter</p>	<p>A report or presentation demonstrating knowledge and understanding of scriptwriting for performance, with reference to key elements, and examples of past and present practices and skills.</p>
<p>B Develop skills in producing a script for performance</p>	<p>B1 Exploration of key areas for development of a script</p> <p>B2 Development of skills when producing a script for performance</p> <p>B3 Development of writing and style</p>	<p>A completed script produced using correct presentation techniques for a performance.</p> <p>Workshop notebook of techniques and concepts.</p> <p>Videos of workshops, readings and discussions.</p>
<p>C Apply skills to the development of a script for performance</p>	<p>C1 Application of skills to the scripting process</p> <p>C2 Presentation of final script</p>	<p>Copies of written exercises.</p> <p>Synopsis of idea, including scenario.</p> <p>Character study.</p> <p>Video or audio recording of a simulated pitch to interested parties.</p> <p>First draft.</p> <p>Notes on feedback after first reading and action points.</p> <p>Final script.</p>
<p>D Review own development and writing for performance skills</p>	<p>D1 Review and evaluate development and application of writing for performance skills</p>	<p>A performance log that reviews and evaluates the development and application of writing for performance skills, with reference to knowledge developed from learning aim A, presented using relevant techniques, e.g. digital, recorded.</p>



Assessment guidance

For assessment, learners could write a report or make a presentation which highlights the successes of some chosen writers. There should be at least two writers, who write/wrote for at least two different media. Learners will need to demonstrate their understanding of what makes a piece of writing a success. They should demonstrate their understanding of the range of skills required as well as a number of techniques used.

Learners would show evidence of examination of material via the content of their own writing, i.e. themes, plot, characters, genre, as well as demonstrating an understanding of the media chosen and how each is presented differently on the page. Learners should present their scripts using a recognised industry format.

Learners' completed script should have been subject to a re-drafting process, all of which could be included within their log. They could also include notes about how and why they made their changes, e.g. as a result of peer feedback. Learners could make a video recording of a read-through of their script(s), including peer feedback. For their own evaluation, learners can choose to do this verbally as a video diary or they can complete a written log book. Both of these would record and analyse the journey undertaken by the learner, giving the reasoning behind decisions made, creative ideas and changes made.



Getting started

This gives you a starting place for one way of delivering the unit, based around the suggested assignments and tasks in the specification.

Unit 16: Writing for Performance

You could start the unit by examining with the learners a short extract from a piece of theatre and a short extract from a piece of TV. Ask them to discuss as a group why each piece of work is successful (or not), and attempt to identify what key features and characteristics underlie that success.

Learning aim A – Understand the skills used for writing a performance

- Examine a range of scripts, in a variety of media. Look at contemporary work as well as older materials. Examine scripts written for stage and compare with those written for radio or television. Read through them as a group and discuss the style, genre and content of the piece considering target audience and intended response. Then consider how the scripts are presented and how this differs between media. Consider how the writer will need to consider different elements depending upon the medium, i.e. sound effects and vocals for radio, visuals and set for stage, camera angles for TV.
- Write a report or make a presentation that refers to a range of current and past work, examining the work and discussing techniques the writers have used. Consider plot, theme, sub-plot, use of monologue and dialogue and subject matter.
- Invite a local writer to discuss their personal experiences of writing for performance with the learners. They can prepare set questions in advance of the meeting and use the notes from the meeting to inform their report.

Learning aim B – Develop skills in producing a script for performance

- Engage learners in a range of writers' 'starter' exercises, which could be theme based, or genre based. The finished products could be subject to peer verbal evaluation and notes could be included within a portfolio along with the written pieces. Work could include monologue, duologue along with relevant visual and audio descriptors as well as setting and scene.
- Develop skills in the use of the correct format when writing in varied media. Take an extract from a novel and write it up into a script for stage, for television and for radio. Peer evaluate each other's work to see the variety of responses.

Learning aim C – Apply skills to the development of a script for performance

- Develop a research portfolio, which will examine a range of ideas for your script. This could include ideas for setting, plot, character, theme, style and genre.
- Develop a synopsis and a scenario for your script, and share it with your peers to receive feedback.
- Describe your ideas either as you have written them in your portfolio, or present them verbally to your peers. Discuss your inspiration for the piece as well as your intentions as a writer and your target audience.
- Develop a series of drafts for your work, which should be annotated based on peer feedback after a read-through of the script.
- Produce a final version along with a written summary of how you have arrived at this and the processes you have been through.



Unit 16: Writing for Performance

Learning aim D – Review own development and writing for performance skills

- Your learners should keep a log that reflects upon all stages of the process, including each draft of their script.
- Within the journal or verbally, they should identify problems faced during the process and how they tackled and resolved them.
- They should describe how peer evaluation and influence helped to shape their work and how their writing improved as a result.
- They should describe their writing style, either in writing or verbally, acknowledging any influences or inspirations from the writers explored in section A.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to:

- *Unit 17: Screen Acting*
- *Unit 19: Acting Styles*
- *Unit 21: Improvisation*
- *Unit 29: Storytelling*
- *Unit 30: Audio Performance.*

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Textbooks

Caulfield A – *Writing for Radio, A Practical Guide* (The Crowood Press Ltd, 2009) ISBN 9781847970954

This book gives a range of techniques for writing for radio along with advice regarding which radio stations are interested in different genres.

Field S – *Screenplay: The Foundations of Screenwriting* (Bantam Dell, 2005) ISBN 9780385339032

This book gives a step-by-step overview of screen writing from an experienced author who has many successes as a writer. It offers advice and guidance from both a content and design perspective.

Harris C – *Complete Screenwriting Course* (John Murray Learning, 2014) ISBN 9781471801761

A Teach Yourself book offering practical techniques to take the learner from first putting pen to paper to pitching a completed screenplay.

Straczynski J – *Complete Book of Scriptwriting* (WD Books, 2002) ISBN 1582971587

This book offers suggestions for storylines and structure and considers writing for a range of media. It is easy to read and is suitable for novice writers.

DVD

Syd Field's Screenwriting Workshop, Final Draft, 2006, ASIN B00008XP04
A complete screen writing course on DVD by the author of *Screenplay: The Foundations of Screenwriting* (see Textbooks).

Websites

www.bbc.co.uk/writersroom/writers-lab/genre-toolkits/writing-tv-drama

Writers Room

A BBC website that gives advice on writing TV drama.



www.bbc.co.uk/worldservice/arts/features/howtowrite/radio.shtml

How to Write a Radio Play

Advice from two award-winning radio dramatists on writing radio drama.

www.bafta.org/initiatives/supporting-talent/rocliffe

BAFTA Rocliffe New Writing Forum

Web page of a BAFTA scheme that gives aspiring screenwriters the chance to have their work performed.

www.scriptmag.com/screenplay-story-structure

Script

US site with advice for budding screen and TV writers.



Unit 17: Screen Acting

Delivery guidance

Approaching the unit

This unit gives learners the opportunity to adapt and apply the skills learned in the context of live performance to that of recorded performance. Learners watch and analyse the performances of actors in film and television. This provides a reference point for their own work as they develop their acting skills and performance technique for camera work. They will also have the opportunity to use their screen acting skills in a 3–5 minute film/filmed extract.

Delivering the learning aims

Learning aim A provides the theory element of the unit. You can use film clips to teach the concepts of film genres and film acting styles. The clips will also provide helpful source material for the practical sessions. The ideal scenario is for each learner, or each small group of learners, to have their own tablet device from which they can access the selected film or television clips in their practical sessions. This also has the advantage that learners will be able to record each other's practical performance work to camera.

The key to success in delivering this learning aim is selecting appropriate and contrasting examples to share with learners so that they can go on to make an effective selection of a minimum of three films for their assignment. The choice of material available is immense and the examples provided here (see Getting Started) give broad coverage of film genres and acting styles. Select films or television examples that you as a tutor feel familiar with and that you can readily access.

Learning aim B enables learners to develop a range of acting skills, techniques and methodologies for performance in front of a camera. As described above, you can use the film extracts chosen for learning aim A to exemplify different acting styles. One journey that actors could be required to make is, for example, from a demonstrative silent screen acting style where actors 'perform' and 'show' to that of modern screen acting in which contemporary screen actors focus on 'being', allowing the camera to watch and record the truthfulness of each look and gesture. A camera mounted on a tripod throughout these sessions will help learners become accustomed to acting to camera and you can record selected exercises as appropriate.

The key factor for this part of the unit is that learners are equipped with a toolkit of skills and techniques from which they can select and develop further according to the requirements of the practical assignment brief.

For **learning aim C**, you need to give your learners as realistic a working environment as possible. If you can't call on the services of a professional film crew, you could enlist the help of learners from a media production course, if there is one at your centre (or another college/school nearby). You will need to remind your learners that their job is to develop a role and respond to instructions from the film/TV director and other members of the production crew as required. Encourage your learners to contribute their own ideas as well and



help solve creative problems during the filming process – they need to develop the confidence to do this.

If appropriate, you can take the role of director of each filmed sequence. Even if someone else takes this role, you will need to guide the format in terms of the script and type of shoot and production. To avoid imitation of existing recorded material it is best to use an original script or an adaptation. Decisions regarding a one, two or three camera shoot will depend upon what resources you have available but the spirit of the unit is to work on a recorded project that requires editing rather than a live two or three studio camera production. (You will need to take responsibility for the editing as it is not a requirement for your learners.)

Note that the content of C2 and the assessment guidance requires performance in character/role. This means that learners should only present directly to camera in the form of a newscast or documentary if this forms part of the fictional content of the script.

To ensure that each learner has sufficient time on screen in the finished film, limit each group to a maximum of five learners in a five-minute film. Each learner requires copies of the out-takes as well as the final edited version to use in their performance log.

Learning aim D takes the form of a performance log which threads throughout the teaching and assessment of the unit. It can take the form of a written or recorded sketchbook or a mixture of the two. You will need to ensure that learners have access to a range of recorded material during the development phase (learning aim B) and the application phase (learning aim C). Encourage them to collect four or five recorded examples from each phase which they can then analyse in depth, rather than keeping a narrative diary of everything.



Learning aim	Key content areas	Recommended assessment approach
A Understand the context of screen acting	A1 Explore film genres A2 Investigate acting styles used for film performance	A presentation (written or practical) that demonstrates knowledge and understanding of the context of screen acting with reference to examples (a minimum of three) of genres and styles.
B Develop acting skills and techniques for performance in front of a camera	B1 Acting techniques for camera B2 Acting methodologies for camera	Participation in a series of workshops and rehearsals developing an acting role. Outcomes evident in the various takes of a scene that will be acted to camera.
C Apply acting skills and techniques to a performance in front of a camera	C1 Application of acting skills and techniques through rehearsal prior to camera shoot C2 Applying acting skills and techniques to on-camera performances	The 'final cut' of a performance in a 3–5-minute filmed extract. Ideas and development. Rehearsals. Supporting notes. Teacher observation records.
D Review own development and screen acting performance	D1 Review and evaluate development of screen acting techniques D2 Review and evaluate application of screen acting techniques	Performance log that reviews and evaluates the development and application of skills and techniques to a performance in front of the camera, with reference to knowledge developed from learning aim A, presented using relevant techniques, e.g. digital, recorded.

Assessment guidance

The unit has three distinctive assessment elements to it, each with clearly identified evidence.

The assessment for learning aim A is likely to take the form of a written essay (approximately 1,500 words) or an oral presentation to camera (approximately five minutes) or a combination of the two with video clips as reference points in comparing at least three different film genres and acting styles.



The assessment for learning aims B and C is through:

- your tutor observation notes at two milestone points during the workshop stages of the project; these will be your professional judgement on the way in which your learners are selecting acting skills and techniques and using them to respond appropriately to exercises and material
- recorded examples from workshop exercises and rehearsal takes of each learner developing their approach to a role and
- the recorded screen acting performance in the final edited cut of the film.

Assessment of learning aim D is via the performance log. This should take the form of a written or video diary or a blog or a combination of these approaches. Encourage your learners to use this log as an analytical tool through the developmental phase, the rehearsal phase and the recording phase of the project. Throughout the log, learners should aim to demonstrate their ability to reflect on their own learning and to recognise both their strengths and any areas for further development.



Getting started

This gives you a starting place for one way of delivering the unit, based around the suggested assignments and tasks in the specification.

Unit 17: Screen Acting

Introduction

- Introduce the unit with a group discussion about screen acting.
- Give the group 5 minutes' thinking time to note down two of their favourite films or television series and to describe a performance by one actor in each example. Individuals share their responses in small groups of three to five.
- Each group selects one example of a performance and provides the highlights of what they consider constitutes an outstanding screen performance and shares this with the whole group. There will be a number of examples – use this as an opportunity to introduce the concept of genres.
- Briefly outline the content of the unit and the three assessment tasks. Refer to previous acting units on the course and indicate how acting skills from these units can apply to screen acting.

Learning aim A: Understand the context of screen acting

This learning aim should be delivered through a series of tutor-led sessions exploring different film genres and acting styles.

- Session 1 – **Silent Movie Acting**. Show selected scenes from:
 - Laurel and Hardy in *The Finishing Touch* (1928)
 - Mary Pickford in *The Country Doctor* (1909)
 - Anny Ondra in *Blackmail* (The murder scene directed by Alfred Hitchcock) (1929)
 - Odessa Steps scene from Eisenstein's *Battleship Potemkin* (1925)

As a group of films, these will enable discussion around the characteristics of silent film acting such as exaggerated gestures and facial expressions and posturing. Each example is from a different genre – so enabling you to cover comedy, melodrama, thrillers and epic drama. Eisenstein's *Battleship Potemkin* is a useful example to demonstrate the use of different close-ups and of reaction shots.

Extracts from each of these films are available on YouTube and you are unlikely to need more than 5 minutes. It is preferable to reshow and ask for further analysis of a short extract to encourage depth of understanding rather than showing long extracts in the lesson. Learners can watch longer extracts or the entire film in their own time.

- Session 2 – **The Coming of Sound**. Selected scenes from:
 - *Citizen Kane* (1941) directed by Orson Welles
 - *African Queen* (1951) directed by John Huston
 - *Now Voyager* (1942) directed by Irving Rapper
 - *Double Indemnity* (1944) directed by Billy Wilder

These examples cover a further range of genres – drama/mystery (*Kane*); adventure/war (*Queen*); melodrama/romance (*Voyager*); crime/film noir (*Indemnity*).



Unit 17: Screen Acting

Each film has strong and identifiable male/female performances and gives a range of contrasting acting styles for discussion and analysis: :

- Orson Welles/Dorothy Comingore (*Kane*)
- Humphrey Bogart/Katherine Hepburn (*Queen*)
- Bette Davis/Paul Henreid (*Voyager*)
- Fred MacMurray/Barbara Stanwyck (*Indemnity*).
- Session 3 – **British movies**. Selected scenes from:
 - *Alfie* (1966) directed by Lewis Gilbert
 - *Dr Strangelove* (1964) directed by Stanley Kubrick
 - *Kind Hearts and Coronets* (1949) directed by Robert Hamer
 - *Lawrence of Arabia* (1962) directed by David Lean

As well as illustrating quite different genres, these four films provide examples of films built around one central actor each with their own style of bravura acting. Michael Caine (as Alfie); Peter Sellers (as Strangelove and others); Alec Guinness (as the entire D'Ascoyne family) and Peter O'Toole (as Lawrence).

- Session 4 – **American Actors**. Selected scenes from:
 - Marlon Brando in *On The Waterfront* (1954) directed by Elia Kazan
 - Meryl Streep and Dustin Hoffman in *Kramer vs Kramer* (1979) directed by Robert Benton
 - Robert Downey Jr in *Iron Man* (2008) directed by Jon Favreau
 - Jody Foster and Richard Gere in *Sommersby* (1993) directed by Jon Amiel

Marlon Brando's performance in *On The Waterfront* is a masterclass in method acting. Of particular note is the way in which he uses props to focus his characterisation. The other films in this selection follow in this acting tradition.

- Session 5 – **The Small Screen**. Selected scenes from:
 - *Abigail's Party* (1977) directed by Mike Leigh (BBC)
 - An episode of *Silent Witness*
 - An episode of *Dr Who*
 - An episode of *Downton Abbey*

Four quite different genres are represented here and the selection presents a discussion point around the range of different demands made on screen actors in each of these contexts.

Subsequent sessions:

- You should facilitate a series of group seminars where each learner presents to the group one film selection and a presentation of their analysis of it lasting five minutes. This should be followed by a group discussion. Each learner should have the opportunity to share their choice of contrasting films they have made for their assignment and to ask for feedback from the other learners on their ideas.
- Individual tutorials on the progress of the written essay or 5 minutes oral presentation with film clip examples.



Unit 17: Screen Acting

Learning aim B: Develop acting skills and techniques for performance in front of a camera

Learning aim C: Apply acting skills and techniques to a performance in front of a camera

The teaching time allocated to this part of the unit should be at least 75% allocated to the development of screen acting skills and techniques and 25% allocated to the application of screen acting skills and techniques for the rehearsing and filming of a 5 minute sequence.

- It is a good idea to start each session with an 'objectification' exercise since screen actors are frequently called upon to react to objects or events off-camera that in reality are not there. This approach also helps connect screen acting to stage acting since actors train to imagine events off stage that they want the audience to believe in. For example, reacting to a phrase like, "look at the magnificent sunset this evening", by having the whole group looking at a projected image of a sunset and then at a blank wall at an imaginary sunset. This exercise should be repeated with smaller groups or individually and each version caught on camera and compared for 'truthfulness'. Speaking dialogue as though the camera is the other person with the person there and not there is a similarly useful exercise to develop the skills of believing in imagined objects and situations.
- Setting up scenes with two actors and filming the same scene in long shot, medium shot and close up on one actor then the other and analysing the playback to develop consistency of performance between takes and to experiment with the scale of the performance in relation to the frame of the shot. Another exercise to develop the skill of behaving as if the camera is not there is to carry out a routine task like brushing your teeth, or making a cup of tea and filming it as many times as required to gain a consensus that any self-consciousness of the presence of a camera is no longer communicated on film.
- Taking a session in an external location can help develop techniques of working on cue, on marks and timing. For example, Actor 1 walking into shot from right of screen in front of a house, opening the gate, walking up to the front door and ringing the door-bell as a sequence of timed actions and introducing two passers-by who enter the shot left of screen and reach Actor 1 just before s/he reaches the gate. Something that looks simple on the page takes some rehearsing to ensure everything happens in sequence and on cue. If this was part of an advertisement, for example, the sequence might be limited to 10 seconds and yet it has to look as natural and as convincing as possible. This kind of problem-solving scenario for screen actors is something that as a repeated exercise is helpful to develop screen-acting techniques.
- Facilitate a series of improvisation sessions based around a theme through which the learners develop a script lasting around 5 minutes. The script is storyboarded into 'shots' and each frame of the storyboard is rehearsed and recorded on camera using the 'action and cut' process. Learners repeat the exercise until each frame has a take that the group judge to be the best shot. The best 'takes' are edited together and shown to the rest of the group for feedback on continuity, consistency of the performance and quality of the performances. (As tutor, you will be responsible for the editing.)
 - Session 1 – gestures, acting to order, actions and reactions, acting to imaginary off-screen events and characters.
 - Session 2 – relationships with other actors and working with one shot and two shot set-ups. Interpreting a scene from one of the four films.



Unit 17: Screen Acting

- Session 3 – working within ‘the frame’, playing scenes in long shot and close-up and playing a scene for laughs or for empathy.
- Session 4 – location filming and acting a role in the natural world. Timing of movements, reaching a mark, repeating actions, using props and costumes outdoors, behaving ‘naturally’ in the environment.
- Session 5 – exploring the differences in skill required to play a role in a costume drama, a comedy drama, a sci-fi drama and a crime drama by reviewing the skills developed so far.
- Production meetings should begin with the director and film crew: initial read through; rehearsals, line-learning, costume-fittings, make-up, screen tests.
- Filming session should take place with each learner in role as screen actor.
- Screening event should take place with a question and answer session following directly on.

Learning aim D: Review own development and screen acting performance

The recording aspect of this part of the unit takes place during and at the end of each of the sessions for learning aims B and C

- Learners have a template in each of the practical sessions. The template has the following headings to enable learners to make relevant notes on each session:
 - **Development of skills and techniques** – note the skills and techniques you have learnt in the session. What have you learnt about a particular acting style or technical skill in the session?
 - **Strengths** – think about your achievements in the session. Why do you think you were able to excel at these exercises or activities?
 - **Areas for improvement** – think about what did not work so well and what you found to be a challenge.
 - **Target setting** – set yourself a target time and date to work on a skill or technique you find difficult to improve.
- For the final performance log, which is submitted for assessment, learners select five substantial moments from the development phase and present a more detailed analysis of these examples using their template notes as a starting point but also using recorded material collected during the process.
- Learners can record their own notes during the rehearsals for filming and the filming sessions but they will also have access to all the ‘takes’ of the filming and the final edit and be part of the question and answer session at the screening.
- For the final performance log, learners select examples from the application phase, using the material they have gathered, and respond analytically to the following questions:
 - What worked and did not work in take [number] of scene [number]?
 - What was your response to feedback for take [number] of scene [number]?
 - What are the strengths of your performance in the final edit and why?
 - What might you improve upon if you could reshoot the film and why?



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to:

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

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Textbooks

Caine M – *Acting in Film: An Actor's Take on Moviemaking* (Applause Theatre Book Publishers, 1997) ISBN 9781557832771

A highly readable and practical advice book from one of the most successful movie actors of all time.

Churcher M – *Acting for Film: Truth 24 Times a Second* (Virgin Books, 2003) ISBN 9780753507230

Contains activities and techniques for actors to support them in making the move from stage to screen.

Churcher M – *A Screen Acting Workshop* (Nick Hern Books, 2011) ISBN 9781848420557

This comes highly recommended by established screen actors and contains five workshops to develop screen acting skills and techniques. Comes with a 90-minute DVD that gives a practical insight into the workshop activities.

White D L – *Acting for Film and Television*, 2nd edition (CreateSpace Independent Publishing Platform, 2013) ISBN 9781490439198

Written from the point of view of the casting director. Gives a realistic insight into what it takes to become a professional screen actor.

Websites

www.youtube.com

YouTube contains countless examples of film clips as well as advice on screen acting from well-known screen actors and experienced acting teachers.

www.nyfa.edu/student-resources

New York Film Academy Student Resources

In addition to its section on acting, its 'Ultimate List of Film Sub Genres' supports learning aim A of this unit. See www.nyfa.edu/student-resources/ultimate-list-of-film-sub-genres



Unit 18: Interpreting Classical Text for Performance

Delivery guidance

Approaching the unit

This unit focuses on developing learners' acting skills and their ability to understand, interpret and perform classical texts. It gives your learners the opportunity to take part in workshops exploring the physical and vocal requirements of classical texts from at least three historical periods. Learners will also research and analyse the vocal and physical stylistic conventions of performing these plays and the demands each places on a modern actor. Learners can then apply their acting skills to the rehearsal and performance of one classical text for performance.

Delivering the learning aims

Learning aims A and B require learners to investigate and explore the vocal and physical requirements of classical texts focusing on a minimum of three classical texts from different historical periods. You should deliver these learning aims concurrently.

One approach would be for you to lead workshops to introduce learners to the key vocal and physical demands of a range of classical texts. For example, you could take a Greek tragedy such as *Antigone*; a Shakespeare play such as *Twelfth Night* and a Restoration Comedy such as *The Country Wife* by William Wycherley. For each, you should focus on the particular stylistic features relevant to performing it. You could include aspects such as the structure of consonants, or the movement conventions of the period such as proxemics in terms of social positioning, stance, bows and curtsies.

To round off each series of workshop sessions exploring a particular text, you can ask the learners to perform a short extract. Once they have done that, you can ask them to analyse in more detail the vocal and physical demands that the text made on them.

To support this practical exploration, you can divide the cohort into pairs or small groups and ask each to research the social, cultural, historical and political context of the text they are currently working on. Ask them to find out about the original staging conditions of the play and the costumes or props of the period as well. The groups can then share their findings with the rest of the cohort and compare and contrast the demands these texts place on a modern actor.

You also need to ensure that your learners experience performances of work in each of the three theatrical periods they are exploring. If live performances are not possible, you can show them recordings. You can then encourage your learners to compare the vocal and physical requirements of these contrasting classical texts.

For **learning aim C**, you need to guide your learners to apply the skills and techniques they have acquired to the rehearsal and performance of one classical text. You can ask them to work in small groups or direct them yourself in one group. You will need to consider the length of the piece in relation to the size of



the group. It must provide each learner with an opportunity to demonstrate their vocal and physical skills in a performance of at least 20 minutes.

During the rehearsal process you can ask your learners to research the play's:

- social, cultural, historical and/or political context
- themes and issues
- original staging conditions
- clothing/costume
- conventions of movement, gesture and postural techniques of the period
- structure, content and writing style.

Encourage them to apply the knowledge they gain from this to their practical work in order to inform their vocal and physical interpretation of the text in performance.

You will also need to encourage your learners to consider the interpretation of the text – for example their particular character's motivation; the interpretation and communication of the character's journey and their relationships and interactions with other characters.

You must make your learners aware of the importance of effective and productive working practices in rehearsal and apply appropriate rehearsal discipline to this part of the process – for example, time management, appropriate physical, vocal and mental preparation, concentration and focus, respect for others and the work, participating in group discussions and interacting as a member of the ensemble company, responding positively to direction and feedback.

Recordings may be a useful reflective tool as learners can then watch themselves and critique their own work for learning aim D. In addition, you could ask learners to use their own portable devices for note taking and photographing/recording discussions and other evidence during the rehearsal process.

The performance(s) should be before a selected audience. You must record milestone rehearsal sessions and the performance(s) itself for assessment and verification purposes.

Learning aim D requires learners to evaluate their vocal and physical acting skills in interpreting and performing a classical text. Reviewing and evaluating their progress should be an ongoing activity throughout the unit. You will need to brief learners on writing research notes and keeping a workshop and rehearsal log at the start of the unit. You can motivate learners by encouraging the use of a range of methods to document their progress, for example, a blog or video diary. You can discuss with them the importance of regular reflection and self-criticism. If possible, provide examples of effective SMART action planning and reviewing for discussion. Teach learners the principles of setting targets and monitoring progress against short-term and long-term goals. Structure regular review and feedback sessions into classes, where learners watch back recordings of exercises, and engage in self- and peer-evaluation.



Learning aim	Key content areas	Recommended assessment approach
<p>A Understand the performance requirements of classical texts</p>	<p>A1 Explore classical texts</p> <p>A2 Understand vocal requirements and physical demands when performing classical text</p>	<p>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.</p>
<p>B Develop skills in interpreting classical text and character for a performance</p>	<p>B1 Interpret classical text and develop character(s)</p> <p>B2 Explore and develop vocal and physical skills</p>	<p>Research notes.</p> <p>Logbook with workshop and rehearsal notes.</p> <p>Recordings of practical exploration and development work, including workshops and rehearsals.</p> <p>Performance (minimum of 20 minutes).</p> <p>Recording of the performance.</p> <p>Observation records.</p>
<p>C Apply vocal and physical acting skills to the performance of classical text</p>	<p>C1 Application of vocal and physical acting skills through rehearsal</p> <p>C2 Application of vocal and physical acting skills to a performance of classical text</p>	<p>Research notes.</p> <p>Logbook with workshop and rehearsal notes.</p> <p>Recordings of practical exploration and development work, including workshops and rehearsals.</p> <p>Performance (minimum of 20 minutes).</p> <p>Recording of the performance.</p> <p>Observation records.</p>
<p>D Review personal development and own performance</p>	<p>Review and evaluate the development and application of vocal and physical acting to a performance of classical text</p>	<p>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, e.g. digital, recorded.</p>



Assessment guidance

For assessment, learners can keep performance logs in which they document their journey through research and workshops and the development of their vocal and physical skills for use in performing classical texts. The format for this log can vary, for example, a written journal, a blog, an audio/video diary, photographic record, or a combination of these.

For learning aim A, the log could contain learners' research notes from their investigation of classical texts. In addition, learners are required to produce a report or presentation covering a minimum of three classical texts from different historical periods with particular reference to the physical and vocal requirements. The report can be a written document or a recorded presentation (if learners present it live, then you should record it, for assessment purposes).

For learning aims B and C learners need to use their log to record their responses to their application of physical and vocal skills to the chosen texts. In addition, for learning aim B you should record a suitable range of classes and practical workshops for learners' self-reflection and for assessment purposes. You must record milestone rehearsals and the assessed performance/s for learning aim C.

For learning aim D, the log should include an analysis of strengths and areas for development with SMART targets. Learners can include a range of elements such as journal/blog notes, action plans, checklists, digital video and annotated photographs.



Getting started

This gives you a starting place for one way of delivering the unit, based around the recommended assessment approach in the specification.

Unit 18: Interpreting Classical Text for Performance

Introduction

Introduce the unit with a brief outline of its scope and assessment. Inform learners how it links with others on the programme.

- Start to deliver the unit with quick practical warm-up activities – for example, by using a few lines of classical texts from different theatrical periods, to explore learners' knowledge and understanding of a range of different classical texts. This should introduce learners to different styles of writing and help them to place texts in different historical periods. For example you could pick a messenger speech from a piece of Greek drama, the delivery of an aside from a Restoration text, a very long thought from a Jacobean text, etc. Learners could be encouraged to link the text to a theatrical period and then to list three key things an actor would need to consider when delivering its heightened language.
- Show learners examples of performances of different classical texts (visits to the theatre and/or DVDs and recordings). This could be short extracts of a number of texts or alternatively this could be three whole plays from the historical periods that you have decided to focus upon.
- Facilitate group discussion by asking learners to consider the key vocal and physical performance requirements of each classical text they have been introduced to.

Learning aim A – Understand the performance requirements of classical texts

You can best deliver learning aim A concurrently with learning aim B, so that your learners are developing their acting skills from the outset and their practical experience can complement/inform their research. In other words learners should use the practical work they undertake in learning aim B as the basis of research for learning aim A.

- Brief learners on the areas they should explore and research. For example, ask learners to research the key structures and stylistic features of (at least three) classical texts from different historical periods including the vocal and physical demands they place on a modern actor:
 - Vocal demands such as verse speaking, choral speaking, asides, monologues/soliloquies, direct audience address.
 - Vocal requirements as determined by the structure, language, words, metre and rhythm of the text.
 - Physical demands such as choral movement, wearing a mask.
 - Physical requirements as determined by conventions of movement, gesture and posture appropriate to the social and cultural conventions of the period.
 - Actors' relationship with the audience.
 - Original staging conditions, set, costume and props.
- If possible, arrange a visit or visits to the theatre to see performances of different classical texts. If this is not possible, view examples of different classical texts on video.



Unit 18: Interpreting Classical Text for Performance

- Outline for learners the work they will need to complete in order to achieve learning aim A. Ask learners to create a resource for actors that explores the vocal and physical demands of a range of (at least three) classical texts from different historical periods. The resource should support the development of actors' skills and techniques.
- Provide guidance on sources of information and references for investigation (websites, publications, DVDs, etc).
- Brief learners on the importance of keeping research notes and detailed records of the practical exercises they undertake in workshop sessions.
- Give opportunities for learners to share their research with the rest of the group.
- Lead a discussion comparing and contrasting the performance requirements of different classical texts. While doing this encourage learners to analyse the key demands and vocal and physical requirements that each classical text places on a modern actor.
- Ask learners to collate their research and present their findings and conclusions. This could be in the form of a presentation, logbook, blog or in other format and may include demonstrations of the vocal and physical requirements and/or short cameo performances of extracts from the chosen classical texts.

Learning aim B – Develop skills in interpreting classical text and character for performance

Lead workshops to introduce learners to the key vocal and physical demands of a range of (at least three) classical texts from different historical periods.

- Each workshop session should focus on the key features of the classical text being explored and may include aspects such as:
 - structure of scenes and speeches
 - language and words
 - metre and rhyme
 - patterns of sounds created by the vowels and consonants
 - movement and physical conventions of the period.
- Initiate a series of 'mini performances' through which learners practically explore the key vocal and physical requirements of classical texts.
- Lead a discussion analysing the vocal and physical demands evident on a modern actor in each mini performance.
- During initial practical activities, conduct a baseline skills audit with learners. This audit should include relevant vocal and physical skills. It may also be worth learners auditing their knowledge and understanding of a range of classical texts.
- Brief learners on the need to keep a log to record their exploration and development of acting techniques and performance skills.
 - Encourage creativity and differentiation in journal writing with use of ICT, annotated photographs, links to recorded practical work.
 - Ask learners to develop action plans and set targets for improvement and development, with review points to monitor progress. Show examples of successful reviews and target setting. Targets should be SMART (specific, measurable, achievable, realistic and time-bound).



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- Encourage peer feedback and peer criticism on a regular basis: you can base this on viewings of practical work and reflection on recordings.

Learning aim C – Apply vocal and physical acting skills to the performance of classical text

Introduce learners to the classical text they are going to explore in more detail during rehearsals for a performance. The choice and length of text should provide each learner with an opportunity to demonstrate the application of their acting skills and techniques in a performance of at least 20 minutes.

- Encourage learners to research and practically explore the text they are rehearsing for performance in order that they understand:
 - the social, cultural, historical and/or political context
 - the subject matter, themes and issues
 - the original staging conditions, costumes and types of props (if applicable)
 - the vocal demands required by the language of the text
 - the movement, gesture and postural demands required by the text.
- Lead or facilitate rehearsals in which learners will explore, develop, practise, and refine their work in order to accurately communicate the text and interpret their character/s.
- Encourage learners to demonstrate and apply appropriate rehearsal discipline and practices during the rehearsal and performance process. For example:
 - time management
 - physical, vocal and mental preparation for productive work
 - concentration and focus
 - a collaborative ensemble approach to developing the practical work including trust
 - respect for others and for the work
 - dedication and commitment
 - taking direction and responding positively to feedback.
- Encourage peer feedback and peer criticism on a regular basis: you can base this on viewings of practical work and reflection on recordings.
- Facilitate the performance event where you must assess the actor's interpretation of the text, the communication of the character/s and their vocal and physical acting skills.

Learning aim D - Review personal development and own performance.

Facilitate a group discussion on the importance of regular review and reflection of skills development throughout this unit.

- Outline the specific aspects to be reviewed and reflected upon as required by the unit specification. For example:
 - the specific requirements of the text
 - the learner's own acting skills
 - vocal and physical techniques



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- the development of character
- decisions made during the rehearsal and development process
- strengths and areas for development.
- Show examples and definitions of short-term and long-term goals, SMART actions and targets and discuss with learners effective ways of documenting these.
- Structure regular reviews and monitoring of skills development. This should include:
 - individual reflection in the learner's performance log
 - group/peer feedback sessions to discuss and critique work during rehearsal
 - one-to-one progress tutorials to discuss individual progress, understanding, the development and application of skills and useful targets.
- Facilitate group discussions where learners reflect back on the recording of their performance and audience feedback.
- The review can be a blog or video diary as well as a written account.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to:

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

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Textbooks

Aitkin M – *Style: Acting in High Comedy* (Applause, 1996) ISBN 9781557832146
Offers practical guidance on catching and using comic moments in the text.

Barton J – *Playing Shakespeare* (Methuen, 2009) ISBN 9780713687736
Contains some useful guidance on interpreting and playing Shakespeare.

Berry C – *The Actor and His Text* (Harrap, 1987) ISBN 9780863697050
A practical resource full of vocal exercises for interpreting the text.

Berry C – *Text in Action* (Virgin Publishing Ltd, 2001) ISBN 9780753505410
A practical resource full of vocal exercises for interpreting the text.

Callow S – *Acting in Restoration Comedy* (Applause, 1996) ISBN 9781557831194
Practical guidance on the vocal and physical performance of Restoration comedy.

Ley G – *Acting Greek Tragedy*, University of Exeter Press, 2015, ISBN 9780859898935
Explores the dynamics of ancient Greek tragedy and offers a practical approach to preparing Greek scripts for performance.

Perry J – *The Rehearsal Handbook for Actors and Directors: A Practical Guide* (The Crowood Press, 2001) ISBN 9781861264435
Accessible and informative with guidance and tips on rehearsing and directing.

Rodenburg P – *The Actor Speaks; Voice and the Performer* (Methuen, 1997) ISBN 9780413700308
A practical resource full of vocal exercises for the actor including consideration on the vocal demands of different styles of text.

Rodenburg P – *Speaking Shakespeare* (Methuen, 2005) ISBN 9780413762702
An accessible, useful and very informative book containing guidance, advice and exercises for speaking Shakespeare's text.

Snow J – *Movement Training for Actors* (Methuen Drama, 2012) ISBN 9781408128572
Practical information on the core fundamentals of movement.

Weate C – *Classical Voice: Working with Actors on Vocal Style* (Oberon Books, 2009) ISBN 9781840028270
A practical resource on the vocal considerations for interpreting a range of different styles of text.



Videos

www.digitaltheatre.com/browse/theatre

Digital Theatre

A useful collection of recordings of productions from a range of theatre companies for example *The Crucible*, *Much Ado About Nothing*, *Private Lives*, *All My Sons*, *Macbeth*, *Lovesong*.

Websites

www.nationaltheatre.org.uk/backstage/commedia-dellarte

National Theatre: Commedia dell'arte

A useful collection of recordings about the world of commedia and some key attributes of the performance style.

www.nationaltheatre.org.uk/backstage/shakespeare

National Theatre: Shakespeare

A useful collection of recordings from recent Shakespeare productions at the National Theatre.

www.nationaltheatre.org.uk/backstage/greek-theatre

National Theatre: Greek Theatre

A useful collection of recordings about Greek theatre and productions of Greek plays staged at the National Theatre

www.rsc.org.uk/education/online-resources/?from=ed-3-fom

Royal Shakespeare Company

A collection of digital resources including recordings of productions and education packs for Shakespeare's plays

Many of these websites include information, research, practical ideas and production information.



Unit 19: Acting Styles

Delivery guidance

Approaching the unit

The focus of this unit is to develop learners' acting skills. It gives them the opportunity to take part in workshops exploring the acting techniques and practices of at least three theatre practitioners and/or theatre companies. They also research and analyse the key features of each acting style. They can then use some of the skills they have acquired in the rehearsal and performance of their own practical work.

Delivering the learning aims

Learning aims A and B require learners to investigate and explore the key features of a range of acting styles focusing on a minimum of three practitioners.

One approach would be for you to lead workshops to introduce learners to the work of three practitioners and/or theatre companies. For example, you may choose to explore:

- Stanislavski's approach to acting and a naturalistic style
- Artaud and theatre of cruelty
- a theatre company such as Frantic Assembly and physical theatre.

Alternatively, many theatre companies offer workshops and residencies as part of their educational outreach and you may be able to arrange for your learners to attend one or some of these.

Your workshop sessions should focus on the particular processes and practices of your chosen practitioners/theatre companies. You could include aspects such as their use of research, developing vocal and physical performance skills, interpreting and developing a character plus their approach to developing a piece of text-based performance work.

To round off each series of workshop sessions exploring a theatre practitioner/theatre company, you can ask learners to create a short piece to perform in the appropriate acting style. Once they have done that, you can ask them to analyse in more detail the key features of that style.

To support this practical exploration, you can divide the cohort into pairs or small groups and ask each to find out more about:

- particular aspects of the acting style they are working on, or
- the practitioner/or theatre company's own production work.

The groups could share their findings with the rest of the cohort and then compare and contrast the techniques in more depth.

You also need to ensure that your learners experience performances of work in each of the acting styles they are exploring. If live performances are not possible, you can show them recordings. You can then encourage your learners



to compare the acting styles, their specific vocal and physical requirements and the demands each approach places on a modern actor.

For **learning aim C**, you need to guide your learners to apply the skills and techniques they have explored to the rehearsal and performance of a piece of theatre. You can ask them to work in small groups or direct them yourself in one group.

The performance should be text based but will vary according to your or your learners' choice of acting style and theatrical practitioner. You will need to consider the length of the piece in relation to the size of the group. It must provide each learner with an opportunity to demonstrate their acting skills in a performance of between 10 and 20 minutes.

If appropriate to the text and acting style you are focusing on, within the rehearsal process you can encourage learners to consider:

- the social, cultural, historical and/or political context of the text
- the themes and issues
- the characters motivation
- the practical demands of the text, acting style and/or practitioner being applied to the work.

You must make your learners aware of the importance of effective and productive working practices in rehearsal and apply appropriate rehearsal discipline to this part of the process – for example, time management, appropriate physical, vocal and mental preparation, concentration and focus, respect for others and the work, participating in group discussions and interacting as a member of the ensemble company, responding positively to direction and feedback.

Recordings may be a useful reflective tool as learners can then watch themselves and critique their own work for learning aim D. In addition, you could ask learners to use their own portable devices for note taking and photographing/recording discussions and other evidence during the rehearsal process.

The performance(s) should be before a selected audience. You must record milestone rehearsal sessions and the performance(s) itself for assessment and verification purposes.

Learning aim D requires learners to evaluate the development of their acting skills in a particular style. Reviewing and evaluating their progress should be an on-going activity throughout the unit. You will need to brief learners on writing research notes and keeping a workshop and rehearsal log at the start of the unit. You can motivate learners by encouraging the use of a range of methods to document their progress, for example, a blog or video diary. You can discuss with them the importance of regular reflection and self-criticism. If possible, provide examples of SMART (specific, measurable, achievable, relevant, time-bound) action planning and reviewing for discussion. Teach learners the principles of setting targets and monitoring progress against short-term and long-term goals. Structure regular review and feedback sessions into classes, where learners watch back recordings of exercises, and engage in self- and peer evaluation.



Learning aim	Key content areas	Recommended assessment approach
A Understand acting styles and techniques for performance	<p>A1 Explore and understand the key features of acting styles for performance</p> <p>A2 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 Develop acting styles, skills and technique	B1 Acting styles, skills and techniques. A presentation (written or practical) that illustrates knowledge and understanding of genres and styles in three examples	Recorded footage that demonstrates the development and application of acting styles and techniques for a performance (10–20 minutes).
C Apply acting styles, skills and techniques in rehearsal and performance	<p>C1 Apply acting styles, skills and techniques in rehearsals</p> <p>C2 Apply acting styles, skills and techniques to a performance</p>	<p>Research notes.</p> <p>Logbook with workshop and rehearsal notes.</p> <p>Recordings of practical exploration and development work, including workshops and rehearsals.</p> <p>Observation records.</p>
D Review personal development and own performance	<p>D1 Review and evaluate development of acting styles and theatrical techniques</p> <p>D2 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, e.g. digital, recorded.

Assessment guidance

You can assess this unit by means of a performance log in which learners document their journey through research and workshops and the development of their acting skills. They should also consider the selection and rehearsal of performance material. The format for this log can vary, for example, a written journal, a blog, an audio/video diary, photographic record, or a combination of these.



For learning aim A, the log could contain learners' research notes from their investigation of texts. In addition, learners are required to produce a report or presentation covering a minimum of three practitioners/theatre companies each adopting a different acting style. The report can be a written document or a recorded presentation (if presented live, then you should record it). It should cover learners' practical work, research and investigation into three different acting styles

For learning aims B and C, learners need to use their log to record the development of their acting skills, including vocal and physical skills, their practical application of the acting style and practitioner's and/or theatre company's techniques. In addition, you can record a suitable range of classes and practical workshops for learners' self-reflection and for assessment purposes. You must record milestone rehearsals and the assessed performance/s for learning aim C.

For learning aim D, the log should include an analysis of strengths and areas for development with SMART targets. Learners can include a range of elements such as journal/blog notes, action plans, checklists, digital video and annotated photographs.



Getting started

This gives you a starting place for one way of delivering the unit, based around the recommended assessment approach in the specification.

Unit 19: Acting Styles

Introduction

Introduce the unit with a brief outline of its scope and assessment requirements. Inform learners how it links with others on the programme.

- Start to deliver the unit with quick warm-up activities. Learners could be given short extracts from a range of classic texts and asked to explore them practically. They could then be asked to match the text to a named style of theatre and discuss the key features of each text.
- Show learners examples of performances either extracts or full performances in different acting styles (visits to the theatre and/or DVDs and recordings).
- Facilitate a group discussion for learners to consider the key differences between each acting style.

Learning aim A – Understand acting styles and techniques for performance

You can best deliver learning aim A concurrently with learning aim B, so that your learners are developing their acting skills from the outset and their practical experience can complement/inform their research.

- Outline for learners the work they will need to complete in order to achieve learning aim A. For example, ask your learners to create a resource for actors that can be used to support the development of their acting skills and techniques. This resource could explore the key features of at least three acting styles.
- If possible, arrange a visit or visits to the theatre to see performances in a range of different acting styles. If this is not possible view examples of different acting styles, theatre practitioners, theatre companies work on video.
- Brief learners on the areas they should explore and research. For example ask learners to research the key features of selected acting styles (at least three):
 - performance style
 - vocal performance skills evident
 - physical performance skills evident
 - actor's relationship with audience
 - use of set, costume lighting, sound and props.
- Ask learners to research the key methods, processes, practices and techniques of selected practitioners and/or theatre companies (at least three, each practitioner and/or theatre company chosen should produce work in a different theatrical style):
 - development of actors' vocal and physical skills
 - approach to and use of research
 - observation
 - analysis of text
 - experimentation



Unit 19: Acting Styles

- improvisation
- developing imagination
- interpreting and developing character
- production work.
- Offer guidance on sources of information and references for investigation (e.g. websites, publications, DVDs).
- Provide opportunities for learners to share their research with the rest of the group.
- Lead a discussion comparing and contrasting the key features of different acting styles and the key techniques of different practitioners/theatre companies. While doing this encourage learners to analyse the key demands and requirements that each acting style and practitioner's approach places on a modern actor.
- Ask learners to collate their research and present their findings and conclusions. This could be in the form of a presentation, workbook, blog or in other format and may include demonstrations of the practitioner's techniques and/or short cameo performances in the chosen acting style.

Learning aim B – Develop acting styles, skills and techniques for performance

Lead workshops to introduce learners to the key features and practical approaches of three practitioners and/or theatre companies. Ensure that each practitioner and/or theatre company chosen produces work in a different theatrical style.

- Each workshop session should focus on the particular processes and practices relevant to the practitioners / theatre companies being explored and may include aspects such as:
 - development of actors' vocal and physical skills
 - approach to and use of research
 - observation
 - analysis of text
 - experimentation
 - improvisation
 - developing imagination
 - interpreting and developing character
 - production work.
- Initiate a series of 'mini performances' through which learners explore the three practitioners'/theatre companies' approaches and practices towards creating performance material in a particular acting style.
- Lead a discussion analysing the key features of the acting style evident in each mini performance.
- During initial practical activities, conduct a baseline skills audit with learners. This audit should include relevant vocal and physical skills. It may also be worth learners auditing their knowledge and understanding of a range of acting styles and theatre practitioners or theatre companies.
- Brief learners on the need to keep a performance log (this links with learning aim D) in order to record their exploration and development of acting techniques and performance skills.



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- Encourage creativity and differentiation in journal writing with use of ICT, annotated photographs, links to recorded practical work.
- Ask learners to develop action plans and set targets for improvement and development, with review points where they monitor progress. Show examples of successful reviews and target setting.
- Encourage peer feedback and peer criticism on a regular basis: you can base this on viewings of practical work and reflection on recordings.

Learning aim C – Apply acting styles skills and techniques in rehearsal and performance

- Introduce learners to the acting style, practitioner or theatre company's techniques they are going to apply.
- Introduce learners to the text or texts they will be rehearsing and performing. The choice of text should provide each learner with an opportunity to demonstrate the application of their acting styles and techniques in a performance of between 10 and 20 minutes.
- Encourage learners to research and practically explore the text they are rehearsing for performance in order that they understand:
 - the social, cultural, historical and/or political context
 - the subject matter, themes and issues
 - the original staging conditions, costumes and types of props (if applicable)
 - the vocal demands required by the language of the text
 - the movement, gesture and postural demands required by the text.
- Encourage your learners to develop their research and practical exploration of the acting style and practitioner/theatre company's techniques and method of working they are applying.
- Lead or facilitate rehearsals in which learners explore, develop, practise, and refine their work in order to:
 - interpret and accurately communicate the text and their character/s
 - develop the learners physical and vocal expression
 - apply the key features of the chosen acting style and their practitioner's theatre company's techniques
- Encourage learners to demonstrate and apply appropriate rehearsal discipline and practices during the rehearsal and performance process. For example:
 - time management
 - physical, vocal and mental preparation for productive work
 - concentration and focus
 - a collaborative ensemble approach to developing the practical work including trust, respect for others and for the work
 - dedication and commitment, taking direction and responding positively to feedback.
- Encourage peer feedback and peer criticism on a regular basis: you can base this on viewings of practical work and reflection on recordings.
- Facilitate the performance event where you must assess the application of the

**Unit 19: Acting Styles**

acting style, theatrical techniques and learners' acting skills.

Learning aim D - Review personal development and own performance

- Facilitate a group discussion on the importance of regular review and reflection of skills development throughout this unit.
- Outline the specific aspects to be reviewed and reflected upon as required by the unit specification. For example the application of each selected acting style and selected practitioner and/or theatre company's techniques and approaches, the learner's own acting skills, vocal and physical techniques, the development of character, decisions made during the rehearsal and development process, strengths and areas for development.
- Show examples and definitions of short-term and long-term goals, SMART actions and targets and discuss with learners effective ways of documenting these.
- Structure regular reviews and monitoring of skills development. These should include:
 - individual reflection in the learner's performance log
 - group/peer feedback sessions to discuss and critique work during rehearsal
 - one-to-one progress tutorials to discuss individual progress, understanding, the development and application of skills and useful targets.
- Facilitate group discussions where learners reflect back on the recording of their performance and audience feedback.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to other performance and skills-based units such as:

- *Unit 1: Investigating Practitioners' Work*
- *Unit 2: Developing Skills and Techniques for Live Performance*
- *Unit 18: Interpreting Classical Text for Performance*
- *Unit 20: Developing the Voice for Performance*
- *Unit 22: Movement in Performance*
- *Unit 24: Children's Theatre Performance*
- *Unit 25: Site-specific Performance*
- *Unit 26: Physical Theatre Techniques.*

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Textbooks

Artaud A – *The Theatre and Its Double* (Alma Classics, 2013) ISBN 9781847493323

Artaud's manifesto of his Theatre of Cruelty outlining his own theatrical ideas.

Brecht B, Ed by Willet J – *Brecht on Theatre* (Bloomsbury Methuen Drama, 2014) ISBN 9781408145456

Reveals how Brecht's thinking on theatre evolved.

Chamberlain F – *Michael Chekhov* (Routledge, 2003) ISBN 9780415258784

A useful book on the techniques and practices of Michael Chekhov.

Graham S – *The Frantic Assembly Book of Devising Theatre* (Routledge, 2009) ISBN 9780415467605

Provides starting points and exercises for devising movement and drama as well as information on the working practices and history of the Frantic Assembly company.

Merlin B – *Konstantin Stanislavsky* (Routledge, 2003) ISBN 9780415258869

A useful book on the techniques and practices of Stanislavsky

Mumford M – *Bertolt Brecht* (Routledge, 2008) ISBN 9780415375092

A useful book on the techniques and practices of Brecht.

Perry J – *The Rehearsal Handbook for Actors and Directors: A Practical Guide* (The Crowood Press, 2001) ISBN 9781861264435

An accessible and informative book containing guidance, advice and tips on improvising, devising, rehearsing and directing.

Pitches J – *Vsevolod Meyerhold* (Routledge, 2003) ISBN 9780415258845

A useful book on the techniques and practices of Meyerhold.



Rudlin J – *Commedia dell'Arte: An Actor's Handbook* (Routledge, 1994) ISBN 9780415047708

A useful handbook on the techniques and practices of commedia dell'arte.

Stafford-Clark M and Roberts P – *Taking Stock, The Theatre of Max Stafford Clark* (Nick Hern Books, 2007) ISBN 9781854598400

Provides an outline of the evolution of some of his best known productions including information on his working practices.

Stanislavski C – *An Actor Prepares* (Bloomsbury Revelations, 2013) ISBN 9781780938431

The most famous of Stanislavski's books, in which he describes the inner preparation of the actor.

Stanislavski C – *Building a Character* (Bloomsbury Revelations, 2013) ISBN 9781780935676

Stanislavski's outlines his ideas on how to realise a character on stage through expressions, movement and speech.

Stanislavski C – *Creating a Role* (Bloomsbury Academic, 2013) ISBN 9781780936918

Stanislavski explains his ideas about the preparation an actor must go through before performance.

Videos

www.digitaltheatre.com/browse/theatre

Digital Theatre Originals

A useful collection of recordings of productions from a range of theatre companies.

Websites

www.michaelchekhov.org.uk

Michael Chekhov UK

Website of a network of artists inspired by the Russian playwright.

<http://geckotheatre.com>

Gecko

Website of the internationally acclaimed physical theatre company.

www.stevenberkoff.com

Steven Berkoff

Official website of the British actor, director and playwright.



Unit 20: Developing the Voice for Performance

Delivery guidance

Approaching the unit

This unit focuses on learners developing their vocal skills and techniques. It gives learners the opportunity to take part in practical voice sessions and to explore the exercises, practices and other key principles of voice production. Learners can develop skills that will help them to connect with the words and structure of text so that they speak the words with life and meaning. They can then apply these skills to the rehearsal and performance of two pieces of text. You should also encourage learners to track the development of their skills and vocal technique throughout the unit.

Delivering the learning aims

Learning aims A and B require learners to explore the key principles of voice production and develop their vocal skills and techniques for performance. You should deliver these learning aims concurrently as the one will reinforce the other.

One approach would be for you to lead regular practical voice sessions in which you introduce learners to a range of vocal exercises. These will help learners develop an understanding of the key principles, processes and techniques of voice production. The sessions should include a focus on the role of the body, breath, sound, resonators, speech organs and articulation. As you introduce these exercises, you can ask learners to note them down in their log together with the purpose of each exercise. Make sure that you record some of these sessions to help you assess the learners, and so that your assessment can be verified.

To support this practical work, you can ask the learners to undertake research in pairs or small groups and then share their findings with the class. For example, they could research the process of respiration and sound production and the areas and organs of the body involved in these processes.

As learners develop their knowledge and understanding of vocal exercises you can encourage them to take turns at leading a vocal warm-up session, selecting exercises and explaining their purpose to the group. You should record these sessions as well.

Towards the end of some voice sessions, you should shift the focus to applying vocal exercises and techniques to a range of different prose and verse texts.

You can develop this work further by providing the opportunity for learners to appreciate either live or recorded performance work, e.g. speeches, theatre performances, radio performance. In each instance, encourage your learners to analyse the vocal demands of the venue (if applicable) and the vocal skills and techniques of the performers. You could also ask them to consider the vocal demands and requirements of the text being performed.



For **learning aim C**, you will need to guide your learners to apply the vocal skills and techniques they have acquired to the rehearsal and performance of two pieces of text – one in verse and one in prose.

You can ask them to work individually, in pairs or in small groups. You will need to consider the length of the pieces of text in relation to the size of the group, so that each learner is performing between 4 and 10 minutes of text.

During the rehearsal process you can encourage learners to apply the vocal exercises and techniques they have learnt for learning aims A and B to the preparation/rehearsal of the texts for performance.

You must make your learners aware of the importance of effective and productive working practices in rehearsal and apply appropriate rehearsal discipline to this part of the process – for example, time management; appropriate physical, vocal and mental preparation, concentration and focus; respect for others and the work; responding positively to direction and feedback.

Recordings are a useful reflective tool as they enable learners to watch themselves and critique their own work for learning aim D. In addition you could ask learners to use their own portable devices for note taking and photographing/recording discussions and other evidence during the rehearsal process.

The performances should be in front of a selected audience. You must record milestone rehearsal sessions and the performance(s) for assessment and verification purposes.

Learning aim D requires learners to evaluate their progress in developing vocal skills, techniques and progress. They should review and evaluate their progress throughout the unit. You will need to brief learners at the outset on the importance of keeping a record of the vocal exercises they explore and the activities they undertake in rehearsals. This will help to develop their awareness of language. You can motivate learners by encouraging the use of a range of methods to document their progress, for example, a blog or video diary, including annotated photos in any written report. You can discuss with them the importance of regular reflection and self-criticism. If possible, provide examples of effective SMART (specific, measurable, achievable, relevant, time-bound) action planning and reviewing for discussion. Teach learners the principles of setting targets and monitoring progress against short-term and long-term goals. Structure regular review and feedback sessions into classes, where learners watch back recordings of exercises, and engage in self- and peer evaluation.



Learning aim	Key content areas	Recommended assessment approach
A Explore the principles of voice production	A1 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 Develop vocal techniques for a performance	B1 Developing vocal exercises B2 Developing vocal warm-up B3 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. Analysis of selected vocal techniques.
C Apply vocal techniques to a performance	C1 Apply vocal techniques in rehearsal C2 Apply vocal techniques in performance	Recorded footage (development and application of techniques): <ul style="list-style-type: none"> • voice sessions • rehearsals. Observation records.
D Review personal development and own performance	D1 Review and evaluate development of vocal techniques D2 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, e.g. digital, recorded.

Assessment guidance

You can assess this unit effectively by means of a learner's performance log, in which they document the development of their vocal skills and techniques. The format for this log can vary, for example, a written journal, a blog, an audio/video diary, photographic record, or a combination of these.

For learning aim A, the log could contain learners' research notes from their exploration and investigation of the key principles of voice production. In addition, learners are required to produce a report or presentation demonstrating their knowledge and understanding of the key principles of voice production with particular reference to the body, breath, sound and articulation. The report can be a written document or a recorded presentation (if presented live, you should record it).



For learning aims B and C learners need to use their log to record the vocal exercises they have explored, including those they would use in a vocal warm-up, and the exercises they have undertaken to develop their awareness of language and connection to the text. In addition, you can record a suitable range of vocal sessions for learners' self-reflection and for assessment purposes. You must record milestone rehearsals and the assessed performance/s for learning aim C.

For Learning Aim D, the performance log should include an analysis of strengths and areas for development with SMART targets that have been reviewed on a regular basis. Learners can include a range of elements such as journal/blog notes, action plans, checklists, video and annotated photographs.



Getting started

This gives you a starting place for one way of delivering the unit, based around the recommended assessment approach in the specification.

Unit 20: Developing the Voice for Performance

Introduction

Introduce the unit with a brief outline of its scope and assessment. Inform learners how it links with others on the programme.

- Begin the unit by encouraging learners to consider why voice work is important for performers.
- Show learners short clips of performances reflecting good vocal technique and others where it is more difficult to hear and fully understand the performer.
- It would also be worth guiding learners to complete a baseline skills audit of their vocal skills at the very beginning of the unit. Learners may need support in order to complete this audit accurately and specifically.
- You may consider recording learners reading a piece of text or delivering something they have prepared for another unit before they begin any vocal work in order to support their reflection at the end of the unit for learning aim D.

Learning aim A – Explore the principles of voice production

You can best deliver learning aim A concurrently with learning aim B, so that your learners are developing their knowledge and understanding of the principles of voice production through their practical experience.

- Outline for learners the work they will need to complete in order to achieve learning aim A. For example, ask your learners to create a resource for actors or a presentation that explores the principal aspects of voice production and the areas that need to be considered when developing an actor's vocal technique. This resource or presentation should reference the body, breath, production of sound, use of the resonators, speech organs and processes of articulation.
- Provide guidance on sources of information and references for investigation, e.g. websites, publications, vocal session handouts etc.
- Support learners' research activities through workshop activities that allow the learners to explore for themselves the techniques they are investigating.
- Brief learners on the importance of keeping research notes and detailed records of the practical exercises they undertake in voice sessions.
- Provide opportunities for learners to share their research with the rest of the group.
- Ask learners to collate their research and present their findings and conclusions. This could be in the form of a presentation of research findings and may include a practical demonstration of exercises, sound production and vocal skills and techniques.

Learning aim B – Develop vocal techniques for performance

- Ensure that learners have completed a baseline skills audit of their vocal skills and techniques.
- Lead vocal skills sessions to introduce learners to the key principles, exercises, practices and approach to development of vocal skills and techniques.



Unit 20: Developing the Voice for Performance

- Each workshop session should focus on particular vocal processes and practices such as:
 - The body and the importance of finding centre, balance and weight placement; correct alignment of head, neck, spine and pelvic area; the release of tension throughout the body and particularly in the knees, shoulders, stomach, back, neck, sternum and jaw; opening up the ribcage at the sides and in the back.
 - The breath, the process of respiration of the lungs, the diaphragm and the role of the abdominal support muscles to develop breath capacity; breath placement, breath capacity and the effect of tension in the body on breath capacity.
 - Sound production, the importance of a free, forwardly placed voice; the channel; resonators within the body and the effect each of these have on the sound quality of the voice; open vowel sounds etc.
 - Articulation, warming up the areas that support good articulation and sound production – the jaw, lips, tongue, face, soft and hard palate; engaging the areas of articulation.
- Encourage learners to keep notes in a vocal performance log on the exercises undertaken and their purposes.
- Introduce a range of warm-up exercises and techniques and ask individual learners to lead at least one warm-up for the class.
- Introduce learners to vocal techniques and exercises they can use to develop their awareness of language and connection to the text they are speaking.
- During initial practical activities, conduct a baseline skills audit with learners. This audit should include relevant vocal skills and their awareness of how their physical alignment effects their vocal sound.
- Brief learners on the need to keep a performance log – this links with learning aim D as well in order to record their exploration and development of vocal skills and techniques.
 - Encourage creativity and differentiation in journal writing with use of ICT, annotated photographs, links to recorded practical work.
 - Ask learners to develop action plans and set targets for improvement and development, with review points where they monitor progress. Show examples of successful reviews and target setting. Targets should be SMART (specific, measurable, achievable, realistic and time-bound).
- Encourage your learners to undertake personal practice outside timetabled sessions across both learning aims B and C. They should then record and reflect upon this practice in their performance logs.
- Encourage peer feedback and peer criticism on a regular basis: you can base this on viewings of practical work and reflection on recordings.

Learning aim C – Apply vocal techniques to a performance

- Either introduce learners to the verse and prose texts they will be rehearsing and performing or discuss the texts that learners have chosen with them.
- Encourage learners to undertake practical exploration of the text they are rehearsing for performance in order to understand the vocal demands required by the structure and language of the text.
- Lead or facilitate workshop sessions in which learners will participate in exercises to develop their awareness of the language, experiment creatively with the sound,



Unit 20: Developing the Voice for Performance

shape and meaning of the words and explore the structure and content of the text in order to develop their ability to interpret and accurately communicate the text.

- Support learners to continue to explore, develop, practice, and refine their work and vocal expression on their own.
- Encourage learners to demonstrate and apply appropriate rehearsal discipline and practices during the rehearsal and performance or presentation process. For example, time management, vocal, physical and mental preparation for productive work, concentration and focus, respect for others and for the work, dedication and commitment, taking direction and responding positively to feedback.
- Encourage peer feedback and peer criticism on a regular basis: you can base this on viewings of practical work and reflection on recordings.
- Facilitate the performance/presentation event where you must assess learners' application of vocal skills.

Learning aim D - Review personal development and own performance

- Facilitate a group discussion on the importance of regular review and reflection of vocal skills development throughout this unit.
- Outline the specific aspects to be reviewed and reflected upon as required by the unit specification. For example the development of the learner's vocal skills and techniques as a result of undertaking regular practice and the application of vocal exercises to text including decisions made during the development and rehearsal process, strengths and areas for development.
- Show examples and definitions of short-term and long-term goals, SMART actions and targets and discuss with learners effective ways of documenting these.
- Structure regular reviews and monitoring of skills development. These should include:
 - individual reflection in the learner's reflective journal
 - group/peer feedback sessions to discuss and critique work in development.
 - one-to-one progress tutorials to discuss individual progress, understanding, the development and application of vocal skills and useful targets.
- Facilitate group discussions where learners reflect back on the recording of their performance.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

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.*

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Textbooks

Berry C – *The Actor and His Text* (Harrap, 1987) ISBN 9780863697050
A practical resource full of vocal exercises for interpreting the text.

Berry C – *Voice and the Actor* (Virgin Publishing Ltd, 1997) ISBN 9780020415558
A practical resource full of exercises for developing the voice.

Berry C – *Text in Action* (Virgin Publishing Ltd, 2001) ISBN 9780753505410
A practical resource full of vocal exercises for interpreting the text.

Berry C – *From Word to Play* (Oberon Books, 2008) ISBN 9781840026016
A look at how sound and rhythm can affect the nuance of meaning and take director, actor and audience deeper into the play.

Houseman B – *Finding Your Voice: A Complete Voice Training Manual for Actors* (Nick Hern Books, 2002) ISBN 9781854596598
A practical resource full of exercises for developing the voice.

Houseman B – *Tackling Text (and Subtext): A Step-by-Step Guide for Actors* (Nick Hern Books, 2008) ISBN 9781854597991
A practical resource with an exercise for interpreting the text on almost every page.

Linklater K – *Freeing the Natural Voice* (Nick Hern Books, 2006) ISBN 9781854599711
A practical resource focusing on the removal of physical and psychological blocks in order to disinhibit the voice.

Rodenburg P – *The Right to Speak: Working with the Voice* (Methuen, 1992) ISBN 9780413661302
A practical resource full of vocal exercises for developing the voice.



Rodenburg P – *The Need for Words: Voice and the Text* (Methuen, 1993) ISBN 9780413681607

The sequel to *The Right to Speak*, with practical exercises to help gain power over the voice and use it to interpret texts.

Rodenburg P – *The Actor Speaks; Voice and the Performer* (Methuen, 1997) ISBN: 9780413700308

A practical resource full of vocal exercises for the actor including consideration of the vocal demands of different styles of text.

Rodenburg P – *Speaking Shakespeare* (Methuen, 2005) ISBN 9780413762702

An accessible, useful and very informative book containing guidance, advice and exercises for speaking Shakespeare's text.

Shewell C – *Voice Work; Art and Science in Changing Voices* (Wiley-Blackwell, 2009) ISBN 9780470019924

A clear explanation of the theory and practice behind voice production with lots of practical exercises.

Turner J C – *Voice and Speech in the Theatre*, 3rd Edition (A&C Black, 1981) ISBN 9780713622096

A classic book on voice and speech.

Weate C – *Classical Voice: Working with Actors on Vocal Style* (Oberon Books, 2009) ISBN 9781840028270

A practical resource on the vocal considerations for interpreting a range of different styles of text.

Website

www.open.ac.uk/arts/research/pvcrcs/2014/nelson

Jeannette Nelson

Transcript of an interview with Jeannette Nelson, Head of Voice at the National Theatre.



Unit 21: Improvisation

Delivery guidance

Learners will explore improvisation techniques in either dance or drama, applying these to the development of a performance to a target audience.

Approaching the unit

The focus of this unit is the development and application of improvisation skills in performance. Learners will develop an understanding of improvisation techniques and skills through practical exploration activities, and will go on to create material that will be performed to a live target audience.

Throughout the unit, learners will be encouraged to experiment with their responses to stimulus material and take risks with their approach to shaping performance work. Tutor-led workshops will support the development of the key skills and techniques required to enable learners to create innovative and engaging work of their own. Learners will also be introduced to the work of professional practitioners and take inspiration from observed performance work. Learners will present their own performance work to a target audience in an appropriate venue, reflecting on their personal development and the success of the performances.

Delivering the learning aims

For **learning aim A**, you should lead learners through a series of practical workshops which cover key skills as outlined in the unit specification. You will need to build the levels of trust and confidence amongst the learners through this process. You may wish to consider using outside practitioners to deliver workshops to support your own programme.

It will be important to ensure that there is a clear focus on at least three key aspects of improvisation work in either dance or drama (or both). For example, you could focus on action/reaction, spontaneity and risk-taking.

These practical explorations should take place in an atmosphere of purposeful fun, where learners feel able to take risks and experiment with their responses.

Alongside these practical explorations, you should be giving learners examples of the work of professional practitioners which cover the key aspects you have been pursuing in your workshops. Examples of this could be the work of dance practitioner Steve Paxton and his work on contact improvisation in dance, or the work of Action Theatre Improv Group. Learners can complement their own practical exploration by watching DVDs and studying other research materials from these practitioners (and others). Learners should be guided towards a range of possible practitioners to research and, where possible, learners should be exposed to improvised performance work taking place in their locality. Learners should share their research findings through the delivery of peer-led workshops supported by presentation materials. Alternatively, learners could present a report on what they have learned about key practitioners and key features of improvisation in either dance or drama.

Give learners clear guidance through the use of exemplar materials to show them ways in which they can show their understanding of these skills. Learners



should produce an ongoing log which shows a reflective account of the skills developed and their increasing understanding. The exemplar material should show more innovative and exiting approaches to the presentation of research findings, including creative use of ICT (video with commentary), annotated photographs and embedded AV materials.

Learning aim B requires learners to respond to stimulus material and develop their own ideas which may then be shaped and developed for a final performance piece. Learners should be briefed to prepare for the specific development of material which will form the basis of their performance work. You will need to introduce and guide learners through the ways in which they might respond to key stimulus material – for example, documentary-based stimuli and/or other creative work which could form a starting point for the creation of new improvised work. At this stage, a schedule which includes workshops, creative planning meetings and key deadlines should be established with the learners.

You could decide to give the learners a set of stimulus material or you may decide to allow them to bring in possible source material of their own. Either way, it is important that a definite starting point with a stimulus is established from which learners can begin to explore and create possible frameworks for a performance piece. During this period you may still be involved in leading workshops to ensure that some scaffolding for the work of the learners is in place. Regular monitoring via discussion groups and the sharing of work in progress is essential for feedback and peer evaluation. You could, at this stage, introduce a commission for a performance, with a deadline, so that a sense of professional urgency can be introduced to the work. In any case, it will be vital for learners to ensure that they have developed work and material to such a point that they are ready to begin the process of rehearsing and refining in order to present their finished work to an audience. Learners should continue to develop their logs as a means of recording the development of their work, and video recordings of key sessions should also form an essential part of ongoing assessment.

Learning aim C requires the learners to rehearse their own work in preparation for a performance and then present the performance to a live audience.

By now, learners should have a clear commission with a definite performance date. You may wish to allow some time and discussion over a choice of venue, if this is appropriate. Learners should certainly consider the potential for any performance venue in terms of relationships with the audience, space for movement and the application of any technical resources which may be available to enhance the performance piece.

You should establish a detailed schedule complete with rehearsals, planning meetings and technical rehearsals. The focus for the learners should be on the refinement and honing of the skills they have researched and developed in the first stages of the unit. Even where elements of spontaneous work may constitute part of the final performance, learners should continue to rehearse these skills thoroughly and give each other feedback to ensure a successful outcome.

As with any performance unit, the opportunity to perform more than once should be provided to allow for a more professional experience, and for modifications of the work to be made in light of the audience response. The experience of the performance should be as professional as possible, with industry practice observed in terms of call times, notes, get-ins and get-outs.

In the early stages of the unit, you will need to have briefed learners on effective ways to evaluate their personal development, which they will need to achieve



learning aim D. This evaluation should cover the period of work on the unit up to and including their final performances.

You should lay great emphasis on the need for learners to set personal targets throughout the process, and these targets should be regularly reviewed as part of an ongoing creative process.

The final performances should have evaluations which take into careful consideration any feedback the learners are able to get from their audiences. You should brief the learners on ways that such feedback can be gathered before the performances take place – for example, through questionnaires or post-show discussions.

The post-performance review should take into account how well the learners, as individuals and as a group, communicated with their audience. These reflections should refer back to the learners' notes and targets set for previous learning aims.

Learning aim	Key content areas	Recommended assessment approach
A Understand the key features of improvisation for performance	A1 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 Develop skills and techniques in improvisation for performance	B1 Skills development exercises B2 Explore starting points or stimulus B3 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. Technique classes.
C Apply skills and techniques in improvisation to a performance	C1 Apply skills and techniques through rehearsal to create original performance work C2 Apply skills and techniques to performance work	Ideas and development. Rehearsals. Supporting notes. Teacher observation records. Peer review. Final performance (dance or drama).
D Review personal development and own performance	D1 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, reference to knowledge developed from learning aim A, presented using relevant techniques e.g. digital, recorded.



Assessment guidance

Recommended formats for assessment of this unit include an ongoing log in which learners should document and analyse their journey through the process of research, creation, skills development and preparation for final performance.

For learning aim A, this log will need research notes on key features of improvisation work in either dance or drama and notes on key practitioners. The emphasis should be on at least three key features, and learners must show that they are linking their research to the development of their own work.

For learning aim B, the log should take the form of a working document in which learners reflect on the development of their own creative ideas. At this stage, the use of a variety of evidence such as cuttings, photos from workshops, minutes of meetings and recordings of devising work should form the basis of these records. The emphasis should be on the emerging creative work that will form the basis of a performance and the learners' own reflections on this work.

Learning aim C should include details of rehearsals, action plans, annotated scripts or scene outlines and schedules. Videos of rehearsals at this point are essential.

Videos of the final performances for learning aim D are also essential. Logs could include a final review of the performance, which draws on records of the audience's feedback.



Getting started

This gives you a starting place for one way of delivering the unit, based around the recommended assessment approach in the specification.

Unit 21: Improvisation

Introduction

Introduce the unit with a brief outline of the nature of the unit, which is a performance project that represents the culmination of skills and understanding developed throughout the programme. Inform learners of the assessment and evidence requirements for the unit.

- Start the unit with the clear identification of the final performance outline.
- Ensure that the nature of the performance will be based on the improvisation skills and material developed by the learners during their study of the unit.
- Emphasise that the performance will be devised and shaped by the learners themselves, and that they will enjoy the challenge of creating their own work for presentation to a real audience.

Learning aim A – Understand the key features of improvisation for performance

Learners will have gained understanding and experience of interpreting and performing material (texts/stimuli) in other units. In this unit, it is important that they understand the nature and processes involved in creating and performing material through the use of improvisation techniques.

- Introduce learners to the work of improvisation-based practitioners in either dance or drama. If possible, a visit to a live performance is preferable, but you can also use DVD resources. It is worthwhile contacting any arts centres within a reasonable radius and checking their programme of events. Many companies provide Q&A sessions and these might prove invaluable to your learners. Even if the performance itself is script-based, it may still be the case that improv techniques have been used in rehearsal or that the cast have experience of working off-text.
- Emphasise that learners must create their own log reports with analysis of practitioners. At least three practitioners should have been researched, and wherever possible should be selected by the learners themselves.
- Brief learners on their selection of key practitioners for possible study. Refer to the unit content and the resources listed in this guidance.
- Lead and direct learners through workshops that focus on key features of the practice of improvisation (responding to stimulus, spontaneity, imagination, offering leads, interaction, looking for openings, action and reaction, thinking ahead, response and taking risks). Emphasise to learners that they must be creating logged responses to at least three key features linked to the work of any practitioners being studied.
 - Facilitate small discussion groups and peer feedback to share thoughts and feelings about the techniques and skills explored in workshops.
 - Refer to the unit content to select features of improvisation to explore in workshops.
 - Set learners the task of devising and delivering their own workshops based on a practitioner and a key feature they are researching in their logs.



Unit 21: Improvisation

- Ensure that learners are briefed well on how to create an effective log.
- Give clear guidance and use exemplar material wherever possible to show more creative ways in which research and responses to workshops can be recorded (include ICT, use of photographs and video footage).
- Make sure learners think about the types of performance they might do and the purpose of the performance – whether this is dance or drama, and whether it is rehearsal, live or recorded.

Learning aim B – Develop skills and techniques in improvisation for performance

You will need to set clear objectives and deadlines, as this section of the unit culminates in a live performance. Brief your students on the need to have a definite focus and structure for the work by a mid-point deadline, as this will then allow them time to rehearse and refine their material.

- Facilitate workshops that allow learners to practice skills development exercises such as lifting, catching, trust exercises, balance, the use of space, timings, spontaneous response and concentration, and develop their observation techniques.
- Give learners a range of stimuli from which they must draw out skills and techniques explored in learning aim A, to find starting points to generate ideas and produce improvised work that has the potential to be performed before an audience. Stimuli could include:
 - moving images, songs, sound and music, sound effects, live sounds
 - poetry, stories, excerpts from texts, plays
 - visual images, pictures
 - documents, artefacts, newsreel
 - clothing, props, costume
 - other artworks, memories
 - scenario
 - character
 - trips/visits, observations of the local area
 - meetings with invited guests, personal testimonies and anecdotes.
- A range of mini performance tasks from a starting point would prove a useful way to allow learners the experience of utilising their developing skills to reach a definite conclusion.
 - Use peer monitoring to facilitate discussions and use video recordings to review work created.
 - Facilitate discussions on the focus and shape of the final performance – for example, themes, duration, styles of presentation.
 - Learners will be selecting and rejecting ideas at this stage and the evolving work will need continuous monitoring.
 - Learners will need to generate, share and develop ideas together and you will need to facilitate this process.
- Ensure that learners are maintaining logs of this development stage of the work. There may be:
 - notes on emerging characters, stylistic features



Unit 21: Improvisation

- personal responses to stimulus material
- responses to the ideas of others.
- co-operation and relation to others.
- notes on commitment, focus, space, dynamics, level, direction, flow, body language, control, etc.
- notes on working solo, in pairs and in groups.
- notes on giving and taking ideas.
- Direct research/source material gathered with ideas on how it might be developed further.
- Facilitate meetings to make final decisions on source/stimulus materials to be used and the focus/themes for the work. You will need to ensure that at a set point, the work moves from exploratory to rehearsal towards performance, as this unit demands a performance outcome.

Learning aim C – Apply skills and techniques in improvisation to a performance

The work now builds towards final performances. Facilitate and monitor rehearsals to a set schedule.

- Allow continued exploration and development of themes and ideas, but ensure that a structure is maintained, leading the work towards a performance conclusion.
- Use peer-led warm-ups and discussions to establish what has been achieved and agreed in each rehearsal, which ideas and materials have been selected or rejected, and what the targets are.
- Learners should be actively referring to their logs at this stage, responding to their original starting point or stimulus, and establishing and maintaining a direction for the work.
- Facilitate rehearsal activities to refine actions/movement/dynamics, characters, voice/dialogue, songs, use of space and choreography, practising and perfecting skills, technique and material as appropriate.
- Facilitate run-throughs of scenes and sequences to familiarise learners with the style, flow and structure.
- Video record some rehearsals to allow for review and group discussion of work in progress. Focus on the emerging work's potential to engage a target audience and communicate a clear meaning, while maintaining spontaneity. Allow time for fine-tuning and adaptations based on your notes, learners' thoughts and peer feedback to ensure that the piece is coherent and fluent.
- Ensure that, by this stage, learners are incorporating any key technical features that will enhance the work for the target audience (lighting, sound, costume, settings and props). Make sure you look at the technical skills involved in creating these features and incorporating them in to a performance.
- Ensure that the learners have created a schedule for rehearsal that allows time for full run-throughs, technical rehearsals and dress rehearsals.
- Throughout this process, continue to monitor the effective development of the learner logs which reflect and evaluate the emerging work and the learners' own skills development, including their specialist performance skills in dance or drama.
- You will need to give your own notes as you monitor and observe each rehearsal.



Unit 21: Improvisation

- The production should allow for at least two performances. Final rehearsals should take place in the venue under full performance conditions. Although this is an improvised piece, it is still a performance to an audience and should be undertaken in a professional manner.
- The production should run as per industry practise and the occasion should be that of a genuine theatrical event.
- Call-ups and warm-ups should be used to ensure all performers are thoroughly prepared. Onstage and backstage discipline should be of a professional standard throughout, and learners should be well briefed and practised in how to run the show.
- You should give notes following each performance.
- A video recording of each performance is essential. This will help learners to look at their performance critically in various ways. One aspect they should consider is their use of space in the performance and whether this could be improved.
- You should facilitate any post-show discussions, which may have been planned and agreed by learners. Learners should consider the appropriateness of the performance in terms of the audience, including the successfulness of the performance's purpose/creative intention, such as what it should be communicating/expressing.
- Any other means of gathering audience feedback should be in place.

Learning aim D – Review personal development and own performance

- Learners will have already built up a bank of reflective and evaluative notes during the course of the unit. During the run of the show (at least two performances), you should ensure that learners evaluate the success of the work based on:
 - audience reaction and the gathering of feedback from the audiences.
 - the successfulness of the communication of their creative ideas and intentions.
 - the development and effectiveness of their technical skills and application of these techniques, with reference to the purpose and target audience.
 - their ability to meet the targets they have set.
 - their ability to develop and adapt a piece over time, including how and why they made these changes (e.g. as their skills improved/in response to feedback/discussion).
 - personal reflections on own progress and development, their specialist performance skills (in dance or drama) and techniques, their strengths and weaknesses, and areas for improvement.
- Facilitate structured discussions after each show, and ensure that learners watch playbacks carefully.
- Model or use exemplar material to show how in-depth evaluation and reflection should be recorded in a log, including a combination of recorded material and supporting annotations.
- You may find it useful to video post-show discussions with learners.



*If there are local opportunities, you could involve employers in the delivery of this unit. This will also help learners to consider what careers/areas of study that they would like to progress to.

**Full details for the assignment and scenario can be found in the relevant qualification specification.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

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.*

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Textbooks

Buckwalter M – *Composing While Dancing: An improviser's Companion* (University of Wisconsin Press, 2010) ISBN 0299248147
The author is the co-editor of *contactquarterly*, a dance improv journal.

Gwinn P – *Group Improvisation: The Manual of Ensemble Improv Games* (Meriweather Publishing, 2003) ISBN 1566081386
Over 40 improv games to improve group chemistry are included here.

Johnstone K – *Impro: Improvisation and the Theatre* (Methuen, 1981) ISBN 9780878301171
Definitive handbook on theatre improvisation techniques.

Napier M – *Improvise: Scene from the Inside Out* (Heinemann Educational Books, 2004) ISBN 032500630X
The author is the founder of the acclaimed Annoyance Theatre with over 20 years' experience in directing, teaching and participating in improvisation.

Pallant C – *Contact Improvisation* (McFarland & Co, 2006) ISBN 978-0786426478
The author draws on her own extensive experience and research to explain the art of contact improvisation.

Reeve J – *Dance Improvisations: Warm-ups, Games and Choreographic Tasks* (Human Kinetics Publishers, 2011) ISBN 9781450402149
Step-by-step instructions and teaching tips for dance improv.

Salinsky T and Frances White D – *The Improv Handbook: The Ultimate Guide to Improvising in Theatre, Comedy and Beyond* (Bloomsbury Academic, 2008) ISBN 0826428584
This handbook is applicable to actors, comedians and anyone who needs to think on their toes.



Stark-Smith N and Koteen D – *Caught Falling* (Contact Editions, 2008) ISBN 0937645095
Contact Improvisation in Dance.

Zaporah R – *Action Theater* (North Atlantic Books, 1995) ISBN 1556431864
Ruth Zaporah has 25 years' experience training people in her innovative improvisation form.

DVDs

A Moving Presence, Ruth Zaporah and Action Theatre, Kent de Spain
The acclaimed improv theatre group on DVD. The film shows 16 people through a two-week workshop in New Mexico.

Websites

<https://theannoyancenewyork.com>

The Annoyance Theatre and Bar
Website of the acclaimed New York improv venue.

<http://thenurserytheatre.com/autumn15>

The Nursery
Website of the London-based company with listings of improvisation classes, workshops and performances.

www.fluxx.co.uk

Fluxx Improvisation
Website of a UK-based community group who specialise in collaborating with local residents to create theatre-based projects.

www.improbable.co.uk

Improbable
One of the UK's leading innovative theatre companies. The site has details of projects and performances many of which are improv-based.

www.londonplayback.co.uk

London Playback Theatre
London-based improv group specialising in interactive spontaneous theatre experiences.



Unit 22: Movement in Performance

Delivery guidance

Approaching the unit

This unit focuses on understanding, developing and applying movement skills. Although your learners will need to understand some theory, the emphasis is firmly on practical experience of the four components of movement - Relationships, Actions, Dynamics and Space (RADS). Learners can then use their knowledge to reproduce movement phrases, as well as to create and develop their own performance work. Ideally, you will hold your classes in a studio. The unit is particularly useful for those studying acting or dance who want to understand movement in its most basic form.

Delivering the learning aims

Learning aim A is both theoretical and practical. For example, you can demonstrate Laban's effort theory and your learners can try it for themselves, as well as read your handouts and/or watch recordings. You should also encourage your learners to carry out research independently.

One way of approaching learning aim A would be to work through each movement component in turn. You could set practical tasks, e.g. asking learners to work in pairs to discover how many relationships they can think of and demonstrate. This could include a competitive element. Learners could then discuss similarities and differences between relationships within performance contexts (such as a contemporary dance duet and a duologue). After studying each of the four components separately, your learners will be able to examine how they interrelate and their impact on performance.

For **learning aim B**, you can offer your learners, now equipped with some understanding of the principles of movement, further practical workshops. Once you have discussed physical and interpretive skills, you could ask learners to list as many of these as possible, providing practical demonstration and/or explanation. Throughout, encourage them to take notes and set targets alongside their practical participation in the studio, so that practice and theory are combined effectively.

You can stimulate and inspire your learners by giving them news items, pieces of music or poetry and asking them to respond in movement. Alternatively, you could take/encourage them to visit a gallery or sculpture park. Taking their response as the basis of a movement phrase, learners can develop it and eventually reproduce it for assessment. In addition, you could select a theme such as 'The Journey' or 'Trapped' by asking learners to respond independently to the stimulus through improvisation or by developing a structured solo phrase. The movement phrases can have an acting/dance bias (or a combination of the two) to correspond with the skills of the learners.

Learning aim C requires learners to apply their movement skills to a 3–5 minute performance. For this, they will need to take part in regular rehearsals to allow them to repeat and refine their material. The performance may be a combination of tutor-taught and learner-devised work. It is also perfectly acceptable for learners to perform material entirely taught by you, as the



learning aim emphasises the application of skills rather than the creation of material. Learners can also incorporate movement phrase(s) created in response to stimuli during learning aim B into their performance.

Learners may work as a whole group, in small groups or independently towards the performance. They will find it useful to watch back recordings of rehearsals in order to evaluate their own work for learning aim D. You should also encourage peer feedback during the rehearsal period, focusing on strengths and targets for improvement. Learners can participate in leading warm-ups and cool downs. You will need to arrange for performances and milestone rehearsals to be recorded for assessment and verification purposes.

Learning aim D is reflective, and you need to brief learners at the outset about their ongoing review. This might include discussion of the importance of regular reflection and self-criticism. If possible, provide examples of SMART (specific, measurable, achievable, realistic, time-bound) action planning and reviewing for discussion. You can usefully teach learners the principles of setting targets and monitoring progress against short-term and long-term goals. Learners will need to reflect on their skills development and how they have made progress throughout the unit. Initially learners could produce a skills audit against which skills development can be charted.

You should cover this learning aim throughout the unit, with regular review and feedback sessions structured into classes. Give your learners plenty of opportunities to watch recordings of their exercises and engage in self and peer-evaluation. Encourage them throughout to make notes and record their thoughts on their progress in a performance log. You can keep the emphasis on the practical and encourage learners to produce evidence in alternative formats such as a video diary or a blog.

Learning aim	Key content areas	Recommended assessment approach
A Understand the four components of movement in performance	A1 The four main components of movement	A report or presentation demonstrating an understanding of the four components of movement in performance: Relationships, Actions, Dynamics and Space (RADS).
B Develop movement skills for performance	B1 Exploration of stimulus that can be used to develop a movement phrase B2 Development of movement skills	Recorded footage that demonstrates the development and application of movement skills in a performance (3–5 minutes).
C Apply movement skills to a performance	C1 Application of movement skills through rehearsal C2 Application of movement skills through performance	Workshops and technique classes Practical exploration and development work. Rehearsals. Teacher observation records. Peer review. Final performance.



<p>D Review personal development and own performance</p>	<p>D1 Review and evaluate development and application of movement skills</p>	<p>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, e.g. digital, recorded.</p>
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Assessment guidance

For learning aim A, evidence could be in the form of a written report and include annotated photographs. Alternatively, learners could make a presentation that includes visual images and/or recorded footage. It may also include extracts of demonstrations of theories/principles or short studies performed by the learner.

For learning aim B, evidence of process is essential. You will need recordings of workshops to capture learners' exploration, supported by your own observation records documenting learners' responses to stimuli. You will also need to record their development and reproduction of movement phrases.

For learning aim C, you will need to record milestone rehearsals and the final performance. Your observation records must provide evidence of the rehearsal process. The final performance should last 3–5 minutes.

For learning aim D, recordings of workshops will help learners with their self-reflection. The performance log can comprise elements such as journal/blog notes, action plans, checklists, digital video and annotated photographs.



Getting started

This gives you a starting place for one way of delivering the unit, based around the suggested assignments and tasks in the specification.

Unit 22: Movement in Performance

Introduction

- Introduce the unit with a brief outline of the scope and assessment requirements. Inform learners how the unit links with others on the programme.
- Encourage group discussion to explore how and when movement is used in dance and acting.
- You may wish to support this by showing the class recordings of different examples of movement within performance settings, such as an excerpt of ballet, of a television sitcom and Greek theatre. Learners could then be asked to discuss the similarities and differences in the type of movement seen, how movement enhanced the performances and what each of the performances would be like without movement.
- Brief learners on the need to keep a performance log (this links with learning aim D) in order to record their exploration of and development of movement skills.

Learning aim A – Understand the four components of movement in performance

- Instruct learners on the four components of movement (RADS) including Rudolf Laban's theories (such as the effort range) through a combination of practical set tasks supported by demonstration and explanation (to include warm-ups).
- Provide guidance on sources of information which may help to underpin knowledge (websites, publications, DVDs, etc).
- Ask learners to research the four components of movement and Laban's movement theories, looking at how RADS interrelate and how this knowledge can enhance their performance skills.
- Ask learners to combine their research with personal discoveries about RADS gained through exploration in class. Learners will then produce a report or presentation which will summarise their explorations.

Learning aim B – Develop movement skills for performance

- Run workshops where learners will explore a variety of stimuli through practical set tasks (to include warm-ups). Encourage your learners to develop material from selected/chosen starting points in order to create movement phrases. Introduce a variety of material that will stimulate a range of responses. Learners can share work with their peers as well as providing peer feedback.
- Facilitate the performance of movement phrases.
- You may also wish to invite a visiting practitioner to lead a movement workshop/series of workshops.

Learning aim C – Apply movement skills to a performance

- Introduce learners to the selected focus/theme of the performance. The piece may be dance or drama biased according to the skills of the learners. Learners will also need to consider their target audience.



Unit 22: Movement in Performance

- Encourage discussion about the structure of a rehearsal and how this is used in preparation for a performance. Areas for discussion could include safe practice, appropriate clothing for rehearsals, the importance of tutor and peer feedback and how areas of weakness can be improved via the rehearsal process.
- Lead rehearsals which will involve learners memorising repertoire, lengthening and refining movement phrases developed for learning aim B or a combination of the two. Emphasise the importance of repetition and perfecting of movement skills acquired throughout the unit, in order to communicate ideas and meaning to a target audience.
- Encourage peer feedback based on viewings of practical work and reflection on recordings
- Facilitate the performance event, where you can assess the learners' application of movement skills.

Learning aim D – Review personal development and own performance

- During initial practical activities, conduct a baseline skills audit with learners. This audit should include relevant physical and interpretive skills. This could follow a discussion of what physical and interpretive skills are and how they can enhance performance.
- Facilitate a group discussion on the importance of regular reviewing of skills development. Make links with learners' research into movement principles. Show examples and definitions of short-term and long-term goals, SMART actions and targets and discuss with learners effective ways of documenting this
- Ask learners to develop action plans and set targets for improvement and development, with review points where they monitor progress. Show examples of successful reviews and target setting.
- Encourage creativity and differentiation in log writing with use of ICT, annotated photographs, links to recorded practical work.
- Structure regular review and monitoring of skills development. This should include individual reflection in the learner's performance log, group/peer feedback sessions to discuss and evaluate work in development and one-to-one progress tutorials to discuss progress and targets.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

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.*

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Textbooks

Ashley L – *Essential Guide to Dance*, 3rd edition (Hodder Education, 2008) ISBN 9780340968383

A useful guide regarding the basics of dance; also helpful for developing ideas from stimuli (learning aim B).

Callery D – *Through the Body* (Nick Hern Books, 2001) ISBN 9781854596307
Particularly helpful regarding physical theatre; includes exercises and ideas.

Ewen V and Green D – *Actor Movement: Expression of the Physical Being* (Bloomsbury, 2014) ISBN 9781408134412

Useful for learning aims A and B in particular, covering exploration and understanding of movement techniques. Accompanied by a DVD.

Koner P – *Elements of Performance: A Guide for Performers in Dance, Theatre and Opera* (Routledge, 1993) ISBN 9783718652662

Explanation of elements of movement such as 'focus' with accompanying exercises.

Marshall L – *The Body Speaks: Performance and Physical Expression*, 2nd revised edition (Methuen Drama, 2008) ISBN 9781408106822

Communication through movement for actors and dancers (applies also to TV and film).

Newlove J and Dalby J – *Laban for All* (Taylor & Francis Ltd, 2004) ISBN 978-1854597250

A simple guide to Rudolf Laban's movement theories.

DVDs

The Shakespeare Collection – Macbeth, Romeo & Juliet, Twelfth Night, King Lear, 2012



Specially filmed adaptations of four Shakespeare plays. Excellent examples of movement in classical theatre.

An Evening with the Alvin Ailey American Dance Theater, 2010

A collection of contemporary dance works; excellent examples of movement in contemporary dance performance.

West Side Story, 2003

Musical drama including song and dance numbers; excellent example of movement in musical theatre.

Videos

YouTube contains a range of recordings of movement covering a variety of forms such as dance, theatre, physical theatre, musical theatre, TV and film. For examples see below.

www.youtube.com/watch?v=To98AF7LIPo

Freedom by Jasmin Vardimon (Physical Theatre)

www.youtube.com/watch?v=fvVT3N5dZq4

Friends – HD – Ross's Tan (TV sitcom)

www.youtube.com/watch?v=FHoapLO6Zd8

Royal Shakespeare Company – Romeo & Juliet, on stage footage – NY (theatre)

www.youtube.com/watch?v=-f-CgwYsyQc

Singing in the Rain – 99th Royal Variety Performance 2011 at Salford, Manchester (Musical Theatre)

www.youtube.com/watch?v=9rJoB7y6Ncs

Tchaikovsky: Swan Lake – The Kirov Ballet (classical ballet)

Websites

www.surrey.ac.uk/nrcd

The National Resource Centre for Dance

Includes full details of the centre's course and publications and an archive section.

www.trinitylaban.ac.uk

Trinity Laban Conservatoire of Music and Dance

Includes links to movement resources.



Unit 23: Singing Techniques for Performers

Delivery guidance

Approaching the unit

The focus of this unit is the development of the skills and techniques used by singers in performance. Your learners should develop an understanding of the key features of singing techniques through research and practical activities. They can then use this understanding to develop techniques used by singers and apply these to the rehearsal and performance of solo or ensemble pieces. You should encourage learners to track the development of their skills and technique throughout the unit.

Delivering the learning aims

For **learning aim A**, you need to give your learners the opportunity to investigate the theory – i.e. the principles of sound production – and the practice of vocal skills and singing techniques. You can lead practical sessions in which you demonstrate vocal techniques to the learners. You can also ask the learners to undertake research in pairs or small groups and then share their findings with the class. Learners should find out about the key techniques employed by singers in different performance styles, e.g. how a light opera performer uses vocal placement and breath control to create a very clear tone. You could also ask learners to study the work of well-known performers in order to analyse the techniques employed in different styles of performance work.

It is probably easier if you deliver **learning aims B and C** alongside learning aim A. This will enable learners to begin developing their own vocal skills and singing techniques from the outset as well as applying their understanding of sound production and vocal technique in workshops, rehearsals and performance. You can lead workshops in which you introduce a range of vocal exercises. You can also link exercises to a specific vocal style if the centre, or your learners, wish. You could include aural training to enable learners to develop their musical ear and their ability to learn musical material and reproduce it accurately. You can use musical games where learners sing and clap back musical phrases and rhythmic patterns as part of an aural training programme. Make sure that you record some milestone workshop sessions for assessment and verification purposes.

Make sure, too, that you always stress the importance of thoroughly warming up the voice prior to any singing. Provide learners with a range of exercises and techniques to use as a vocal warm-up. As you introduce these exercises learners could add them to a singing skills scrapbook noting the purpose of each. During the delivery of learning aim B you should encourage learners to take turns at leading a vocal warm-up, selecting exercises and explaining their purpose to the class. Again, you should record these sessions for assessment and verification purposes.

For **learning aim C**, learners will need to apply the skills and techniques acquired to the rehearsal musical material. Rehearsals can include solos and/or ensemble pieces and learners should ideally develop a repertoire of work that can be performed at a specific event. If learners have the capacity to follow a



musical score this should be encouraged but sight singing is not a requirement of this unit. Once material has been learned, learners can undertake work on interpretation. The mood/meaning of each song should be considered through the use of vocal expression, dynamics and characterisation. Learners can also undertake work on phrasing.

Towards the end of the rehearsal period, feedback provided by peers will be useful in the refinement of performance work. Video is also a handy tool as learners can watch themselves and critique their own work (learning aim D). Milestone rehearsal sessions and the performance must also be recorded for assessment and verification purposes.

You should brief learners from the outset on the importance for **learning aim D** of their ongoing review of their progress. It is an opportunity to discuss with them the value of regular reflection and self-criticism. If possible, provide examples of effective SMART (specific, measurable, attainable, realistic and time-bound) action planning and reviewing for discussion. Teach learners the principles of setting targets and monitoring progress against short-term and long-term goals. You can motivate learners by encouraging the use of a range of methods to document their progress, for example, a blog or video diary. Incorporate regular review and feedback sessions into classes, where learners watch recordings of workshops and rehearsals, and engage in self- and peer evaluation.

Learning aim	Key content areas	Recommended assessment approach
A Understand the key features of singing techniques for performance	A1 Explore the principles of sound production A2 Vocal skills and singing techniques for performance	A report or presentation demonstrating knowledge and understanding of the key features of singing techniques for performance.
B Develop vocal skills and singing techniques for a performance	B1 Technical singing exercises and selected style B2 Singing warm-up techniques	Recorded footage that demonstrates the development and application of vocal skills and singing techniques for performance of an ensemble and solo piece.
C Apply vocal skills and singing techniques to a performance	C1 Apply vocal skills and practical singing techniques in rehearsal C2 Apply vocal skills and singing techniques to a performance	Workshops and technique classes. Practical exploration and development work. Rehearsals. Teacher observation records. Final performances.
D Review personal development and own performance	D1 Review and evaluate development and application of vocal skills and singing techniques	Performance log that reviews and evaluates the development and application of vocal skills and singing techniques for an ensemble and solo performance, with reference to knowledge developed from learning aim A, presented using relevant techniques, e.g. digital, recorded.



Assessment guidance

Recommended formats for assessment of this unit include a learner's log in which they record their on-going acquisition and development of vocal skills and singing techniques and the selection and rehearsal of performance material. The format for this log can vary, for example, a written journal, a blog, an audio/video diary, photographic record, or a combination of these.

You can assess learners' understanding of the key features of singing techniques (learning aim A) by means of a recorded presentation of a practical demonstration of singing techniques.

You should record a suitable range of classes and practical workshops for learners' self-reflection and for assessment purposes (learning aim B). You must also record some milestone rehearsals and the assessed performances for learning aim C.

The reflective journal for learning aim D can comprise a range of elements such as journal/blog notes, action plans, checklists, digital video and photographic evidence with annotations.



Getting started

This gives you a starting place for one way of delivering the unit, based around the recommended assessment approach in the specification.

Unit 23: Singing Techniques for Performers

Introduction

Introduce the unit with a brief outline of its scope and assessment requirements. Inform learners how it links with other units on the programme.

- You might begin the unit by allowing the class to watch examples of singing work in a range of styles, e.g. rock, operetta, blues.
- You can then ask learners to compare and contrast the key feature of each singer's performance.

Learning aim A – Understand the key features of singing techniques for performance

Learners should ideally start to work on development of practical skills from the start of the unit. To do this, you can deliver learning aim A concurrently with aims B and C.

- Brief learners on the investigation requirements on the exploration of the key features of singing techniques for performance.
- Ask learners to research key features of selected vocal styles.
- Provide guidance on sources of information and references for investigation, e.g. publications, workshop handouts.
- Support learners' research activities through workshop activities that allow the learners to explore for themselves the techniques they are investigating.
- Ask learners to collate their research and present their findings and conclusions. This should be in the form of a presentation of research findings and a practical demonstration of skills and techniques.

Learning aim B – Develop vocal skills and singing techniques for a performance

Learning aim C – Apply vocal skills and singing techniques to a performance

- During initial practical activities, conduct a baseline skills audit with learners. This audit should include relevant vocal skills and singing techniques. If learners are new to singing, you may need to support them to complete this audit accurately.
- Brief learners on the need to keep a reflective journal (this links with learning aim D) in order to record their exploration and development of skills.
 - Encourage creativity and differentiation in journal writing with use of ICT, annotated photographs, and links to recorded practical work. Learners could adopt a scrapbook approach. This would allow learners to include images and photographs. Similarly a blog would allow a range of media to be included.
 - Ask learners to develop action plans and set targets for improvement and development, with review points where they monitor progress. Show examples of successful reviews and target setting. Targets should be SMART (specific, measurable, achievable, realistic and time-bound).



Unit 23: Singing Techniques for Performers

- Encourage your learners to undertake personal practice outside timetabled sessions across both learning aims. They should then log and reflect upon this practice in their reflective journals.
- You can lead regular workshop sessions to teach learners a range of vocal exercises that will improve their existing techniques and develop new ones. Workshops could focus on a specific singing style or cover a range of styles.
- Encourage learners to keep notes in a singing scrapbook/blog on the exercises undertaken and their purposes.
- Introduce a range of warm-up exercises and techniques and ask individual learners to lead at least one warm-up for the class.
- Undertake rehearsal of solo and/or ensemble pieces in order to develop a repertoire of possible performance pieces for a specific event. You should work in role as the musical director and/or chorus mistress/master to ensure that learners learn and interpret the material appropriately. The event might be a low key, informal 'recital' to a small invited audience of friends and family or a larger public performance. You could provide a theme for the event, e.g. 'A Night at the Musicals' or 'Winter Festival of Songs' or ask your group to come up with their own ideas for a performance for a given target audience.
- Ask learners to come up with a shortlist of three possible performance pieces for the event and undertake a SWOT (strengths, weaknesses, opportunities, threats) analysis of each before making a final decision about their chosen song or songs.
- Lead final rehearsals, in which learners will practise, refine and perfect their songs. Encourage peer feedback and peer criticism on a regular basis: you can base this on viewings of practical work and reflection on recordings. You may need to plan ahead for these rehearsals to be recorded.
- Facilitate the performance event where you can assess learners' application of vocal skills and singing techniques is assessed. You may need practical help with all the other arrangements if you are to do this easily.

Learning aim D – Review personal development and own performance

- Facilitate a group discussion on the importance of regular reviewing of skills development. Make links with learners' research into vocal skills and singing techniques.
- Show examples and definitions of short-term and long-term goals, SMART actions and targets and discuss with learners effective ways of documenting this.
- Create a clear structure for reviews and monitoring, including:
 - individual reflection in the learner's reflective journal.
 - group/peer feedback sessions to discuss and critique work in development.
 - one-to-one progress tutorials to discuss progress and targets.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to other performance-based units. It may equip learners with skills that they can apply in units such as:

- *Unit 24: Children's Theatre Performance.*

The emphasis on vocal skills also has obvious links to:

- *Unit 20: Developing the Voice for Performance.*

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Textbooks

Heizmann K – *Vocal Warm-ups: 200 Exercises for Choral and Solo Singers* (Schott Musik International, 2004) ISBN 9783795752590

A good collection of exercises to warm up the voice, relax the body and train the ear.

Kayes G – *Singing and the Actor* (A & C Black, 2004) ISBN 9780713668230

This book includes a step-by-step training programme as well as information on the 'science' of the voice.

Vocal anthologies

Various – *Sing Out! 5 Pop Songs for Today's Choirs, Book 1* (Omnibus Press, 2010) ISBN 9781849380331

A collection of three-part choral arrangements for soprano, alto and tenor. Various volumes available. Helpfully this resource includes backing tracks and individual part demonstrations on CD or to download. A good selection of material for use in workshops as well as rehearsals/performances.

Walters R – *The Singer's Musical Theatre Anthology: Soprano, Vol. 3* (International Music Publications, 2001) ISBN 9780634009747

Part of a collection for different types of male and female voices. A good selection of material for use in workshops as well as rehearsals/performances.

Websites

There are a wide range of companies selling backing tracks on CD and for download, including the following.

<https://itunes.apple.com/gb/artist/backing-tracks-minus-vocals/id361094564>

A wide range of backing tracks that can be used in rehearsal and/or performance. Tracks can be previewed before purchase.

www.musicaltheatrebackingtracks.co.uk

An extensive catalogue of backing tracks for use in rehearsal and/or performance from stage shows and film musicals.



Unit 24: Children's Theatre Performance

Delivery guidance

Approaching the unit

This unit gives your learners the opportunity to develop an understanding of the key features of children's theatre and apply their knowledge in a short live performance.

The unit balances theory and practice, but your learners' main focus will be on developing material to perform live to an audience of children. For the performance, you may wish to link up with an external body (e.g. a nearby primary school or Pupil Referral Unit) so the learners gain experience of working to an external brief.

To deliver the first part of the unit you might combine visits to or from a local children's theatre company with classroom-based theory sessions. Children's theatre company teachers' packs or examples of props and set ideas will be useful. You could also show videos of a range of performances. You might invite a speaker from your local authority or an arts organisation to talk about the health and safety and other legal requirements involved in working with children.

For the practical aspects of the unit, you can set up skills workshops/technique classes followed by small group research and development (R&D) sessions working on the performance brief. Your learners will need access to materials and space to create props and a basic set. For the performance itself, you will need a suitable venue and an audience of children.

Delivering the learning aims

For **learning aim A**, learners are required to investigate the key features of children's theatre: performance, production, context, purpose and health and safety regulations. You should give your learners information on the different types of performance company, e.g. theatre in education, children's theatre, puppetry, social theatre. A link with a local company or arts organisation would be extremely useful. They may be able to offer you a guest speaker, workshops or visits to their working space. Contact with a non-arts organisation that values the arts as a means to engage with/educate children or young people could be helpful, too – e.g. the fire service or local authority groups promoting road safety awareness. Learners can also conduct their own research using books, newspapers/magazines, websites and blogs.

Learners can research as individuals or in small groups but they must each present their own material individually. You can give them initial case studies to explore through discussion in class. Learners will then be able to build upon these and research them in more detail for their presentation. Alternatively, they could select their own companies or organisations to research. You can offer your learners a choice of presentation styles, e.g. live presentation, blog, vlog, written report.

Learning aim B concerns the exploration of themes and the development of performance material in response to a brief. Depending on the size of the class, you may wish your learners to work in small groups or as one company. To help them select and apply appropriate exploratory and performance skills you can run some initial workshops covering these. The performance brief itself may



come from you or from an external body. Your learners will need to first identify the target audience and purpose of the performance, which will then form the basis of their explorations and development of material. You should emphasise the importance of working collaboratively, contributing equally and listening to others.

Learners should refer back to the knowledge they acquired during learning aim A when considering what approach to take, which performance skills to use and the form of the performance. You can keep the performance material focused by using or adapting an existing script or you could give the learners some source material to act as a stimulus for devising original material. The performance should last between 15 and 30 minutes.

Learning aim C focuses on the rehearsal and performance of the learners' material using appropriate skills and techniques. You need to ensure that learners' skills extend to include those required within the wider rehearsal and production context. For example, learners should demonstrate a professional attitude, positive team working skills and the ability to review and refine material, using peer and tutor feedback constructively. Learners should work productively within rehearsals, planning them effectively, applying safe working practices and undertaking roles in a committed and positive manner. Make sure, too, that learners regularly refer to their rehearsal practice within their performance logs (learning aim D). They need to provide evidence and critique their contributions in all of these areas, as well as the development of the performance material itself.

During the performance, the learners should apply performance skills and techniques that are appropriate to the material and their target audience. In particular, they should demonstrate the ability to respond to and communicate effectively with the audience, reacting appropriately when required. Overall, your learners should carry out all roles (performance, and production if required) with energy, commitment and a collaborative attitude appropriate to a small theatre company.

Learning aim D is concerned with the learners' ability to document their progress throughout the rehearsal and production periods. You will need to emphasise the importance of maintaining the log regularly as it relies on regular reflection and self-critique. Encourage your learners to use photographs or video to supplement their evidence. Explain that the log is not just a simple 'daily diary' but rather a clear, well presented documentation of their initial ideas and response to the brief, their contributions to the development of the performance material and how they developed and realised ideas. They should include evidence of:

- constructive responses to peer and tutor feedback
- regular reviews of their own progress including the setting of SMART targets (also regularly reviewed)
- minutes from production meetings
- props and costumes development
- any other relevant technical decisions.

They also need to reflect on their final performance material in relation to the initial brief:

- Did the material fit the purpose and context?
- Did it engage the target audience?
- Did they receive the response they had hoped for?



- How could the process and material be improved in the future?

You may want to use regular classroom discussions to review the process and performances, reflecting on any feedback received from external parties such as the audience, the 'client' who set the brief (if applicable) and any other areas you wish to cover. You can make clear to learners the importance for a professional arts company to be able to reflect on a brief and the extent to which its purpose has been achieved. The ability to document this is essential and it is vital that you place this learning aim within the context of the professional industry. You may wish to give learners an example of a report by a small and/or large-scale company to consider.

Learning aim	Key content areas	Recommended assessment approach
A Understand children's theatre performance	A1 Investigate key features of children's theatre	A report or presentation demonstrating knowledge and understanding of the key features of children's theatre performance using examples to support findings.
B Develop materials for a children's theatre performance	B1 Explore themes and ideas that can be used for young audiences B2 Develop performance skills and techniques and adapt material for performance to a young audience	Recorded footage that demonstrates the development and application of skills and techniques for a children's theatre performance (15–30 minutes). Workshops and technique classes.
C Apply material to a children's theatre performance	C1 Application of skills and techniques through rehearsal C2 Performance to a young audience	Ideas and development. Rehearsals. Research notes. Supporting notes. Teacher observation records. Final performance.
D Review own development and final performance	D1 Review and evaluate development and application of skills and techniques for a children's theatre performance	Performance log that reviews and evaluates the development and application of skills and techniques for a children's theatre performance, with reference to knowledge developed from learning aim A, presented using relevant techniques, e.g. digital, recorded.



Assessment guidance

You can assess learning aim A mainly through a written report, online blog or verbal presentation. Your learners could also use a filmed format such as a YouTube 'how to' video but they must clearly reference all their sources of information.

To assess learning aims B and C you can film milestone rehearsals - at least three or four - supported by your own tutor observations and/or witness statements. You must record the assessed performance/s for learning aim C.

The performance log for learning aim D can also provide evidence for learning aims B and C where appropriate. Your learners can choose from a variety of ways in which to present it, e.g. a traditional written logbook which includes photos of rehearsals/prop making/costume design and research materials, or an online blog which also includes video extracts, photographs and links to web-based research.



Getting started

This gives you a starting place for one way of delivering the unit, based around the recommended assessment approach in the specification.

Unit 24: Children's Theatre Performance

Introduction

Introduce the unit with an overview of its content and assessment requirements. Inform learners how the unit links to others within the programme.

- Give an overview of what children's theatre is and facilitate group discussions about the different forms children's theatre can take, what preconceptions learners may or may not have about it and its role within the wider context of the arts industry.
- Support this introduction with video extracts from a range of children's theatre performances to aid discussions around the variety within children's theatre, the skills performers require and how these relate to other arts disciplines.

Learning aim A – Understand children's theatre performance

Deliver this aim before the unit's practical aspects so that learners have an understanding of the key features of children's theatre performance to build on when they come to aims B and C.

- Reflect back on the initial discussions about children's theatre and give learners an overview of what they will cover within this learning aim.
- Brief learners on the research requirements into the key features of children's theatre and the need for an investigative approach. Facilitate an initial group exercise exploring different research methods and how they might source information. Provide information on how to correctly reference sources of information.
- Divide learners into five groups. Ask each group to mind-map what they think is involved in one of the key features of children's theatre (performance features, context, purpose, production features and health and safety requirements) as defined in the specification. Create five new groups, each with one member of the original groups. Learners must then each 'teach' their new group about what they believe the key feature to include. Provide learners with clear guidance and information on each key feature following this activity and discuss any differences.
- Explore a range of the practical performance features such as slapstick, ensemble, storytelling and audience participation. Reflect on how they feel, both as a performer and audience member, and discuss how they are informed by the purpose of performance.
- Provide learners with examples of legal and support materials such as a teacher pack, risk assessments and Disclosure and Barring Service information. Inform them of why these are required or useful.
- This is a good opportunity to link with a local arts organisation or company to invite a guest speaker. The focus would be on the key features of their work.
- Provide the learners with two or three case studies – key practitioners or performances within children's theatre. The target audience, purpose and context of each should be very different and therefore inform the performance and production techniques used. Facilitate group discussions around these, asking the learners to make decisions about what they felt the key features were. Ask learners to share their findings with the group as a small presentation.

**Unit 24: Children's Theatre Performance**

- Provide the learners with the opportunity to see a live performance by a children's theatre company. If it is not possible for it to be live, there are recordings of a variety of different types of performance work available online or from other sources to view and reflect upon.

Learning aim B – Develop materials for a children's theatre performance**Learning aim C – Apply material to a children's theatre performance**

These learning aims constitute the main focus of the unit and should draw upon the understanding developed in learning aim A.

- Run a series of workshops exploring the different performance skills and rehearsal techniques that can be used when creating children's theatre performance. Ensure learners are working safely at all times, using their body and voices appropriately during workshops and performance work. Use resources such as video extracts of professional performance work, physical resources such as masks, basic props, extracts of text to play around with or anything else that is relevant.
- Brief the learners on the need to begin their performance log once they start their assignment work. Emphasise creativity in how they approach it to make it their own. Discuss the use of photographic evidence, embedding video or audio clips, annotating the stimuli (scripts, stories, newspaper articles, etc) and the initial brief. Learners should understand how to write SMART targets and undertake regular reviews throughout the process.
- Once the assignment has been set, facilitate and oversee the development of performance material through initial R&D and then rehearsals. You may take on the role of director or allow it to be learner-led with guidance and input from you as needed.
- If the brief is from an external body it should include a visit from a representative to launch the brief, discuss their requirements, who the target audience is and what they hope the overall production will achieve. They should also clearly state if they require any additional materials, such as a teacher's pack, to be provided.
- Ensure your learners are applying safe working practices at all times. Remind them of the need to work in a respectful and collaborative manner within their group and suggest the setting of ground-rules and rehearsal plans.
- Remind learners of the need to be able to select and reject material in order to refine the final product and to keep a note of how they make these decisions.
- Hold regular reviews of the performance material produced so far, i.e. as a weekly 'sharing' if working in smaller groups or filming a rehearsal and watching it back if working as a whole group. This is an opportunity for regular tutor and peer feedback and for learners to respond to it. Both can be verbal or written, though learners should make a note for themselves of verbal comments. Ensure learners make constructive comments and support their feedback with examples. Likewise, emphasise the need for taking on board the comments with a mature and calm attitude.
- Hold regular production meetings and agree additional production roles if appropriate. Learners must agree their deadlines and tasks, with a different member of the group taking minutes each time to record their decisions. The meetings should focus on props, costumes, transportation (if touring out to venues), health and safety and legal requirements and any technical needs such as sound and lighting.



Unit 24: Children's Theatre Performance

- Perform the final performance material (15–30 minutes in length) to a live audience of children at least once. You will need to formally assess learners' application of skills and techniques and ensure the performance is filmed.

Learning aim D – Review own development and final performance

Your learners will have kept a regular performance log throughout the development, rehearsal and performance periods, following your briefing about this. Learners can now refine and reflect upon what the evidence they have accumulated so far alongside their final performance material.

- Watch the final performance back and facilitate a reflective discussion in relation to the original brief. Did the performance material achieve the purpose and aims and objectives of the production? Identify strengths and areas for development (what worked, what could have been done differently?).
- If the brief was set by an external party, it would be good practice for them to come back in and talk to the group about participating in or contributing to the reviewing process.
- Brief learners on making links between the research into the key features of children's theatre they undertook in learning aim A, the decisions made during the development and rehearsal periods (learning aims B and C) and strengths and areas for improvement for themselves and the wider group in terms of working practice, skills and techniques.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to:

- *Unit 15: Theatre Directing*
- *Unit 16: Writing for Performance*
- *Unit 19: Acting Styles*
- *Unit 29: Storytelling*
- *Unit 33: Performing with Masks.*

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Textbooks

Boal A – *Games for Actors and Non-Actors*, 2nd Edition (Routledge, 2002) ISBN 0415267080

Contains a wide range of games and exercises that can be used when approaching performance material. Invaluable information regarding forum theatre and audience participation.

Oddey A – *Devising Theatre: A Practical and Theoretical Handbook* (Routledge, 1996) ISBN 0415049008

Contains a range of exercises and approaches to use when embarking on creating performance material either from scratch or in response to a script.

Wood D with Grant J – *Theatre for Children: A Guide to Writing, Adapting, Directing and Acting* (Faber and Faber Limited, 1997) ISBN 0571177492

Contains useful information covering all the different areas within the unit, giving examples and a wide range of forms of children's theatre.

Videos/DVDs

Dr Seuss's The Cat in the Hat – National Theatre Productions, 2004 ISBN/EAN: 5065001662010

A DVD of the National Theatre's adaptation of Dr Seuss's classic. It demonstrates a small cast performing an adaptation of a busy and chaotic story to great effect.

The Gruffalo – The Stage Show, Universal Studios, 2004, ASIN B0002W19RY

This is useful for the learners to see how a book has been extended and adapted into a live performance for young children. It demonstrates a range of skills including audience participation, narration, storytelling, singing, comedy and physical theatre.

30th Anniversary DVD, Oily Cart, 2012

This is useful for learners to see how theatre can be multi-sensory and made for very young children and young people with profound and multiple learning disabilities. It showcases Oily Cart's work between 2008-2012.



Websites

www.chickenshed.org.uk

Chickenshed

Information about the long-standing inclusive theatre company making theatre for and with children. It contains areas on education, workshops and their past and current productions and activities.

www.loudmouth.co.uk

Loudmouth

Information about a theatre in education company that specialises in creating performances and workshops that deal directly with safeguarding and relationships and are designed to fit alongside the PSHE aspect of the curriculum. The website includes example lesson plans, a FAQs section and information on a range of subjects they cover in their productions.

www.oilycart.org.uk

Oily Cart

Information about the well-established theatre for children company that specialises in sensory performances that suitable for children of all ages with or without disabilities.

www.saltminetrust.org.uk

Saltmine

Information about a theatre in education company describing how their work links with the curriculum or targets current issues affecting children. There are clips of current performances for reference.

<http://www.theatrealibi.co.uk>

Theatre Alibi

Information about the theatre company, who describe themselves as 'storytellers'. They integrate a range of art forms within their performances i.e. puppetry, animation, film and music. They tour to theatres as well as schools. There is a range of information on their current and past productions.

www.unicorntheatre.com

Unicorn

Contains examples of materials such as resource packs for primary and secondary schools, information about who Unicorn Theatre are and what they do. A useful website about a well-established company producing theatre for children and young people.



Unit 25: Site-specific Performance

Delivery guidance

Approaching the unit

The focus of this unit is the performance of drama, dance and/or musical theatre work in a non-traditional space. It offers learners the opportunity to develop an understanding of the key features and practice of site-specific performance. They will also apply their understanding and skills to the creation of a commissioned site-specific piece.

You need to provide your learners with a range of practical sessions that will allow them to explore and develop ideas to devise original work or to adapt existing work in innovative ways, for performance in their chosen non-traditional space.

Delivering the learning aims

For **learning aim A**, your learners will need to investigate the key features of site-specific performance work. Their research can focus on a chosen performance discipline, e.g. dance, or include a broader study of dance and drama.

Learners should consider the external factors that can affect a site-specific performance such as the weather, ambient noise, acoustics, light and space. You could – metaphorically – lead them through the following settings:

- buildings – Grid Iron's production *Roam* was performed at Edinburgh International Airport
- outdoor natural settings – Kneehigh perform much of their work in rural and natural settings around Cornwall
- outdoor urban/manmade settings – Tangled Feet performed their show *The Crossing* on a footbridge over Watford High Street
- other settings – *Two Roads West* was performed by Kabosh theatre company in a Black Cab at various locations around Belfast.

Learners will need to research the relationship between audience, space and performers in site-specific productions. Give them the chance to discuss how this relationship affects the audience experience as well as its impact on performers.

You will need to give learners the names of specific practitioners, companies and productions and direct them towards further sources of information.

One way of approaching this research is to ask learners to work in small groups or pairs to consider a specific type of setting suggested by you before sharing and discussing their findings with the class.



For **learning aim B**, you could lead a discussion in which learners explore and develop ideas for a piece of site-specific theatre. You can provide them with a range of commissions from which to choose. Each commission should include details of:

- the commissioning body, e.g. a charity, a school or college, an arts festival
- purpose of the work, e.g. to entertain, raise awareness of an issue, educate
- target audience, e.g. young adults, families, pre-school children
- the intended performance space, with logistical information.

Learners then talk through each commission in small groups and perhaps produce a SWOT (strengths, weaknesses, opportunities, threats) analysis for each. This will allow learners to explore the practical and logistical factors that face site-specific practitioners such as:

- health and safety issues and risk assessments
- permissions, e.g. who needs to be contacted for permission to perform in specific locations
- access to the site for performers and technicians in order to rehearse and set up equipment
- access to the site for audience members
- what on-site facilities will be needed, e.g. power, car parking, toilet facilities, dressing rooms.
- what other resources will be needed, e.g. staging, seating for the audience, scenery, costume, lighting and sound equipment
- legal aspects such as public liability insurance.

Learners should also discuss the theme(s), possible content and structure for the work to be produced for each commission.

Learners could work as a single ensemble on one commission or in smaller groups, each with its own commission to develop. Once they have chosen their commission(s) learners can proceed to explore the material practically, according to the nature of the site and performance discipline.

For **learning aim C**, learners will need to apply their understanding of site-specific performance as well as skills and techniques acquired in this and other units to a specific performance piece.

Learners should rehearse the work and listen to feedback provided by peers. This will help them to refine their performance material. Video recordings of rehearsal sessions will also be a useful tool as learners can watch themselves and critique their own work for learning aim D. Milestone rehearsal sessions must also be recorded for assessment and verification purposes.

Learners should perform their rehearsed material in their chosen site to the intended audience. Again, you should arrange for this to be videoed for assessment and verification purposes.

You should brief learners from the outset of the unit on the importance for **learning aim D** of their ongoing review of their progress. It is an opportunity to discuss with them the value of regular reflection and self-criticism. If possible, provide examples of effective SMART (specific, measurable, attainable, realistic and time-bound) action planning and reviewing for discussion. Teach learners



the principles of setting targets and monitoring progress against short-term and long-term goals. You can motivate learners by encouraging the use of a range of methods to document their progress, for example, a blog or video diary. Structure regular review and feedback sessions into classes, where learners watch recordings of workshops and rehearsals, and engage in self- and peer evaluation.

Learning aim	Key content areas	Recommended assessment approach
A Understand the key features of site-specific performance	A1 Investigate the key features of site-specific performance	A report or presentation demonstrating an understanding of site-specific performance, with reference to examples illustrating key features.
B Develop ideas for a site-specific performance	B1 Explore starting points for site-specific performance B2 Development of performance material	Recorded footage that demonstrates the development and application of ideas and performance skills to a site-specific piece for a set commission (15–30 minutes).
C Apply performance skills to a site-specific performance	C1 Application of performance skills through rehearsal C2 Site-specific performance	Group performance. Practical exploration and development of ideas. Rehearsal notes. Recording of rehearsal and performance. Observation records. Research and process file. Recordings of practical exploration and development work. Recording of site-specific performance.
D Review own development and final site-specific performance	D1 Review and evaluate development and application of performance skills for a site-specific performance	Performance log that reviews and evaluates the development and application of skills and techniques for a site-specific performance, with reference to knowledge developed from learning aim A, presented using relevant techniques, e.g. digital, recorded.



Assessment guidance

The report demonstrating understanding of the key features of site-specific performance (learning aim A) can be a written document, a web resource or a recorded presentation.

You should record a suitable range of classes and practical workshops for learners' self-reflection and for assessment purposes. You must record the assessed performances for learning aims B and C.

The log for learning aim D can comprise a range of elements such as journal/blog notes, action plans, checklists, digital video and photographic evidence with annotations.



Getting started

This gives you a starting place for one way of delivering the unit, based around the recommended assessment approach in the specification.

Unit 29: Site-specific Performance

Introduction

Introduce the unit with a brief outline of its scope and assessment requirements. Inform learners how the unit links with other units on the programme.

- Facilitate group discussion activities to explore the notion of site-specific performance and what makes this type of work different from performances that take place in traditional theatre spaces.
- You might also begin the unit by asking them to consider how a scene from a play/musical or a specific piece of choreography might be performed in a traditional theatre space and a more unusual, non-traditional space. Learners could discuss the similarities and differences in terms of:
 - staging
 - use of production elements, e.g. lighting, sound, set
 - the skills used by the performers
 - the experience of the audience.

Learning aim A – Understand the key features of site-specific performance

- Brief learners on the investigation requirements for the exploration of the features of site-specific performance.
- Provide guidance on sources of information and references for investigation (websites, publications, DVDs, etc. – see list at end of guide).
- Ask learners to research key features of site-specific performances, focusing on specific examples from site-specific practitioners/companies (see Resources).
- Their research should focus on: the type of performance space; the relationship of the audience to the performers; the purpose of the work.

Ask learners to collate their research and present their findings and conclusions. This could be in the form of a presentation, scrapbook, blog or in other format such as a podcast recording.

Learning aim B – Develop ideas for a site-specific performance

- During initial practical activities, conduct a baseline skills audit with learners. This audit should include relevant acting skills and techniques.
- Brief learners on the need to keep a reflective journal or log (this links with learning aim D) in order to record their exploration and development of site-specific performance skills.
- Encourage creativity and differentiation in journal writing with use of ICT, annotated photographs, and links to recorded practical work.
- Ask learners to develop action plans and set targets for improvement and development, with review points where they monitor progress. Show examples of successful reviews and target setting.



Unit 29: Site-specific Performance

- If possible, arrange for learners to attend a site-specific performance. If this is not possible learners should watch a recorded performance (or extracts from performances).
- Introduce learners to 3–5 performance commissions, e.g.
SPORTS DAY: A local education authority wishes to commission a site-specific performance piece to engage Y7, 8 and 9 pupils in sport and inform them of the benefits of exercise. The piece is to be toured to secondary schools and will be performed outdoors during each school's 'sports day'.
- Lead a discussion of the requirements of the commissions and ask learners to undertake a SWOT analysis into each.
- Ask learners to select a commission to work on based on a discussion of their SWOT analyses.
- Lead practical workshop sessions to explore and develop work relating to the chosen commission. When exploring and developing the work learners should consider:
 - o the purpose of the work
 - o the theme(s), content and structure of the work
 - o the needs of the target audience
 - o how the piece will be staged and where the audience will be in relation to the performers
 - o production elements.
- Ask learners to undertake the required planning activities for the performance(s). This might include:
 - o securing permissions to use the site
 - o organising access to the site for rehearsals and/or performances
 - o considering health and safety issues and undertaking risk assessments
 - o organising/booking the required resources and equipment needed.

Learning aim C – Apply performance skills to a site-specific performance

- Lead rehearsals, in which learners practise, refine and perfect their performance work.
- Encourage peer feedback and peer criticism on a regular basis: you can base this on reflection on recordings of milestone recordings.
- Facilitate the recording of the final performance piece work. Encourage peer feedback and peer criticism on a regular basis: you can base this on viewings of practical work and reflection on recordings.

Learning aim D – Review personal development and own performance

- Facilitate a group discussion on the importance of regular reviewing of skills development. Make links with learners' research into the features of site-specific performance.
- Show examples and definitions of short-term and long-term goals, SMART actions and targets and discuss with learners effective ways of documenting this.



Unit 29: Site-specific Performance

- Create a clear structure for reviews and monitoring, including:
 - o individual reflection in the learner's reflective journal
 - o group/peer feedback sessions to discuss and critique work in development
 - o one-to-one progress tutorials to discuss progress and targets.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to other performance based units and may provide opportunities to apply performance skills gained in units such as:

- *Unit 19 Acting Styles*
- *Unit 11 Street Dance Technique*
- *Unit 26 Physical Theatre Techniques.*

The emphasis on the exploration and development of performance materials also has obvious links to:

- *Unit 14 Choreography for Live Performance*
- *Unit 24 Children's Theatre Performance.*

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Textbooks

Hunter V – *Moving Sites: Investigating Site-Specific Dance Performance* (Routledge, 2015) ISBN 9780415713252

Includes practitioner accounts of their working processes. A useful book for investigating the process of creating site-specific dance work.

Pearson M – *Site-specific Performance* (Palgrave Macmillan, 2010) ISBN 9780230576711

This book includes strategies, methods and exercises for making theatre in a variety of contexts and locations.

Websites

www.gridiron.org.uk

www.kneehigh.co.uk

www.kabosh.net

www.tangledfeet.com

www.trishabrowncompany.org

All of the above are websites of companies specialising in site-specific performance work which include information on past and present productions that might be used in research activities for learning aim A.

www.youtube.com

DVDs of site-specific work are not readily available. However, YouTube has a wealth of extracts from performance work including innovative pieces performed in festivals such as the Edinburgh Fringe. Search for site specific theatre and/or site-specific dance.



Unit 26: Physical Theatre Techniques

Delivery guidance

Approaching the unit

This unit focuses on the development and performance of physical theatre technique and performance skills. It gives your learners the opportunity to understand the key features of contemporary physical theatre performance. Practically, you will introduce learners to these in technique classes, workshops, and rehearsals. Your learners will then apply their skills and techniques in a performance. In terms of theory, you will help them find out about physical theatre as a performance genre. Crucially, you will encourage learners to reflect on, evaluate and improve their own physical theatre skills, so that they can perform.

Delivering the learning aims

Learning aim A requires learners to investigate the key features of physical theatre techniques and performance. You will need to ensure that their research covers a minimum of three contemporary physical theatre practitioners as identified in the specification. You will be able to inspire your learners by taking them to live performances and/or showing them some of the growing number of recorded performances available. You will need particularly to draw your learners' attention to the differences in practice between practitioners/companies and how they use their physical skills to communicate with the audience.

One approach to the delivery of this learning aim would be to divide the learners into groups and give them each a practitioner/company to investigate. You can ask them to analyse the practitioners'/companies' work in relation to the key features of physical theatre. Learners can then compare and contrast to develop an understanding of how physical theatre has developed and its current diversity. You could ask learners to compare the work of Frantic Assembly, e.g. their adaptation of *Othello*, with an early work of DV8, e.g. 'Strange Fish', and a piece of work by Complicite such as 'Street of Crocodiles'. You can support this classroom-based learning with the practical activities required by learning aims B and C.

For **learning aim B**, you can run workshops and technique classes yourself or invite in other practitioners or physical theatre companies. You may wish to focus on each key feature, or a combination, as they arise in learning aim A. Alternatively, you could take particular practitioners/companies as a starting point for developing your learners' practical skills. You can ask your learners to create a glossary sheet to help them use the subject specific terms.

Learning aim B also covers the health and safety issues related to performing physical theatre correctly. Your overall aim is for the learners to develop skills that they can use in performance as required by learning aim C. You must also ensure that you record your learners practising and performing and give them plenty of opportunities to evaluate, refine and develop their skills with their peers to support learning aim D.

For **learning aim C**, learners must show that they can apply the skills acquired in learnings aims A and B to a performance.



You will need to guide your learners through the different types of stimuli that can be used as a starting point for their performance, e.g. a short story, newspaper report, visual art, a piece of music, and so on (more examples are listed in the specification). This might involve going back to the performances you have already discussed with your learners in learning aim A, and discussing their stimuli and how they were devised. Once the learners have chosen their particular stimulus, you can then support them through a series of workshops in which they devise the content of their performance piece. Your learners can undertake this individually, in small groups or as a whole-class ensemble. You should encourage them to use a wide range of the techniques they have learned. As in learning aim B, give them plenty of opportunities for reflection and peer feedback to help them refine their performance.

In addition to demonstrating technical skill, your learners must also show that they understand which skills are best suited to communicating their response to their chosen stimulus. Learning aim A will help them with this. You will need to video record milestone rehearsals and performances to document learners' progress and support them in improving their performance as part of learning aim D.

Learning aim D is all about being reflective. You should brief learners at the outset on the importance of using their log to review and evaluate their own skills development and to set long and short-term targets. You can start them off with examples of SMART (specific, measurable, achievable, relevant, time-bound) targets and then ask learners to set their own. You will need to teach them how to develop action plans and targets for a specific purpose, in this case, to improve their physical theatre skills. You can also make links with other dance and theatre technique units if your learners are taking them.

You can encourage learners to document their development, target setting and review through a range of media, e.g. video diaries, podcasts, photos, blogs, as well as written documents. Make sure that they refer to both their technical and performance skills and use technical vocabulary where appropriate. Ensure, too, that evaluation and target setting are an integral part of all your practical classes, workshops and rehearsals so that that self-evaluation becomes your learners' norm.



Learning aim	Key content areas	Recommended assessment approach
A Understand the key features of physical theatre performance	<p>A1 Explore key features of physical theatre performance</p> <p>A2 Contemporary practice and practitioners in physical theatre performance</p>	A report or presentation demonstrating knowledge and understanding of the key features of physical theatre performance, using examples to support findings
B Develop physical theatre skills and techniques	B1 Development of skills and techniques to reproduce stylistic features	Recorded footage that demonstrates the development and application of physical theatre skills and techniques for performance (15–30 minutes).
C Apply physical theatre skills and techniques to a performance	<p>C1 Application of physical theatre skills in response to stimulus through rehearsal</p> <p>C2 Application of physical theatre skills in 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>
D Review personal development and own performance	<p>D1 Review and evaluate development of physical theatre techniques</p> <p>D2 Review and evaluate application of physical theatre techniques</p>	Performance log that reviews and evaluates the development and application of physical theatre skills and techniques for performance with reference to knowledge developed from learning aim A, presented using relevant techniques, e.g. digital, recorded.

Assessment guidance

You can assess your learners' understanding of the key features of physical theatre technique and performance (learning aim A) by asking them to write a report that could include supporting annotated photographs of practitioners' work. Alternatively, learners could choose to make a live or recorded presentation or create a web-based resource, for example, a blog.

For learning aims B and C, you should record a suitable range of classes and practical workshops for learners' self-reflection (to help with learning aim D) and for your own assessment purposes. In particular, you must record milestone rehearsals and performances. It is essential that the performance space for assessment of learning aim C is big enough to enable the learners to perform performance material fully and for it to be filmed from a wide camera angle.



You should also ask your learners to keep a performance log from the start of the unit for learning aim D. In this they can record the ongoing development of their physical theatre skills and technique, and give an account of their rehearsals of performance work. The format of the log can vary from learner to learner, e.g. a written journal, a blog, an audio/video diary, photographic record or a combination of these.



Getting started

This gives you a starting place for one way of delivering the unit, based around the suggested assignments and tasks in the specification.

Unit 26: Physical Theatre Techniques

Introduction

Introduce the unit with a brief outline of the scope and assessment requirements of the unit. Inform learners how the unit links with other units on the programme.

- Facilitate a group discussion about learners' understanding of physical theatre techniques and performance.
- Show learners a variety of contemporary physical theatre performances – YouTube has a range of recordings of practitioners/choreographers identified in the specification. Ask learners to discuss:
 - the skills required of a physical theatre performer.
 - the key features of each performance.
 - similarities and differences between each performance referring to the performers and the key features of the work.
 - the contexts in which physical theatre is performed.
- Lead learners through an introductory physical theatre workshop making links with the above video clips and discussion.
- Brief learners on the need for and purpose of a performance log to document their development and evaluate their progress throughout the unit.

Learning aim A – Understand the key features of physical theatre performance

Ideally, you should deliver learning aim A alongside learning aim B so that learners can make links between their research into physical theatre as a genre and the skills they are learning in their workshops and classes.

- Brief learners on what they should investigate about the development of physical theatre, its key features and practitioners/companies (as listed in the specification). Include practitioners and companies from the mid/late 20th century to the present.
- Provide a framework for analysis of the key features of physical theatre techniques and performance, e.g. movement (action, space, dynamics, relationships), subject matter/themes, use of sound and multi-media, use of costume, set and props. One approach to this could be through an introductory activity where learners discuss the key elements of a video recording of a physical theatre performance and a framework developed through the discussion guided by the tutor.
- Provide guidance on sources of information and references for research and investigation (websites, videos, publications, etc). You could do this through a VLE.
- Ask learners to research the key features of physical theatre performance and at least three physical theatre practitioners/companies. They should consider the similarities and differences between the practitioners'/companies' work in relation to the key features identified in the specification.
- Ask learners to collate their research and present their findings and conclusions. This could be in the form of a presentation, blog, or essay.



Unit 26: Physical Theatre Techniques

Learning aim B – Develop physical theatre skills and techniques

- Brief learners on the purpose of workshops and technique classes to support their technical development and understanding of different physical theatre techniques.
- Lead a series of workshops to explore the key features of physical theatre. Video the workshop/s and use this recording to enable learners to complete an initial skills audit/review of their current physical theatre skills.
- You and/or visiting practitioners lead developmental technique classes and workshops that enable learners to investigate physical theatre techniques and key features of the performance genre while developing their own skills. This could include exploring features of the work of the professional practitioners/companies researched in learning aim A. Learners could explore the techniques and key features in groups and perform to their peers.
- Lead discussions that consider the different skills, techniques and key features of the physical theatre performance explored, including the specialist skills required to perform each key feature and how techniques are used to explore different subject matter/stimuli.

Learning aim C – Apply physical theatre skills and techniques to a performance

- Brief learners on the purpose of the learning aim: to apply skills developed to a physical theatre performance.
- Lead workshops investigating how they might explore different subject matter/stimuli in physical theatre performance. This could include the process of researching and refining creative ideas from a stimulus. Discussions could make links with the work of professional practitioners/companies or this professional work be used as a starting point for workshops.
- Lead the learners through activities that enable them to select, refine, develop and rehearse performance material developed from a chosen stimulus using a range of key features and techniques of physical theatre performance.
- Lead self-reflection and peer feedback sessions regularly through live and recorded performance.
- Facilitate a performance event in which learners demonstrate the application of physical theatre skills and techniques to a physical theatre performance.

Learning aim D – Review personal development and own performance

- At the beginning of the unit facilitate a discussion on the importance of regular review and evaluation of their technical development and performance skills. Make links with learners' contextual research for learning aim A to enable them to understand their development through the unit and relate it to professional practice. Give learners examples of long- and short-term SMART targets and how these can be reviewed and evidenced and documented.
- Encourage learners to personalise their log working with ICT, video and photos.
- Structure regular review and monitoring skills development sessions. These should include:
 - individual reflection in the learner's performance log
 - group/peer feedback session to discuss and evaluate each other's development
 - one-to-one progress tutorials to discuss targets and development.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to:

- *Unit 12: Contemporary Dance Technique*
- *Unit 19: Acting Styles*
- *Unit 22: Movement in Performance.*

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Textbooks

Callery D – *Through the Body: A Practical Guide to Physical Theatre* (Routledge, 2002) ISBN 9780878301249

Useful text book that explains a brief history of physical theatre performance and outlines exercises and activities that can be used to explore the key features of physical theatre.

Graham S and Hoggett S – *The Frantic Assembly Book of Devising Theatre*, 2nd Edition (Routledge, 2014) ISBN 9781138777019

Useful text book that explains a brief history of physical theatre performance and outlines exercises and activities that can be used to explore the key features of physical theatre.

Murray S and Keefe J – *Physical Theatres: A Critical Introduction* (Routledge, 2007) ISBN 9780415362504

A useful overview of the physical theatre techniques and performance. Particularly helpful for the delivery of learning aim A.

Oddey A – *Devising Theatre: A Practical and Theoretical Handbook* (Routledge, 1996) ISBN 9780415049009

Provides a critical analysis of contemporary devised theatre, descriptions of companies and suggestions for devising theatre from scratch.

Videos

A range of recordings of physical theatre performances by practitioners/choreographers identified in the specification can be found to support the delivery of this unit on YouTube. For example:

www.youtube.com/watch?v=FHwFuXRLECE

Acting for Freedom – The Battle of Belarus Free Theatre

An introduction to the work of Belarus Free Theatre including clips of their performance work and interviews with performers.

www.youtube.com/channel/UCPbp_cWFH4mMgEspqg6Nxug

franticassembly

The YouTube channel for Frantic Assembly that includes workshop ideas and clips of their performance work



www.youtube.com/channel/UC4ZdPoexBgRB1yb1FW9eKZA/about

Kneehigh

The YouTube channel for Kneehigh Theatre Company includes video clips of their performance work.

www.vam.ac.uk/page/t/theatre-and-performance

Victoria and Albert Museum: Theatre & Performance

This Victoria and Albert Museum webpage holds archive material and useful links to contextual information about theatre performance.

Websites

www.franticassembly.co.uk

Frantic Assembly

Contains resources, videos and resource packs about the work of Frantic Assembly.

www.birmingham-rep.co.uk/participate/resource-packs/i-was-a-rat/physical-theatre

The Rep: Birmingham Repertory Theatre

Introduction to physical theatre from The Birmingham Rep. Useful resource to support the delivery of learning aim A.



Unit 27: Musical Theatre Techniques

Delivery guidance

Approaching the unit

This unit focuses on the multi-faceted nature of musical theatre combining acting, singing and dance. It gives your learners the opportunity to develop an understanding of the key features of musical theatre through research and practical activities. They can use this understanding when taking part in technique classes and workshops to develop their skills in acting, dance and singing. They will then use these skills in rehearsals and a performance of an extract of musical theatre repertoire.

Delivering the learning aims

Learning aim A requires learners to investigate the features of musical theatre performance. You will need to give your learners the opportunity to watch and analyse extracts from a wide range of musical theatre. Ideally, this will cover all of the genres, e.g. operetta, book musicals, rock musicals and jukebox/songbook musicals, and so on. You will need to build up a rich resource bank of DVDs and YouTube clips to do this easily and well.

To help your learners understand 'form' in musical theatre, you could show them the following examples, or where feasible, give your learners the chance to explore a particular 'number' practically, i.e. by learning to sing/dance it.

- Overture – The overture to *Gypsy* (Styne and Sondheim) is a good example of the form as it incorporates many of the songs from the show.
- Chorus number – *Nothing Like a Dame* from *South Pacific* (Rogers and Hammerstein) is a typical example of a chorus number from the twentieth century musical. *Seasons of Love* from *Rent* (Larson) is a more contemporary chorus number.
- Solo – *I Dreamed a Dream* from *Les Misérables* (Boublil and Schönberg) is typical of many solos being almost a sung monologue.
- Duet – *I've Never Been in Love Before* from *Guys and Dolls* (Loesser) is a typical 'love' duet.
- Comedy song – *I Am the very Model of a Modern Major-General* from *Pirates of Penzance* (Gilbert & Sullivan) is an example of a comic 'patter' song from an operetta, characterised by its fast, tongue twisting lyrics.
- Dance interlude – *Billy Makes a Journey* from *Carousel* (Rogers and Hammerstein) is a narrative dance interlude that moves the action on by several years.
- Showstopper – Defined as a memorable musical number that 'stops the show' while the audience applaud, showstoppers can be choruses, e.g. *Welcome to the 60s* from *Hairspray* (Shaiman & Wittman) or solos, e.g. *And I am Telling You* from *Dream Girls* (Keiger & Eyan).



- Finale – Most musicals end with an uplifting chorus number, such as *We Go Together* from *Grease* (Jacobs & Casey) or *You Can't Stop the Beat* from *Hairspray* (Shaiman & Wittman).

For a consideration of common themes, you could ask your learners to investigate love and romance in mid to late twentieth century American musicals, e.g. *South Pacific*, *Annie Get your Gun*, *Guys and Dolls* and *The Pyjama Game*. To help them understand character, they could compare the roles of Aunt Eller in *Oklahoma* and Arvide in *Guys and Dolls*. To see how a dance interlude can convey plot, you could also show your learners the dance interlude *Billy Makes a Journey* from *Carousel* which introduces the character of Billy's grown-up daughter.

Learning aim B covers the practical skills needed to perform in musical theatre. For these, you can offer tutor led classes and workshops in singing, dance and acting techniques. To start with, your learners will develop these skills separately but you should also run practical sessions that allow learners to combine dance, acting and singing skills by working on a number of extracts from musical theatre repertoire.

For **learning aim C**, learners will apply these practical skills and their understanding of musical theatre to a specific performance piece. If time allows, learners might work on a full musical. However, it is also appropriate to focus on an extract or series of extracts. You should give your learners a scenario or context that includes a purpose and target audience for the performance. Learners should rehearse under the direction of a choreographer, musical director and director. If possible these roles should be fulfilled by different specialist tutors. However, if this is not feasible you could undertake each of these roles yourself. Peer feedback after rehearsals will help learners improve. Video recording of rehearsals is also extremely useful as learners can then watch themselves and critique their own work for learning aim D. You must record milestone rehearsal sessions and the performance itself for assessment and verification purposes

You should brief learners from the outset of the unit on the importance for **learning aim D** of their on-going review of their skills development and of their performance log. It is an opportunity to discuss with them the value of regular reflection and self-criticism. If possible, provide examples of effective SMART (specific, measurable, attainable, realistic and time-bound) action planning and reviewing for discussion. Teach learners the principles of setting targets and monitoring progress against short-term and long-term goals. You can motivate learners by encouraging the use of a range of methods to compile their log, for example, a blog or video diary. Structure regular review and feedback sessions into classes, where learners watch recordings of their workshops and rehearsals, and engage in self- and peer evaluation.



Learning aim	Key content areas	Recommended assessment approach
A Understand the key features of musical theatre performance	<p>A1 Investigate musical theatre genres</p> <p>A2 Understand forms, structures, themes and characters used in musical theatre</p> <p>A3 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 Develop skills and techniques in musical theatre	B1 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. Workshops and technique classes. Ideas and development. Rehearsals. Supporting notes. Teacher observation records. Final performance.
C Apply musical theatre skills and techniques to a performance	<p>C1 Selection and application of musical theatre skills and techniques in rehearsal</p> <p>C2 Application of skills and techniques to a musical theatre performance</p>	
D Review personal development and own performance	<p>D1 Review and evaluate development of musical theatre techniques</p> <p>D2 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, e.g. digital, recorded.

Assessment guidance

You can assess evidence of learners' understanding of the key features of musical theatre (learning aim A) by means of a written document, a web resource or a recorded presentation.

You should record a suitable range of classes and practical workshops for learners' self-reflection and for assessment purposes. You must record the assessed performances for learning aim C.

The performance log for learning aim D can include journal/blog notes, action plans, checklists, digital video and annotated photos.



Getting started

This gives you a starting place for one way of delivering the unit, based around the recommended assessment approach in the specification.

Unit 27: Musical Theatre Performance

Introduction

Introduce the unit with a brief outline of its scope and assessment requirements. Inform learners how it links with others on the programme.

- Begin the unit by organising a field trip to see a professional musical theatre performance. If this is not possible, the class could watch extracts from a musical on video.
- Facilitate group discussion to explore the key features of musical theatre performance.
- Ask your learners to discuss the features of the performance work, e.g.:
 - What was enjoyable and/or interesting about the performance?
 - How did the music, dance and dramatic features combine within the performance?
 - What performance skills were used by the performers?

Learning aim A – Understand the key features of musical theatre performance

Learners should ideally start to work on development of practical skills from the start of the unit, so it is best to deliver learning aim A concurrently with learning aim B.

- Brief learners on what they need to investigate within musical theatre referring to the unit content.
- Provide guidance on sources of information and references for investigation (websites, publications, DVDs, etc).
- Ask learners to research key features of selected musicals. They should examine a range of work from different genres focusing on structure, themes and characters.
- Lead a discussion on the features of each musical asking learners to consider the function and purpose of dance, musical and dramatic elements and how they are combined within the performance.
- Ask learners to collate their research and present their findings and conclusions. This could be in the form of a presentation, scrapbook, blog or in other format.

Learning aim B – Develop skills and techniques in musical theatre

- During initial practical activities, conduct a baseline skills audit with learners. This audit should include relevant dance, singing and acting skills.
- Brief learners on the need to keep a performance log (this links with learning aim D) in order to record their exploration and development of performance skills.
- Encourage creativity and differentiation in journal writing with use of ICT, annotated photographs, links to recorded practical work.
- Ask learners to develop action plans and set targets for improvement and development, with review points where they monitor progress. Show examples of successful reviews and target setting.

**Unit 27: Musical Theatre Performance**

- Lead workshop sessions in which learners are enabled to develop dance, singing and acting skills.
- Lead workshop sessions for learners to combine dance, acting and singing skills by working on a number of extracts from musical theatre repertoire.

Learning aim C – Apply musical theatre skills and techniques to a performance

- Introduce learners to the purpose, context and target audience for the work to be rehearsed and performed. For example a 'Night at the Musicals' event.
- Lead rehearsals in which learners practise, refine and perfect the work. Encourage peer feedback and peer criticism on a regular basis: you can base this on viewings of practical work and reflection on recordings.
- Facilitate the performance event where you need to assess your learners' application of performance skills.

Learning aim D – Review personal development and own performance

- Facilitate a group discussion on the importance of regular reviewing of skills development. Make links with learners' research into the key features of musical theatre performance and skills used by performers.
- Show examples and definitions of short-term and long-term goals, SMART actions and targets and discuss with learners effective ways of documenting this.
- Structure regular review and monitoring of skills development. These should include:
 - individual reflection in the learner's performance log
 - group/peer feedback sessions to discuss and critique work in development
 - one-to-one progress tutorials to discuss progress and targets.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to:

- *Unit 10: Jazz Dance Technique*
- *Unit 19: Acting Styles*
- *Unit 22: Movement in Performance*
- *Unit 23: Singing Techniques for Performers.*

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Textbooks

Harvard P – *Acting Through Song: Techniques and Exercises for Musical-Theatre Actors* (Nick Hern Books, 2013) ISBN 9781848422292

A good reference book that includes a range of practical exercises for the musical theatre performers for use in learning aim B.

Kayes G – *Singing and the Actor* (A & C Black, 2004) ISBN 9780713668230

This book includes easy-to-follow examples of exercises that can be used to develop singing technique in learning aim B.

Kendrick J – *Musical Theatre: A History* (Continuum, 2010) ISBN 9780826430137

A comprehensive history of stage musicals. A good starting reference book to support learning aim A.

Videos

www.youtube.com/watch?v=5FRaSPLwHzk&list=PL84D30D1A262BE59F

Oklahoma! The Original London Cast – Part 1/18

This production, directed by Trevor Nunn, included a newly choreographed 'dream ballet sequence'.

www.youtube.com/watch?v=hj7LRuusFqo

Seasons of Love - Rent (music video)

The piece is performed by the original Broadway cast.

www.youtube.com/watch?v=jWzqcele1tY

Tim Curry as the Pirate King – 'The Pirates of Penzance'

From the 1982 Royal Variety Performance.

DVDs

The musicals referenced in this delivery guide for learning aim A:

Carousel, Fox, 2004, ASIN: B0001K2KWA

Dreamgirls, Paramount Home Entertainment, 2007, ASIN: B000NQRE3M



Grease, Paramount Home Entertainment, 1978, ASIN: B00006FI2Z

Guys and Dolls, MGM, 1955, ASIN: B00005KIT8

Gypsy, Entertainment in Video 1994, ASIN: B000E1IFW0

Hairspray, Entertainment in Video, 2007, ASIN: B000V3WN92

Les Misérables, Universal Pictures, 2012, ASIN: B009K1UC3K

Pirates of Penzance, Broadway Classics, 2011, ASIN: B005FKNC64

Rent, Sony Pictures Home Entertainment, 2006, ASIN: B000FS9PAS

South Pacific, Twentieth Century Fox Home Entertainment, 2004, ASIN: B0001K2KXE

Websites

www.timeout.com/newyork/theater/the-25-best-tony-awards-performances

The 25 Best Tony Awards Performances

Includes extracts from Tony winning musicals and performances for use in learning aim A.



Unit 28: Variety Performance

Delivery guidance

Approaching the unit

The focus of this unit is the development of material suitable for a variety performance. Your aim is for your learners to develop an understanding of the key features of variety performance from a historical and contemporary perspective through research and practical activities. They will then be able to develop performance techniques and apply them to a specific variety performance. You can encourage learners to consider ways in which they can develop and adapt their existing skills for use in variety as well as how to develop material for a specific event and target audience.

Delivering the learning aims

For **learning aim A**, learners will need to investigate examples of past and present variety acts in order to discover the key features and purposes of variety performance. Their research should include different types of acts and focus on specific performers. The specification gives many examples of variety acts but you are free to include others. One approach to learning aim A would be to divide the learners into small groups and ask each group to consider a specific type of act along with two examples of performers, one past and one more contemporary. For example, you could ask one group to investigate ventriloquism with reference to the work of Ray Allen and Paul Zerdin. After the pairs/groups have shared their findings, you could then facilitate a discussion comparing the key features of the different acts. You can encourage learners to note any features that are common across the different types of variety act and consider why this may be.

For learning aim A, learners will also need to explore the venues in which variety performance takes place. You could show examples of televised variety shows and learners should also share any personal experience of live shows that they have attended, e.g. while on holiday. Learners could search for examples of variety shows being performed at venues locally. They could also investigate the rise of variety performance within corporate events.

You could introduce learning aim B with a practical workshop led by a visiting practitioner who demonstrates and then tutors the learners in a new skill, such as magic, ventriloquism or juggling. You could subsequently lead a variety of technique classes and/or workshops in which the learners explore and share a range of skills and techniques with their peers. Vocal and physical work are often key to this type of performance so you can begin all sessions with an appropriate warm-up. Bear in mind health and safety issues: learners should 'risk assess' all activities.

During their work on **learning aim B**, you can encourage learners to explore a wide range of material to help them decide what type of variety act they will develop for performance. Help learners to consider the needs of the target audience, the venue and context of the eventual performance as they select and



reject potential material. Learners could choose to adapt existing material or create their own, working individually, in pairs or groups as appropriate.

You could also provide learners with a range of props such as juggling toys, magic equipment and/or ventriloquist dummies or you could encourage them to create their own props. When refining their material, learners should also explore the use of lighting and music.

For **learning aim C**, learners will need to apply the techniques they have learned to rehearse and perfect their act. Peer feedback will help them to refine their performance. You may find video a useful tool to encourage learners to critique their own work for learning aim D. You can also record milestone rehearsal sessions as well as the performance itself for assessment and verification purposes.

You should brief learners from the outset on the importance for **learning aim D** of their ongoing review of their skills development. If possible, provide examples of effective SMART (specific, measurable, attainable, realistic and time-bound) action planning and reviewing for discussion. Teach learners the principles of setting targets and monitoring progress against short-term and long-term goals. You can motivate learners by encouraging the use of a range of methods to document their progress, for example, a blog or video diary. Structure regular review and feedback sessions into classes, where learners watch recordings of exercises, and engage in self- and peer evaluation.



Learning aim	Key content areas	Recommended assessment approach
A Understand the key features of variety performance	A1 Explore past and present variety acts and performers A2 Key features and purpose A3 Venues and contexts	A report or presentation demonstrating knowledge and understanding of the key features of variety performance, using examples to support findings.
B Develop skills and techniques for variety performance	B1 Develop skills and techniques that can be used in a variety act B2 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).
C Apply performance skills and techniques to a variety performance	C1 Apply skills and techniques to a variety act through rehearsal C2 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.
D Review personal development and own performance	D1 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, e.g. digital, recorded.

Assessment guidance

Recommended formats for assessment of this unit include a learner's performance log/journal in which they record their on-going acquisition and development of variety performance techniques and the selection and rehearsal of performance material. The format for this log can vary, e.g. a written journal, a blog, an audio/video diary, photographic record, or a combination of these.

You can assess learners' understanding of the key features of variety performance (learning aim A) by means of a written document, a web resource or a recorded presentation.



You should record a suitable range of classes and practical workshops for learners' self-reflection and for assessment purposes (learning aim B). You must also record some milestone rehearsals and the assessed performances for learning aim C.

The performance log/ journal for learning aim D can comprise a range of elements such as journal/blog notes, action plans, checklists, digital video and photographic evidence with annotations.



Getting started

This gives you a starting place for one way of delivering the unit, based around the recommended assessment approach in the specification.

Unit 28: Variety Performance

Introduction

Introduce the unit with a brief outline of the scope and assessment requirements of the unit. Inform learners how the unit links with other units on the programme.

- Facilitate group discussion to explore the notion of the purpose of variety performance
- You might also begin the unit by allowing the class to watch examples of variety performance work from 1960s/70s and the present day (YouTube has a range of recordings available). You could then ask learners to discuss:
 - o what was interesting and/or enjoyable about each performance
 - o who the target audience would be in each case
 - o what performance skills were used in each act.

Learning aim A – Understand the key features of variety performance

Learners should ideally start work on developing their practical skills from the outset, so you might deliver learning aim A concurrently with learning aim B.

- Brief learners on what they need to do to investigate variety performance and its key features.
- Provide guidance on sources of information and references for investigation (websites, publications, DVDs, etc.).
- Ask learners to research key features of (at least three) selected types of variety acts (e.g. magic, comedy and ventriloquism). They should consider the similarities and differences in relation to the following:
 - o type of act
 - o use of specialist and creative performance skills
 - o use of props/equipment
 - o the purpose of the act
 - o typical venues and contexts for the performance work
 - o notable practitioners – both historical and contemporary.
- Ask learners to collate their research and present their findings and conclusions. They could do this in the form of a presentation, scrapbook, blog or in another format.

Learning aim B – Develop skills and techniques for variety performance

- During your initial practical activities, conduct a baseline skills audit with learners. This audit should include relevant vocal skills and physical skills.
- Brief learners on the need to keep a performance log/ journal (this links with learning aim D) in order to record their exploration and development of performance skills.
- Encourage creativity and differentiation in journal writing with use of ICT, annotated photographs, links to recorded practical work.



Unit 28: Variety Performance

- Ask learners to develop action plans and set targets for improvement and development, with review points where they monitor progress. Show examples of successful reviews and target setting.
- If possible, arrange a workshop with a relevant practitioner. If this is not possible view 'how to' tutorials online.
- Lead a discussion on the skills and techniques used by variety performers which considers:
 - o what specialist and creative performance skills are used in variety acts
 - o how these differ from skills and techniques used in other forms of performance
 - o how learners' current skills need to be adapted for use with different styles of variety acts.
- Run regular teacher-led workshops to include warm-ups and sessions that explore variety material.
- Introduce examples of material that represent different styles as well as material suitable for different audiences and purposes.
- Ask learners to explore this material practically, presenting work to peers.
- Encourage peer feedback and peer criticism on a regular basis: you can base this on viewings of practical work and reflection on recordings. Learners should also experiment with simple props, sound and lighting effects.

Learning aim C – Apply performance skills and techniques to a variety performance

- Introduce learners to the purpose, context and target audience for the variety event they will be performing in. For example, they may be contributing to a talent show for teenagers and adults or an 'End of the Pier Summer Show' for a family audience.
- Ask learners to rehearse their act as appropriate, e.g. to ensure the material is appropriate for the target audience and is of a suitable length.
- Lead rehearsals in which learners practise, refine and perfect their act. Encourage peer feedback and peer criticism on a regular basis: you can base this on viewings of practical work and reflection on recordings.
- Facilitate the performance event where application of variety performance skills is assessed.

Learning aim D – Review personal development and own performance

- Facilitate a group discussion on the importance of regular reviewing of skills development. Make links with learners' research into variety performance. Show examples and definitions of short-term and long-term goals, SMART (specific, measurable, attainable, realistic, time-bound) actions and targets and discuss with learners effective ways of documenting this.
- Create a clear structure for reviews and monitoring, including:
 - o individual reflection in the learner's performance log/ journal
 - o group/peer feedback sessions to discuss and critique work in development
 - o one-to-one progress tutorials to discuss progress and targets.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to other performance-based units and may provide learners with skills that can then be applied in units such as:

- *Unit 24: Children's Theatre Performance.*

The emphasis on vocal skills also has obvious links to:

- *Unit 20: Developing the Voice for Performance.*

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Textbooks

Beckerman C – *Juggling for Beginners: 25+ Tricks to Astound Your Friends* (Sterling Innovation, 2012) ISBN 9781454903499

Useful for developing new skills in relation to learning aim B.

Double O – *Britain Had Talent: A History of Variety Theatre* (Palgrave Macmillan, 2012) ISBN 9780230284609

A good reference book for learning aim A that charts the development of variety performance from musical hall through the mid-1960s. A broad range of acts are included and the skills used by performers considered.

Hudd R – *Roy Hudd's Cavalcade of Variety Acts 1945-60* (Robson Books Ltd, 1998) ISBN 9781861051158

Although no longer in print, second-hand copies of this book are readily available from online shops such as Amazon. This book provides useful information for learning aim A about well-known performers such as Norman Wisdom as well as more obscure acts.

Phillips P – *Are There Any Holidaymakers in Tonight? The Beginning of the End of the Seaside Summer Show* (Matador, 2013) ISBN 9781783061631

This book charts the popularity of seaside variety entertainment from the 1970s to the present day. Another useful reference book for learning aim A.

Stadelman P and Fife B – *Ventriloquism Made Easy: How to Talk to Your Hand without Looking Stupid* (Piccadilly Books, 2003) ISBN 9780941599061

Easy and fun instructions for the beginner. Useful for developing new skills in relation to learning aim B.

Zennon P – *Street Magic: Street Tricks, Sleight of Hand and Illusion* (Carlton Books Ltd, 2008) ISBN 9781844420469

A good book of magic tricks for beginners. Useful for developing new skills in relation to learning aim B.



Websites

www.youtube.com

Contains a range of recordings from *The Royal Variety Performance*, and the TV shows *The Good Old Days*, *Seaside Special* and *Sunday Night at the London Palladium* can be accessed. Viewing performance will be useful in relation to learning aims A and B. YouTube also includes a range of 'how to' tutorials on juggling, magic tricks and ventriloquism.

www.vam.ac.uk/page/m/music-hall/

This webpage from the Victoria and Albert Museum website includes links to useful articles on *Music Hall Character Acts* and *Variety Theatre*.



Unit 29: Storytelling

Delivery guidance

Approaching the unit

The focus of this unit is the performer as a storyteller. Your aim is for your learners to develop an understanding of traditional stories through research and practical activities. They will then be able to use this understanding as they develop professional storytelling techniques for a specific performance. You can encourage learners to consider a stripped-back approach to performance in this unit where the performer's vocal and physical skills alone are used to create character and atmosphere. The intimate nature of storytelling also allows learners to engage more closely with their audience than in other units where more complex production elements are typical.

Delivering the learning aims

For **learning aim A**, learners will need to investigate the features of a range of traditional stories focusing for a minimum of three examples. One approach you could take would be to divide the cohort into pairs or small groups and ask each group to deconstruct a story in order to highlight its key features, for example, selected structure, themes, characters, settings and style. You could then ask the groups to share their findings and compare the features.

You should offer a range of stories, including traditional myths and legends, fairy stories and fables. The specification gives examples of traditional stories that could be investigated but there are many more. Learners could consider stories from their own region, e.g. 'The Green Children of Woolpit' (East Anglia), 'Rhys and Meinir' (Wales), 'Herne the Hunter' (South East), 'Yallery Brown' (Midlands), 'Jack the Giant Killer' (South West). Alternatively, myths and legends from around the world could be considered.

Thinking ahead to **learning aims B, C and D**, it would also be useful to ask learners to think about how they could recontextualise these traditional stories for a contemporary audience. For example, is the moral 'slow and steady wins the race' relevant today? Can you find a contemporary application for this moral?

An excellent way to introduce learning aim B would be to take your learners on a trip to a storytelling venue or event. Many towns and cities have ghost walks led by professional storytellers, or there are storytelling events and venues, such as storytelling cafes. The Society for Storytelling lists events across the country as well as providing information about National Storytelling Week (see Websites in the Resources section). Learners will be able to see for themselves the techniques storytellers use, as well as consider how different kinds of stories can be used and adapted for specific audiences.

As part of learners' work for learning aim B, you could lead technique classes and workshops in which learners explore and share a variety of stories with their peers. Vocal work is key to this form of performance, so you can usefully begin each session with a vocal warm-up.



For learning aim C you are helping learners develop their skills and understanding to prepare a specific performance piece. You will need to give them a scenario or context that includes a purpose and target audience. This will enable learners to select an appropriate story. They may need to adapt it to ensure its language, content and length is suitable. You may find video a useful tool to encourage learners to critique their own work for learning aim D. You can record milestone rehearsal sessions as well as the performance itself for assessment and verification purposes.

You should brief learners from the outset on the importance for learning aim D of their ongoing review of their skills development. You can motivate learners by encouraging the use of a range of methods to document their progress, for example, a blog or video diary. Structure regular review and feedback sessions into classes, where learners watch recordings of exercises, and engage in self- and peer evaluation.

Learning aim	Key content areas	Recommended assessment approach
A Understand storytelling, traditional stories and their qualities	A1 Explore the features of traditional stories A2 Context for storytelling	A report or presentation demonstrating knowledge and understanding of traditional stories and their qualities using examples to support findings.
B Develop storytelling techniques for performance	B1 Explore stories that can be used for a specific audience B2 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).
C Apply storytelling techniques to a performance	C1 Select and adapt material during rehearsal for a performance C2 Performance to a target audience	Workshops and technique classes. Research and process notes. Practical exploration and development work. Rehearsals. Teacher observation records. Final performance.
D Review personal development and own performance	D1 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, e.g. digital, recorded.



Assessment guidance

Recommended formats for assessment of this unit include a learner's performance log in which they record their progress. The format for this log can vary, for example, a written journal, a blog, an audio/video diary, photographic record, or a combination of these.

You can assess learners' understanding of storytelling, traditional stories and the role and their qualities (learning aim A) by means of a written document, a web resource or a recorded presentation.

You should record a suitable range of classes and practical workshops for learners' self-reflection and for assessment purposes. You must record the assessed performances for learning aim C.

The performance log for learning aim D can comprise a range of elements such as journal/blog notes, action plans, checklists, digital video and photographic evidence with annotations.



Getting started

This gives you a starting place for one way of delivering the unit, based around the recommended assessment approach in the specification.

Unit 29: Storytelling

Introduction

Introduce the unit with a brief outline of the unit's scope and assessment requirements. Inform learners how the unit links with other units on the programme.

- Facilitate group discussion activities to explore the notion of the purpose of stories and what makes a good storyteller.
- You might also begin the unit by telling a story to the class then asking them questions about their experience of listening to the story and watching the storyteller, e.g.:
 - What was interesting and/or enjoyable?
 - What did they learn from the story?
 - How did the storyteller keep the attention of the group?
 - What performance skills were used by the storyteller?

Learning aim A – Understand storytelling, traditional stories and their qualities

Learners should ideally start to develop their practical storytelling skills from the outset, so you should deliver learning aim A concurrently with learning aim B.

- Brief learners on the investigation requirements on the exploration of traditional stories and their qualities.
- Provide guidance on sources of information and references for investigation (websites, publications, DVDs, etc.).
- Ask learners to research key features of at least three selected myths/legends, fairy stories and fables, focusing on the similarities and differences between the stories in terms of structure, themes, characters, settings and style.
- Lead a discussion on the purpose of each story, asking learners to consider whether each was intended to educate or simply entertain. Also discuss the original context of each story, how might it have been presented and where. This discussion can lead into an investigation of contemporary storytelling, its purpose and context.
- Ask learners to collate their research and present their findings and conclusions. This could be in the form of a presentation, scrapbook, blog or in other format.

Learning aim B – Develop storytelling techniques for performance

- Brief learners on the need to keep a log/reflective journal (this links with learning aim D) in order to record their exploration and development of performance skills.
- Encourage creativity and differentiation in journal writing with use of ICT, annotated photographs, links to recorded practical work.
- Ask learners to develop action plans and set targets for improvement and development, with review points where they monitor progress. Show examples of successful reviews and target setting.
- If possible, arrange a visit to a storytelling event or a visit from a professional storyteller. If this is not possible view examples of storytelling on video.



Unit 29: Storytelling

- Lead a discussion that considers:
 - which physical and interpretive skills are used by storytellers
 - how these differ from skills and techniques used in other forms of performance
 - how these skills might need to be adapted for use with different styles of story, performance settings and audiences.
- Run regular teacher-led workshops to include warm-ups, and sessions that explore the use of voice, gesture, facial expressions and movement skills to communicate meaning, characters and settings.
- Introduce examples of stories that represent different styles as well as material suitable for different audiences and purposes. Ask learners to explore this material practically, presenting extracts to peers. Encourage peer feedback and peer criticism on a regular basis: you can base this on viewings of practical work and reflection on recordings. Learners should also experiment with simple props, sound and lighting effects.

Learning aim C – Apply storytelling techniques to a performance

- Introduce learners to the purpose, context and target audience for the storytelling event they will be performing in. For example, they may be contributing to a ghost walk for teenagers and adults, a story time festival for under-5s or an event in a storytelling café for a family audience.
- Ask learners to come up with a shortlist of three possible stories for the event and undertake a SWOT (strengths, weaknesses, opportunities, threats) analysis of each before making a final decision about their chosen story.
- Ask learners to adapt their chosen story as appropriate, e.g. to ensure the language is appropriate for the target audience, the story is of a suitable length.
- Lead rehearsals in which learners will practise, refine and perfect their stories. Encourage peer feedback and peer criticism on a regular basis: you can base this on viewings of practical work and reflection on recordings.
- Facilitate the performance event where application of storytelling skills is assessed.

Learning aim D – Review personal development and own performance

- Facilitate a group discussion on the importance of regular reviewing of skills development. Make links with learners' research into traditional stories and storytelling.
- Show examples and definitions of short-term and long-term goals, SMART actions and targets and discuss with learners effective ways of documenting this.
- Create a clear structure for reviews and monitoring, including:
 - individual reflection in the learner's performance log/journal
 - group/peer feedback sessions to discuss and critique work in development
 - one-to-one progress tutorials to discuss progress and targets.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to other performance-based units and may provide learners with skills that can then be applied in units such as:

- *Unit 16: Writing for Performance*
- *Unit 19: Acting Styles*
- *Unit 20: Developing the Voice for Performance*
- *Unit 24: Children's Theatre Performance.*

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Anthologies of stories for investigation and use as source material

Aesop – *Aesop's Fables* (CreateSpace Independent Publishing Platform, 2015)
ISBN 9781505852554

This collection includes a wide range of stories from the 'Hare and the Tortoise' to lesser known fables.

Belloc H – *Cautionary Verses* (Red Fox, 1995) ISBN 9780099295310

Much-loved classic verses each with a moral, includes 'Matilda, Who Told Lies and Was Burned to Death' and 'Jim, Who Ran Away from His Nurse and Was Eaten by a Lion'.

Grimm J & W – *The Original Folk and Fairy Tales of Grimm Brothers: The Complete First Edition* (CreateSpace Independent Publishing Platform, 2014)
ISBN 9781503275836

The original collection of stories collected by the brothers Grimm. Includes 'Snow White', 'Rumpelstilskin' and 'Cinderella'.

Jones R – *Myths and Legends of Britain and Ireland* (New Holland Publishers, 2012) ISBN 9781847739865

This book includes a good collection of traditional regional stories.

James M R – *Collected Ghost Stories* (Wordsworth Editions, 2005) ISBN 9781840225518

A collection of spooky tales including the classic 'Oh, Whistle and I'll Come to You, My Lad'.

Kerven R – *English Fairy Tales and Legends* (National Trust Books, 2008)
ISBN 9781905400652

A good collection of traditional stories from across England. A detailed 'Notes and Sources' section gives excellent background information.

Pratchett T – *Dragons at Crumbling Castle and Other Stories* (Corgi Childrens, 2015) ISBN 9780552572804

Collection of children's short stories by the author of the Discworld series of novels.



Videos

A range of recordings from the BBC series *Jackanory* is available to view on YouTube. These include *The Dribblesome Teapots* told by Kenneth Williams, *The Last Cowboys* told by Martin Freeman and *George's Marvellous Medicine* told by Rik Mayall. Extracts from the more recently broadcast episodes of *Jackanory* aimed at an older audience are also available. Search for Jackanory.

Websites

Many of these websites include a schools' section with information, research projects and stories.

<http://www.bbc.co.uk/wales/history/sites/themes/myths.shtml>

A collection of traditional Welsh myths and legends.

<http://www.theoriginalghostwalkofyork.co.uk/index.html>

<http://stratfordtownwalk.co.uk>

<http://www.mercattours.com/ghost-tours.asp>

www.aloneinthedarkentertainment.com

<http://www.ghostwalksofbath.co.uk>

Ghost walks in York, Stratford Upon Avon, Edinburgh, the North East and Bath, respectively.



Unit 30: Audio Performance

Delivery guidance

Approaching the unit

The focus of this unit is audio performance. Your learners should develop an understanding of the features of audio acting through research and practical activities. They consider how the voice is used to create atmosphere and character so that the listening audience 'sees' the scene, people and events. Learners can then use their understanding to develop professional voice artist techniques and use them in performance.

Delivering the learning aims

For **learning aim A**, you will need to give your learners the opportunity to listen to and analyse a range of audio performances. These could include radio drama, audio books, voice-overs for TV documentaries and animations. You should also enable them to undertake practical audio acting exercises.

Learners should consider and explore:

- **Multi-character work:** In audio books and some radio/audio dramas it is common for actors to portray a number of different characters. Learners should listen to examples and consider how the performer uses tone, pitch and accent to allow the audience to 'recognise' different characters.
- **Settings and mood:** The actor may need to change the quality of their voice to convey different settings, e.g. a small intimate space such as a living room or a large outdoor space such as a park.
- **Working with sonic elements:** Sound effects are often used to set a scene. Actors may need to interact with pre-recorded and live sound effects.

For **learning aim B**, you can offer teacher-led classes and workshops. You will need to provide a variety of material such as drama/voiceover scripts and extracts from novels. Learners can then practise the technical vocal skills required to create character and setting, e.g. tone, pitch, articulation, breathing, pace, rhythm, accent and dialect. You can introduce vocal exercises to help learners develop these skills and a vocal warm-up should be part of each session.

You will also need access to recording equipment and a studio technician (or tutor in role as technician) to enable learners to develop microphone skills and learn how to respond to instructions and feedback. They can then work with a script to practise sight-reading and speed learning material. Learners would also benefit from the opportunity to work with live and recorded sonic elements.

For **learning aim C**, an existing audio script with a number of characters and settings will enable learners to use the skills they have acquired. Audio recordings of rehearsals will be a useful tool as learners can then listen to themselves and critique their own work for learning aim D.

You should record the rehearsed material in a studio situation and you or a technician could then edit to create the final audio performance. The unedited



'takes' will also be useful for assessment and verification purposes, so make sure that you keep them.

You should brief learners from the outset of the unit on the importance for **learning aim D** of their ongoing review of their skills development. It is an opportunity to discuss with them the value of regular reflection and self-criticism. If possible, provide examples of effective SMART (specific, measurable, attainable, realistic and time-bound) action planning and reviewing for discussion. Teach learners the principles of setting targets and monitoring progress against short-term and long-term goals. You can motivate learners by encouraging the use of a range of methods to document their progress, for example, a blog or video diary. Structure regular review and feedback sessions into classes, where learners watch recordings of workshops and rehearsals, and engage in self- and peer evaluation.

Learning aim	Key content areas	Recommended assessment approach
A Understand the features of audio acting for a recorded performance	<p>A1 Explore performance genres and context of audio acting in a recorded performance</p> <p>A2 Key features of audio acting for recorded performance</p>	A report or presentation that demonstrates knowledge and understanding of the skills and methods used by theatre directors.
B Develop audio acting skills and techniques for a recorded performance	<p>B1 Explore and develop vocal skills for a recorded performance</p> <p>B2 Develop technical and interpretive skills</p>	Recorded footage that demonstrates the development and application of skills and techniques for a recorded performance (five to ten minutes).
C Apply audio acting skills and techniques to a recorded performance	<p>C1 Application of skills and techniques for a recorded performance through rehearsal</p> <p>C2 Application of skills and techniques to a recorded performance</p>	<p>Workshops and technique classes.</p> <p>Research and process notes.</p> <p>Practical exploration and development work.</p> <p>Rehearsals.</p> <p>Teacher observation records.</p> <p>Final performance.</p>
D Review personal development and own performance	D1 Review and evaluate development and application of audio acting skills and techniques	Performance log that reviews and evaluates the development and application of skills and techniques for a recorded performance, with reference to knowledge developed from learning aim A, presented using relevant techniques, e.g. digital, recorded.



Assessment guidance

Recommended formats for assessment of this unit include a learner's log in which they record their ongoing acquisition and development of audio acting techniques and the selection and rehearsal of performance material. The format for this log can vary, for example, a written journal, a blog, an audio/video diary, photographic record, or a combination of these.

You can assess evidence of learners' understanding of the features of audio acting for a recorded performance (learning aim A) by means of a written document, a web resource or a recorded presentation.

You should record a suitable range of classes and practical workshops for learners' self-reflection and for assessment purposes. You must record the assessed performances for learning aim C.

The performance log/journal for learning aim D can comprise a range of elements such as journal/blog notes, action plans, checklists, digital audio, video and photographic evidence with annotations.



Getting started

This gives you a starting place for one way of delivering the unit, based around the suggested assignments and tasks in the specification.

Unit 30: Audio Performance

Introduction

Introduce the unit with a brief outline of its scope and assessment requirements. Inform learners how the unit links with other units on the programme.

- Facilitate group discussion activities to explore the notion of audio performance and what makes a good audio performer.
- You might also begin the unit by asking your learners to listen to an example of audio performance work then asking them about their experience of listening to the piece, e.g.
 - What was interesting and/or enjoyable about the performance work?
 - How could you tell where the action took place?
 - What performance skills did the actor(s) use?
 - What other elements could be heard (e.g. music, sound effects) and how did these elements contribute to the communication of meaning, mood etc.?

Learning aim A – Understand the features of audio acting for a recorded performance

Learners should ideally start to work on developing their practical audio performance skills from the start of the unit, so it's a good idea to deliver learning aim A concurrently with learning aim B.

- Brief learners on how to go about their exploration of the features of audio acting for a recorded performance.
- Provide guidance on sources of information and references for investigation (websites, publications, DVDs, etc. – see lists at end of this guide).
- Ask learners to research key features of selected audio performance genres (e.g. radio drama, audio books, voice-overs for TV documentaries and animations) focusing on the structure of the work; performance style(s); characters; mood, atmosphere and setting.
- Lead a discussion of the context and purpose of each genre and use this as a lead into the investigation of the key features of audio acting as used across these genres.
- Ask learners to collate their research and present their findings and conclusions. This could be in the form of a presentation, scrapbook, blog or in other format such as a podcast recording.

Learning aim B – Develop audio acting skills and techniques for a recorded performance

- During initial practical activities, conduct a baseline skills audit with learners. This audit should include relevant acting skills and techniques.
- Brief learners on the need to keep a performance log (this links with learning aim D) in order to record their exploration and development of audio performance skills.
 - Encourage creativity and differentiation in journal writing with use of ICT, annotated photographs, and links to recorded practical work.



Unit 30: Audio Performance

- o Ask learners to develop action plans and set targets for improvement and development, with review points where they monitor progress. Show examples of successful reviews and target setting.
- If possible, arrange a visit to a radio station or studio specialising in audio drama.
- Lead a discussion in which the skills and techniques used by audio performers are considered:
 - o what vocal and interpretive skills are used by audio performers
 - o how these differ from skills and techniques used in other forms of performance
 - o how these skills might need to be adapted for use in different styles of performance, e.g. drama, factual, advertising.
- Run regular teacher-led workshops to include warm-ups, and sessions that explore the use of audio acting skills.
- Introduce extracts from scripts and stories that represent different styles as well as material suitable for different audiences and purposes.
- Introduce learners to the 'studio' and provide time for the acquisition of microphone technique and work with sonic elements such as sound effects and music.
- Ask learners to present extracts to peers. Encourage peer feedback and peer criticism on a regular basis: you can base this on reflection of trial recordings.

Learning aim C – Apply audio acting skills and techniques to a recorded performance

- Introduce learners to the purpose, context and target audience for the audio performance work they will be recording. For example, they may be working as a company of actors on an episode of a radio sitcom.
- Lead rehearsals, in which learners will practise, refine and perfect their performance. Encourage peer feedback and peer criticism on a regular basis: you can base this on reflection on trial recordings.
- Facilitate the recording of the work.

Learning aim D – Review personal development and own performance

- Facilitate a group discussion on the importance of regular reviewing of skills development. Make links with learners' research into the features of audio acting.
- Show examples and definitions of short-term and long-term goals, SMART actions and targets and discuss with learners effective ways of documenting this.
- Create a clear structure for reviews and monitoring, including:
 - o individual reflection in the learner's performance log/journal
 - o group/peer feedback sessions to discuss and critique work in development
 - o one-to-one progress tutorials to discuss progress and targets.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to other performance based units and may provide learners with skills that can then be applied to a number of units such as:

- *Unit 19: Acting Skills*
- *Unit 20: Developing the Voice for Performance*
- *Unit 29: Storytelling.*

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Textbooks

Alburger J – *The Art of Voice Acting: The Craft and Business of Performing for Voiceover* (Focal Press, 2014) ISBN 9780415736978

This is a very comprehensive book covering a range of voice work. It gives links to audio recordings and exercises.

Audio Recordings

Finnemore J – *Cabin Pressure: The Collected Series 1-3* (BBC Physical Audio, 2012) ISBN 9781445844169

Audio situation comedy set in a low-cost airline. Strong performances by the cast including Stephanie Cole and Benedict Cumberbatch will provide a good source for discussions of audio acting techniques. Learners are also sure to be entertained.

Thomas D – *Under Milk Wood* (BBC Audiobooks, 2001) ISBN 9780563388609

The 1963 radio dramatisation, with Richard Burton as the narrator, of Dylan Thomas's play for voices, about the inhabitants of a small Welsh village. Good material for discussion activities and to provide a historical context to learners' studies.

Welles O – *War of the Worlds* (Pickwick, 2005) ASIN B000A10F4Q

The original 1938 recording of the Mercury Theatre broadcast of an adaptation of HG Wells' classic novel. The broadcast was so realistic that it caused widespread panic. Good material for discussion activities and to provide a historical context to learner's studies.

Websites

www.audible.co.uk

Massive library of audio books including abridged and unabridged novels and short stories. A good source of material for discussion and research activities.

<http://www.bbc.co.uk/radio/programmes/genres/drama/player>

BBC iPlayer provides access to a vast array of audio drama productions, including

- *15 Minute Drama* – Classic and contemporary original drama and book dramatisations.



- *Afternoon Drama* – Longer single dramas both classic and contemporary.
- *Afternoon Reading* – Short stories or abridged books.
- *The Archers* – Britain's longest-running radio soap.

A good source of material for discussion and research activities.

www.bbc.co.uk/writersroom/scripts

A selection of radio scripts can be downloaded from the BBC Writersroom script library.

www.bbc.co.uk/showsandtours/tours

Tours of BBC radio stations across the UK can be booked via this link. The BBC also provides tickets for live recordings of some radio broadcasts.



Unit 31: Stand-up Comedy Techniques

Delivery guidance

Approaching the unit

This unit's focus is the creation, development and performance of stand-up comedy to a live audience. It gives learners the opportunity to devise and try out their own material. The emphasis is on experimenting and sharing their ideas with peers and yourself. Encourage them to watch as much stand-up as they can. You can help them reflect on the success of comedians they admire and guide them towards others they've not yet encountered.

You will need a suitable space in which learners can perform/share their material. Equipment with which to video their work in progress will enable them to watch and learn from their own performances. You should look out for any opportunities to see and/or perform live comedy. Ideally, your learners will feel confident enough to take their material in front of a live audience and use audience feedback to reflect on their progress.

Delivering the learning aims

For **learning aim A**, emphasise that the point of your learners' research is to gain inspiration for their own practice. They should be investigating comedians' choice and handling of content, their delivery styles and techniques. Encourage your learners to look at how content and style of delivery has changed over time, from joke telling and one-liners to observational techniques, sometimes including more political and satirical work. They can also investigate the progress of women comedians and comedians from diverse ethnic backgrounds. It is important that learners are exposed to a wide range of styles and techniques and you will need to ensure that sufficient DVD and other resources are readily available. Learners' research should be providing them with a body of ideas, which they can begin to apply to their own routines

Your learners will accumulate a wealth of research materials, which they will need to share/present appropriately. Given the nature of the unit, you could encourage them to develop live presentation techniques to engage their audience rather than relying solely on their note-based logbooks. You may wish to model your own presentation on stand-up comics whom you admire. You should ensure that learners are regularly exposed to best practice as they develop their logs/presentations and encourage creativity in their approach including the use of ICT, blogs, video voice-overs and embedded materials.

For **learning aim B**, you will need to help your learners find a clear focus for the development of their own stand-up material. This may well emerge from the research they have carried out within learning aim A. When you 'commission' their live performance, some learners will find it helpful to have a schedule in which you set key milestones and deadlines, e.g. dates by when learners will have prepared their drafts of initial ideas, then rough scripts and try-outs. Your learners will need to take complete ownership of their material and commit fully to the process of devising and rehearsing their ideas. By doing this alongside their peers they will be better able to fine-tune and polish the routine ready for performance before an audience. Build up an atmosphere of mutual trust and



support so that learners are ready to share their work with others and help each other with feedback.

You may find it useful to lead some improvisational workshops with groups of learners. These can be great fun and help to generate ideas for material as well as developing energy, confidence and delivery techniques. Handbooks such as *The Ultimate Improv Book* or watching episodes of *Whose Line is it Anyway?* are useful sources of inspiration for this approach.

Further exposure to live stand-up comedy will continue to prove invaluable as will, if at all possible, opportunities to talk directly to practitioners. Video recording of routines to share and review work in progress will help enormously and learners must be encouraged to make effective use of them. You should have at least one milestone identified for a video recording.

Learning aim C is the culmination of the research and preparation already undertaken. Learners should be fully prepared to perform their work before a genuine live audience. Learners watching each other at these rehearsals, or perhaps inviting a few friends, can help build the confidence required to develop a rapport with a live audience. Your individual learners' routines should wherever possible be part of a larger show. It needs to have a genuine sense of occasion to create an atmosphere in which live comedy can thrive. Finally, the chance to perform more than once is crucial, to provide experience of working with different audiences and to enable your learners to adapt and improve their routines.

Encourage your learners to view **learning aim D** as an on-going process throughout the unit. Brief them well during learning aim A about the use of their log/journal, with many subsequent reminders, so that they are able to evaluate their personal development during the devising and rehearsal process. Support your learners in using their reflections in their log/journal to make key improvements and changes to their material.

Following rehearsals and performances, learners will need to draw on whatever feedback they are able to gather. In addition to group viewings of their video recordings, you can suggest and model a range of methods for doing this, for example questionnaires, focus group discussions, inviting other learners to write reviews. You could also provide different frameworks to help your learners shape the final format of their evaluation/review – for example, a recorded interview with the learner, edited together with footage of rehearsals and the final performances.

Learning aim	Key content areas	Recommended assessment approach
A Understand the key features of historical and contemporary practices of stand-up comedy performance	A1 Explore key features, historical and contemporary practices and performance	A report or presentation demonstrating knowledge of the key features and practices of stand-up comedy with reference to past and present examples.
B Develop stand-up comedy techniques for performance	B1 Explore performance materials and contexts for stand-up comedy performance B2 Investigate and develop stand-up comedy techniques for performance	Recorded footage that demonstrates the development and application of stand-up comedy techniques for a solo performance (three



<p>C Apply stand-up comedy techniques to a performance</p>	<p>C1 Select and adapt material during rehearsal for a performance</p> <p>C2 Application of stand-up comedy techniques to a final performance</p>	<p>to five minutes).</p> <p>Practical exploration and development work.</p> <p>Research and process notes.</p> <p>Script/notes comedy routines.</p> <p>Rehearsals.</p> <p>Teacher observation records.</p> <p>Final performance.</p>
<p>D Review personal development and own performance</p>	<p>D1 Review and evaluate application and development of stand-up comedy techniques</p>	<p>Performance log that reviews and evaluates the development and application of stand-up comedy techniques for a solo performance with reference to knowledge developed from learning aim A, presented using relevant techniques, e.g. digital, recorded.</p>

Assessment guidance

The learner’s log or journal is key to assessment in this unit as it relates to all learning aims. For learning aim A, learners will be using it to identify and analyse stand-up comedy from a range of practitioners and show how it is helping to influence their own material and approach to delivery. During learning aim B learners will record how they are sourcing, shaping and fine-tuning their material for a routine and using ongoing evaluation/review comments to demonstrate a self-critical approach to the creative process. Finally, learners will include an analysis of what worked/didn’t work in their final performances, as part of learning aim D.

The format for the log can vary, for example some aspects could be covered by journal/blog notes, a scrap book approach with cuttings of reviews and sources materials, images and checklists. Scripts in development should be included and the use of video recordings is essential for workshops, rehearsals, run-throughs and the final performances. Editing and adding commentaries to these videos would be an excellent way of generating evidence for this unit. Performance reviews could include photographic evidence, press clippings/reviews, copies of completed questionnaires, and so on.



Getting started

This gives you a starting place for one way of delivering the unit, based around the recommended assessment approach in the specification.

Unit 31: Stand-up Comedy Techniques

Introduction

Introduce the unit with a brief but clear outline. Emphasise its practical and vocational nature and the expectation that it will culminate in a live performance of original material. Focus on the process involved in achieving a successful performance of stand-up comedy techniques and explain the unit's assessment requirements.

- Show footage of a range of stand-up comedians from different eras and backgrounds (see unit specification for useful suggestions). Discuss the different styles and the choice of material. Allow learners to identify which work they like and why.
- Remind learners that they will be crafting and presenting their own routines.

At this stage, you may have already made arrangements for a visit to watch some live stand-up comedy. Encourage learners to research events and potential venues for their own performances in the locality.

Learning aim A – Understand the key features of historical and contemporary practices of stand-up comedy performance

Learners will have gained understanding of how to analyse a range of texts/material from work on other units. They can use these skills while researching the work of past and present comedians to develop their understanding of key stand-up techniques. First, they need to select their comedians.

- Lead learners through a presentation in which you identify and explain a number of key techniques with references to practitioners past and present. You can take your examples from the list of techniques and performers in the unit specification.
- Help learners to make their own selection of practitioners and techniques for further research and analysis. There must be at least one historical and one contemporary practitioner. Again, you can refer to the list in the unit specification for a full range of possible techniques and practitioners.
- Brief learners on how to keep their learner logs/journals and provide an explanation of your own presentation.
- Encourage and support learners in the use of technology to create their learning logs/journals. If possible, use any appropriate exemplar material.
- Monitor your learners' choices and where necessary make additional suggestions to ensure they will be analysing a wide enough range of techniques and practitioners (with at least one historical and one contemporary practitioner).
- Tell learners to consider their own ideas for material and delivery of a stand-up comedy routine. Tell them to link their research to their own ideas.
- Facilitate small discussion groups in which learners share their research and understanding.
- Ensure each learner gives at least one presentation which shows what they have found out and how it is influencing their own ideas for a routine.



Unit 31: Stand-up Comedy Techniques

Learning aim B – Develop stand-up comedy techniques for performance

Learners need to devise and shape material for their own stand-up performance. You can engage them in a number of practical workshop activities in which they explore techniques and develop skills.

- Brief learners on their commission: remind them that they are responsible for the creation and delivery of one stand-up routine (3–5 minutes before a live audience).
- Brief learners on the need to continue to keep a log/journal in which they reflect on their developing techniques and skills and the material they are creating for their own stand-up routine.
- Continue to expose learners to the work of other practitioners and use this as a basis for exploration of the techniques found in the unit content.
- If possible, arrange further visits to watch stand-up comedy live and ensure learners reflect on this experience in their journal/logs.
- Lead discussions on the development of techniques and skills.
 - What are the techniques and skills used by the stand-up comedian?
 - What comparisons can we make between these skills and techniques and those of other forms of performance, e.g acting?
 - What relationships are there between the techniques applied in stand-up and the material devised?
 - What influence does the relationship with different audiences have on the techniques and skills applied in stand-up?
- Lead workshops on stand-up comedy techniques and skills – improv workshops; storytelling/anecdote workshops in which learners prepare stories based on their own experiences; physical theatre workshops (commedia dell'arte, clowning).
- Brief learners to devise and run their own peer workshops on a technique/skill they are using in their own routines.
- Arrange for learners to share work in progress. Encourage on-going peer feedback.
- Arrange for learners to video record and review their routines in progress.
- Lead discussions on the nature of the relationship between comedian and audience.
- Discuss live performances seen and watch more examples of live stand-up.
- If possible, talk to professional practitioners about their experiences.

Learning aim C – Apply stand-up comedy techniques to a performance

Introduce learners to the purpose and context of the event they will be performing in. For example, they may be part of a comedy club night or a variety show.

- It will be important to practise in the venue, with at least one technical rehearsal to check microphones and sound/lighting.
- Learners will need to make final preparations and adjustments, including a full run-through with peer-led feedback; checking timings and running orders; ensuring they arrive and are ready to perform on time; recording feedback and experience gained from the performance so they can use it to adapt subsequent performances.
- Ensure adequate video recording facilities are in place to make a record of the learners' work.



Unit 31: Stand-up Comedy Techniques

Learning aim D – Review personal development and own performance

- Brief learners regularly on the importance of reviewing their progress throughout the unit. Emphasise the need to make regular review comments in logs/journals. For the final performances video recordings and audience feedback are essential.
- Give examples of good practice: use of SMART (specific, measurable, attainable, realistic and time-bound) target setting, actions, goals (short and long term) and responses to any feedback obtained.
- You will need to ensure that there are several key milestones in which learners review their progress. You should facilitate regular feedback from peers and ensure that video recordings are made and used in the reviews.
- Create a clear structure for reviews and monitoring, including:
 - individual reflection in log/journals
 - group discussion and feedback sessions
 - one-to-one monitoring reviews and feedback.
- Final reviews of performance are based on group discussion of video records of all performances and audience feedback.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit has clear links with other performance-based units and may provide learners with skills that can be applied to:

- *Unit 29 Storytelling*
- *Unit 28 Variety Performance.*

The performance skills required in this unit link to all acting-based units such as:

- *Unit 21 Improvisation*
- *Unit 26 Physical Theatre Techniques.*

The creative/devising elements link well to units such as:

- *Unit 16 Writing for Performance.*

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Textbooks

Ajaye F – *Comic Insights* (Silman James, 2002) ISBN 9781879505544

A range of stand-up comedians contribute their thoughts on the art form including Chris Rock and Jerry Seinfeld.

Groskop Viv – *I Laughed, I Cried: How One Woman Took on Stand-Up and (Almost) Ruined Her Life* (Orion Books, 2013) ISBN 9781409127840

Autobiography of stand-up comic with insights into the form and the industry.

Martin S – *Born Standing Up* (Pocket Books, 2008) ISBN 9781847391483

Autobiography of comic Steve Martin. Shows how his comic style evolved.

Kaplan Steve – *The Hidden Tools of Comedy* (Michael Wiese Productions, 2013) ISBN 97816159311408

Kaplan deconstructs film and TV comedy showing why it works and why sometimes it doesn't work.

Sacks M – *Poking A Dead Frog* (Penguin Books, 2014) ISBN 9780143123781

A collection of interviews with some of America's top comedy writers. Includes a section on stand-up.

Seham Amy E – *Whose Improv Is It Anyway? Beyond Second City* (University Press of Mississippi, 2001) ISBN 9781578063418

The development of Second City – the American improv group that spawned the likes of John Belushi and Mike Myers.



Videos

DVDs by stand-up comedians featured in the unit specification include:

- Sarah Millican – *Live*
- Lee Evans – *Roadrunner*
- Stewart Lee – *Stand-Up Comedian*
- Peter Kay – *The Tour that Didn't Tour*
- Paul Chowdhry – *What's Happening White People?*

Websites

There is a vast resource of stand-up comedy available on YouTube. For example, it is possible to find routines from a vast range of Edinburgh Fringe comedians.

A large body of Stewart Lee's work is available on YouTube and includes some useful quotes on the nature of the comic material. Lee makes comedy by deconstructing simple jokes.



Unit 32: Puppetry Technique

Delivery guidance

Approaching the unit

Puppetry is an ancient form of performance art yet still contributes to the entertainment industry in this industrial and digital age. It has a place in theatre for children but is also used in the film industry, carnival performance and in adult theatre. This unit will introduce your learners to the different forms of puppetry and the fundamental aspects of the puppet technique required to keep the character of the puppet at the centre of the audience's attention.

Delivering the learning aims

Learning aim A requires your learners to develop an understanding of the different types of puppets, their traditions and audiences, and how each type is manipulated in performance. For example, you could ask your learners to undertake a research project resulting in a booklet, blog or presentation explaining all about each type of puppet. An overview of the cultural background of different puppet types may help your learners understand what makes the puppets effective with particular audiences. Crucially, your learners should have a clear idea how the puppets affect different audiences and how they work in different performance spaces or media, as well as how they are operated.

Many puppet theatre companies and organisations run practical workshops and if possible you should approach these to support learning aims A and B. Ideally, your learners will witness some live puppetry performances as well as recorded ones.

In **learning aim B**, your workshops for learners to explore puppetry skills should concentrate on discovering the character within the puppets. Your learners need to find out how the puppet works, not just technically but expressively as well. Learning the skill of performing the character literally at arm's length can be interesting and fun. However, being able to direct the puppet's focus at any one time needs a disciplined approach, as does the ability to lip-sync. Give your learners time to explore the effect of the puppet when not speaking or the centre of attention. Ask learners to consider the puppet's eyes and nose, as more often than not these determine the audience's perception of the puppet's focus. Your approach to these workshops should be learner centred with the emphasis on small group work.

When your learners are developing their storylines or devising a piece for performance for **learning aim C**, you can help them to consider the nature of the performance and audience. In particular, they will need to think about the performance space, staging and lighting so that the audience can see and hear the puppet clearly, and the impact of the puppeteer is minimised. The performance can be relatively short, perhaps arranged for groups of younger learners. If you have a larger group of learners, it would be better to develop several small-scale performances, perhaps for a short puppetry festival to which you can invite other learners at the centre or local primary school pupils.

For **learning aim D**, you can guide learners to keep a performance log that runs concurrently with their practical work during learning aims B and C. Learners should use the log to keep a record of their skills development, noting significant



landmarks reached during early workshops and subsequent rehearsals. At the same time, you can conduct regular reviews and set targets with individual learners.

Once the performance has taken place, learners should watch a video recording of it and complete their analysis of their own application of puppetry skills. Ideally, you should make a secondary video of the performance, which focuses on learners' manipulation of their puppets rather than the performance as viewed by the audience. Learners should then be able to evaluate their development throughout the unit. You can encourage them to comment on how well they have fulfilled any targets they had previously identified and ask them to identify others for further development.

Learning aim	Key content areas	Recommended assessment approach
A Understand the use of puppetry in performance	A1 Types of puppets and features A2 Practices and practitioners	A report or presentation demonstrating knowledge and understanding of the use of puppetry in performance with examples of practices and practitioners.
B Develop skills and techniques in puppetry performance	B1 Develop skills and techniques in puppetry performance B2 Develop characterisation	Recorded footage that demonstrates the development and application of skills and techniques for a performance using a puppet (five to ten minutes).
C Apply skills and techniques to a puppetry performance	C1 Application of puppetry skills and techniques in rehearsal C2 Application of puppetry skills and techniques in performance	Workshops and technique classes. Research and process notes. Practical exploration and development work using puppet(s). Rehearsals. Teacher observation records. Final performance.
D Review personal development and own performance	D1 Review and evaluate development of puppetry skills and techniques in performance D2 Review and evaluate application of puppetry skills and techniques in performance	Performance log that reviews and evaluates the development and application of skills and techniques for a performance using puppet/s with reference to knowledge developed from learning aim A, presented using relevant techniques, e.g. digital, recorded.



Assessment guidance

You can assess the unit's four learning aims by means of three assignments. Learning aims B and C can be assessed by a single two-part assignment as their learning outcomes are linked through the grading criteria BC.D2.

The unit requires some form of research document for learning aim A, which could be a booklet, blog or presentation.

For learning aims B and C, learners will require access to puppets. These can be ready made or constructed by the learners or even consist of found objects. Learners only need to develop skills with one type of puppet. You can assess your learners' progress by means of videos recording the development of their skills and ability to communicate the puppet character; and each learner's individual log.

Learners can choose to write their logs as a straightforward report, a blog or a video diary. You will need to plan ahead for the recording of videos of workshops, rehearsals and the final performance(s).

For learning aim D, your learners will need to complete their logs and evaluate their progress. It will be useful for learners if you make this requirement as clear as possible at the start of the unit. The evaluations from learners should focus on setting targets, reviewing their progress in reaching them and setting subsequent targets.



Getting started

This provides you with a starting place for one way of delivering the unit, based around the recommended assessment approach in the specification.

Unit 32: Puppetry Technique

Introduction

You could introduce the unit by giving an overview of the many different kinds of puppets and asking learners to become familiar with these and the different performance contexts that puppets have been/are used in. Film and television sources are an ideal way to do this, and a live puppetry performance, if possible (see Videos and Websites, at the end of this guide).

Learning aim A – Understand the use of puppetry in performance

- Ask your learners to create a resource, such as a booklet, blog or instructional presentation or video for performers who want to develop an understanding of puppetry and performance practice.
- The resource should explore the different uses of puppets in performance with reference to at least three practitioner influences and practices.
- Initially, you can ask learners to research the application of puppets in performance with reference to practitioners and puppet types; practice, particularly how the performer operates the puppet; audience and style of performance. (See Textbooks and Websites, at the end of this guide, for suggestions as to where learners can begin their research.)
- You could enable learners to develop an understanding of different puppet types and their features through practical activities, e.g, improvisation exercises between puppets and between puppets and your learners, making the puppet 'wake up' and perform other movement exercises so that the learners get to know the puppet's complete movement vocabulary, lip synching or storytelling.
- You could also have learners deconstruct or construct puppets to discover the puppet's idiosyncrasies.
- Learners could also participate in exercises operating puppets using mirrors.
- Workshops using two (or more) operators per puppet could be held where learners could learn how to maintain the illusion of the puppet as a living being.
- You could then ask learners to collate the research into their resource using appropriate presentation techniques such as photographs, illustrations and annotations clearly crediting their sources.

Learning aim B – Develop skills and techniques in puppetry performance

Learning aim C – Apply skills and techniques to a puppetry performance

Organise workshops for learners to explore and develop techniques in using puppets. Ensure that your learners understand the requirement to develop skills which allow them to perform a character through the puppet and for the puppet to be the focus of attention. It may be easier to use sock or rod puppets rather than more complicated types such as marionettes.

- Ensure your learners comment upon and review the development of their skills in a



Unit 32: Puppetry Technique

log. You should also video milestone workshops which show learners' progress.

- Through discussion and exploration, task your learners to select a type of puppet to work with and develop relevant techniques to communicate its character through its movements, voice, gesture and focus.
- You could usefully include some improvisation workshops, too.
- During these workshops your learners should develop performance skills with reference to characterisation (see above), purpose (e.g. comedy, education) and audience (e.g. adults, children). Learners should give their puppet character a name and continue to build its personality.

Talk to your learners about preparing for a stage performance using their puppet character. You could give them a brief for the performance, it could be an adaptation of a well-known story or it could be a piece devised by the learners themselves. Ensure the learners consider the type of performance, e.g. comedy, educational; and their audience, e.g. adults or children. They should also consider the particular staging and backstage protocols it will require.

Ask learners to undertake/participate in the following activities:

- Preliminary workshops and meetings for learners to explore and develop storylines and techniques to include specific types of puppets in performance.
- Select a puppet to work with and apply relevant techniques to communicate features such as movements and sound.
- Develop the performance piece with reference to purpose and audience.
- Regular rehearsals to develop and refine the performance.
- Commentary upon progress in a log which reviews their progress in applying puppetry techniques. (Milestone rehearsals should also be videoed.)
- A performance using appropriate puppetry techniques.

While working on these learning aims your learners will be enhancing their cognitive skills and also developing their behavioural skills, in particular their ability to collaborate with other learners and performers. They will develop their psychomotor skills, too, in manipulating the puppet and matching this manipulation with the emotional and intellectual content they are seeking to communicate.

Learning aim D – Review personal development and own performance

Ask your learners to complete their log reviewing their personal practice and application of their puppetry techniques. They should reflect on the development of the performance piece, its rehearsals and actual performance, as well as the process of developing their own puppetry skills. The log can draw on the notes they made while working to learning aims B and C. It should also include an evaluation of the final performance as viewed on video, both in terms of their own individual skills and its overall success as a puppet performance.

- Learners should document their strengths and areas for improvement providing justification for their decisions during development classes, rehearsals and final performance.
- Ask your learners to set targets which detail how they intend to improve their skills after each session.
- To enable learners to review their targets you could set milestone points: one during initial workshops, three during rehearsals and one after final performance. They should take account of any peer or teacher feedback received during this time.



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- Set up a group viewing of the performance video so they can discuss it together, as well as take notes. Learners could then evaluate their performance taking into account any peer or teacher feedback including views of the audience if they set up an audience questionnaire.
- Ask learners to document areas of improvement based on their analysis of the performance and set additional targets to support further development, application and practice.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to:

- *Unit 20: Developing the Voice for Performance*
- *Unit 24: Children's Theatre Performance*
- *Unit 29: Storytelling.*

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Textbooks

Bicat T – *Puppets and Performing Objects – A Practical Guide* (The Crowood Press Ltd, 2007) ISBN 9781861269607

This book is suitable for Level 3 learners and contains insightful detail on the theory and practice of puppetry in performance, from conception of puppet, how to operate puppets and the various roles involved in puppet performance.

Francis P – *Puppetry: A Reader in Theatre Practice* (Palgrave Macmillan, 2012) ISBN 9780230232730

This book is quite advanced but suitable for Level 3 learners and contains good descriptions of puppet types, techniques and staging.

Currell D – *Puppets and Puppet Theatre* (The Crowood Press Ltd, 1999) ISBN 9781861261359

This book is suitable for level 3 learners and contains useful information on the anatomy, construction, control and manipulation of puppets as well as staging, lighting and sound for puppet performance.

Blumenthal E – *Puppetry and Puppets: An Illustrated World Survey* (Thames and Hudson, 2005) ISBN 9780500512265

This is more of a worldwide history of puppets of various types and could be useful for learning aim A and in providing a context for most puppetry but is limited as regards practical explanation of techniques.

Videos

As most puppeteers are incredibly enthusiastic about their craft, a large number of self-created tutorials are posted on YouTube regularly. Other informative videos include those posted by organisations like The National Theatre, Handsprung Puppet Company and the Jim Henson Company.

Websites

www.puppetguild.org.uk

An online hub of information, links and archive material about puppetry maintained by the British Puppet and Model Theatre Guild. This website is a useful start in garnering archive material on puppetry and contains listings of specific puppetry performances and events.



Unit 33: Performing with Masks

Delivery guidance

Approaching the unit

This unit gives learners the opportunity to develop the skills and techniques involved in performing with a mask. Learners can combine skills, qualities and understanding they have developed in other units with skills specific to the performance of mask work.

You will need to research and respond to the work of existing companies who use mask in performance and draw on the rich history of mask theatre for inspiration. Learners should be excited at the prospect of learning how to create a performance in a specific style with its own set of rules and techniques. The unit encourages students to explore a range of performance styles including clowning and slapstick.

You must ensure that your centre is equipped to allow all students to use a mask in workshops – a range of different masks is desirable. You may wish to design and make masks with your learners but do bear in mind that this activity cannot form part of the unit assessment. You will want to seek out opportunities to watch live mask performance or perhaps enlist the services of mask-based companies to deliver skills workshops.

Delivering the learning aims

Learning aim A requires learners to understand performance practices using masks. You can introduce learners to the art of mask performance through watching performances and trying the techniques out for themselves in practical workshops. You might also like to contact a contemporary mask theatre group via their website (see Resources). Many of these groups provide workshops and this could be an exciting and productive way to kick-start the unit.

Learners will need to undertake research into the uses of masks in performance from their origin in Ancient Greece, through Commedia and up to the present day. You will need to ensure that learners are briefed to include at least three mask-based performances which they should analyse and evaluate. You can guide learners on possible research themes/topics and ways in which they can structure their research. Learners should be guided towards research that includes references to different styles of mask, their construction and the materials used. Encourage learners to think 'outside the box' when researching, for example asking them to examine the importance of mask and ritual in cultures throughout the world, making links with practice in contemporary theatre. Outline best practice in keeping a performance log, with creative use of ICT, annotated photos and embedded AV materials to produce dynamic, engaging documents. Ask learners to share their findings regularly so that the whole ensemble benefits from them.

Learning aim B covers the development of skills and techniques for performing with masks and is workshop based. You should include a wide range of techniques from those listed in the unit specification. At this stage you can also begin to find a focus for the development of material for your learners' live performance. You can extend the workshop process to include the creation and



refinement of short scenes which use specific skills – for example, status scenes, counter mask work, juxtaposition of mask face to action. Take any opportunity that presents itself to share your learners' work with professional mask practitioners and get feedback. Make use of research material and the experiences the learners have had in watching mask performance to inform the skills development process through workshop. You should also video key sessions and encourage learners to watch their own work and evaluate their developing skills.

Learning aim C involves the learners rehearsing and performing their mask work to an audience. You can facilitate discussion and planning meetings in which learners can contribute to the devising of a performance work for masks. Decide on a target audience and venue, e.g. shoppers at the local shopping centre, for a piece of street theatre. Your choice of target audience should play a key part in the content and style of the work itself. Decide on themes and characters, draw inspiration from existing mask work, explore a range of stimulus material. Ensure learners set deadlines for the devising process and discuss and make informed decisions as to the content and style of their performance piece – for example, a purely physical full face mask piece, a half face mask piece with dialogue or a mixture of performance styles. You should choose your performance format to meet the needs of your group. Where appropriate, group pieces that allow around 2 to 3 minutes per performer should suffice (making a two hander performance around 5 minutes and a group of four at least 10). In some instances you may wish to allow solo performance pieces.

You will need to facilitate a rehearsal process in which learners refine and polish their skills and material. Reflect industry practices by developing a detailed schedule with performance dates agreed well in advance. Emphasise that the performance is a professional event whether it be at a recognised venue with an invited audience or a touring piece taken into the community, for example street theatre or primary schools.

Dates and venues for the performances should be arranged by this point and a detailed and appropriate rehearsal schedule should be in place. Learners should demonstrate self-management, organising their time, setting and meeting targets, prioritising tasks as necessary. The rehearsal process will draw on learners' experience from previous performance-based units and from the skills they have learned and developed in this unit. Learners will need to take responsibility for ensuring that the work is of a standard suitable for a public performance. Ensure they have all external elements of the work catered for, including masks, costumes, sets and properties. Plan the technical elements of the performance and rehearse them in scheduled tech run-throughs. You should also video (or get help in videoing) and oversee full dress rehearsals with feedback and director's notes.

You will need to brief learners on their ongoing performance log at the outset of the unit. **Learning aim D** requires learners to evaluate their personal development during the rehearsal process and their eventual performance. You should lay great emphasis on the need for learners to set personal targets throughout the process and review them regularly as part of an ongoing creative process.

Facilitate the post-performance review by allowing learners to watch and discuss video of the performances. Obtaining feedback from audiences, through post-show discussions or questionnaires, will also be invaluable to inform learners' reviews. Learners should take account in their evaluations of how well they communicated with their audience as individuals and a group.



Learning aim	Key content areas	Recommended assessment approach
A Understand performance practices using masks	A1 Investigate performance practices, masks styles and materials	A report or presentation demonstrating knowledge and understanding of performance practices using masks with reference to examples.
B Develop skills and techniques for performing with masks	B1 Explore context, audience and purposes for performing with masks B2 Development of skills and techniques for performing with masks	Recorded footage that demonstrates the development and application of skills and techniques for a performance with masks. Workshops and technique classes.
C Apply skills and techniques to a mask performance	C1 Application of skills and techniques for performing with masks through rehearsal C2 Application of skills and techniques for performing with masks through performance	Research and process notes. Practical exploration and development work. Rehearsals. Peer reviews. Teacher observation records. Final performance.
D Review personal development and own performance	D1 Review and evaluate development and application of skills and techniques used for performing with masks	Performance log that reviews and evaluates the development and application of skills and techniques for performing with masks with reference to knowledge developed from learning aim A, presented using relevant techniques, e.g. digital, recorded.

Assessment guidance

Recommended formats for assessment of this unit include an on-going log in which learners document and analyse their journey through the process of research, creation, skills development and preparation for final performance.

For learning aim A, this log will need research notes on key features of mask creation, their differing styles and the materials used to create them. The history and development of performance practice throughout the world, as well as notes on key practitioners should also feature. The emphasis should be on the skills and techniques of mask creation and performance and learners must show that they are linking their research to the development of their own work. Learners



must show research on a minimum of three performance pieces they have observed.

For learning aim B the log should take the form of a working document in which learners reflect on the development of their own creative ideas. At this stage the use of a variety of masks (full and half face, character, neutral, Commedia) should form the basis of their records. The emphasis should be on the emerging creative work that will form the basis of a performance and the learners' own reflections on this work.

Learning aim C should include details of rehearsals, action plans, annotated scripts or scene outlines and schedules. Videos of rehearsals at this point are essential.

Videos of the final performances for learning aim D are essential. Learner logs could include a final review of the performance which draws on records of the audience's feedback.



Getting started

This gives you a starting place for one way of delivering the unit, based around the recommended assessment approach in the specification.

Unit 33: Performing with Masks

Introduction

Introduce the unit with a brief outline of the nature of the unit, which ends with a performance drawing on the skills and understanding developed throughout the programme. Inform learners of the assessment and evidence requirements for the unit.

- Start the unit with the clear identification of the final performance outline. You could do this in the form of a commission to create and present, for example, a piece of street theatre using masks at the local shopping centre.
- Ensure that the nature of the performance will be based on the use of masks and the skills and material developed by the learners during their study of the unit.

Learning aim A – Understand performance practices using masks

Learners will have gained an understanding and experience of interpreting and performing material (texts/stimuli) in other units. In this unit it is important that they understand the specific nature and processes involved in creating and performing with masks.

- Introduce learners to the work of mask-based practitioners. A visit to a live performance is preferable but you can also use DVD resources. It is worthwhile contacting any arts centres within a reasonable radius and checking their programme of events. Many companies provide Q & A sessions and these might prove invaluable to your learners. Introduce your learners to a range of masks from different cultures – for example, Indonesia, Japan, West Africa, as well as Commedia. Discuss the materials and styles of the various masks. Brief learners on the different uses of the masks, their backgrounds and traditions.
- Emphasise that learners must create their own log reports with analysis of practitioners and the forms and uses of masks in performance. Brief learners on their selection of at least three key practitioners they might select for their report. Brief learners on possible areas of focus for mask styles they might select for their report. Refer to the unit content and the resources listed in this guidance.
- Lead and direct learners through workshops that focus on key features of the form. Refer to the unit specifications to select features – for example the performer's relationship with the mask, the neutral mask, clocking the audience. Facilitate small discussion groups and peer feedback to share thoughts and feelings about the techniques and skills explored in workshops. Set learners the task of devising and delivering their own workshops based on practitioners' and key mask styles they are researching in their logs, for example, Commedia.
- Ensure that learners are well briefed on how to create an effective log and report. Monitor logs to ensure that learners are including personal review statements. These should include personal target setting.
- Give clear guidance and use exemplar material wherever possible to show more creative ways in which research and responses to workshops can be recorded (include ICT, use of photographs and video footage).



Unit 33: Performing with Masks

Learning aim B – Develop skills and techniques for performing with masks

In this section you should continue to facilitate mask performance workshops. This can be done in a number of ways: you can lead them yourself, brief your learners to create and share peer led workshops or make use of workshop opportunities provided by professional practitioners. A combination of all three approaches represents the most effective way forward.

- Ensure a range of skills is being explored (based on unit expectations).
- Ensure learners have access to a suitable range and number of masks.
- Ensure learners continue to maintain their logs and include a review of their skills development and target setting.
- You may wish to brief learners to create and deliver peer workshops on specific performance styles/techniques they have researched in learning aim A.
- Learners should already be sharing ideas and developing themes for a performance piece which meets the needs of the commission. They may be making key decisions about the mask style(s) they wish to adopt. You may wish to give guidance and begin directing the work at this stage. Stimulus material such as stories may be of use to ensure that the basis for a performance is firmly in place before the rehearsal stage proper begins.

Learning aim C – Apply skills and techniques to a mask performance

The work now builds towards final performances (ideally at least two to allow for refinement in the light of feedback):

- Facilitate and monitor rehearsals to a set schedule.
- Allow continued exploration of themes and ideas, but ensure that a structure is maintained which leads the work towards a performance conclusion.
- Use peer led warm-ups and discussions to establish what they have achieved and agreed in each rehearsal and what the targets are.
- Learners should be actively referring to their logs at this stage to establish and maintain a direction for the work.
- Facilitate rehearsal activities to refine actions, dialogue, choreography as appropriate.
- Facilitate run-throughs of scenes and sequences to familiarise learners with the flow and structure.
- Video record some rehearsals to allow for review and group discussion of work in progress. Focus on the emerging work's potential to engage an audience and communicate clear meaning. Allow for fine tuning and adaptations to ensure that the piece is coherent and fluent.
- Ensure that learners are by this stage incorporating any key technical features that will enhance the work for the audience (lighting, sound, costume, settings and properties).
- Ensure the learners have created a schedule for rehearsal that allows for full run-throughs, technical and dress rehearsals.
- Throughout this process continue to monitor the effective development of learner logs which reflect and evaluate the emerging work and the learners' own skills development.



Unit 33: Performing with Masks

- You will need to give your own notes as you monitor and observe each rehearsal.
- The performance:
 - Allow for at least two performances. Final rehearsals should take place in the venue under full performance conditions. Although this is an improvised piece it is still a performance to an audience and should be undertaken in a professional manner.
 - Run the production as per industry practice and make the occasion a genuine theatrical event.
 - Use call ups and warm-ups to ensure all performers are thoroughly prepared. Onstage and back stage discipline should be of a professional standard throughout and learners should be well briefed and practised in how to run the show.
 - Give notes following each performance.
 - Make sure the performance is recorded – essential for assessment purposes and the learners' own self-evaluations/peer feedback.
 - You should facilitate any post show discussions which may have been planned and agreed by learners.
 - Put in place other means of gathering audience feedback e.g. a questionnaire.

Learning aim D – Review personal development and own performance

Learners will have already built up a bank of reflective and evaluative notes during the course of the unit in their log.

- During the run of the show (at least two performances, if possible) you should ensure that learners evaluate the success of the work based on:
 - audience reaction and the gathering of feedback from the audiences and
 - personal reflections on own skills, strengths and weaknesses.
- Facilitate structured discussions after each show and ensure learners watch playbacks carefully.
- Model or use exemplar material to show how in depth evaluation and reflection should be recorded in a log.
- You may find it useful to video post-show discussions with learners.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to:

- *Unit 19: Acting Styles*
- *Unit 24: Children's Theatre Performance*
- *Unit 28: Variety Performance*
- *Unit 29: Storytelling.*

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website at <http://qualifications.pearson.com/en/support/published-resources.html> for more information as titles achieve endorsement.

Textbooks

Appel L – *Mask Characterization: An Acting Process*, 1st edition (Southern Illinois University Press, 1982) ISBN 0809310392
Contains easy-to-use lessons in mask technique.

Callery D – *Theatre Arts Through the Body*, 1st edition (Routledge, 2002) ISBN 0878301240

An excellent range of workshop activities and exercises linked to key practitioners and a section devoted entirely to mask work, theory and practice.

Edson G – *Masks and Masking*, 1st Edition (McFarland Press, 2009) ISBN 0786445785

This book explores the cultural use of masks worldwide and throughout human history.

Eldridge S A – *Mask Improvisation for Actor Training and Performance: The Compelling Image*, 1st edition (Northwestern University Press, 1996) ISBN 0810113651

A wide range of activities and exercises in the use of mask. Also guides students in how to log their own experiences in developing mask work.

Rudlin J – *Commedia Dell'Arte: An Actor's Handbook*, 1st Edition (Routledge, 1994) ISBN 0415047706

This is an accessible actor's guide and manual. It covers all aspects of Commedia including working with masks.

Thurston J – *The Mask-Making Handbook*, 2nd edition (Players Press, 2009) ISBN 0887349609

A comprehensive guide to the making of masks. Gives a real insight into the methods used to create sophisticated leather Commedia masks.

Wilsher T – *The Mask Handbook: A Practical Guide*, new edition (Routledge, 2006) ISBN 0415414377

From the co-founder of Trestle Theatre Company, who for over 25 years have led the way in mask-based performance work in the UK and Europe.



Journals

www.theplayersjournal.org

Comprehensive online journal full of detailed articles on different aspects of mask work.

Websites

www.horseandbamboo.org

Horse + Bamboo Theatre

Outstanding mask-based theatre company with a great website.

www.trestle.org.uk

Trestle

The first name in mask theatre in the UK. Whilst mask work is no longer at the heart of their touring work, their site still has much useful content and Trestle still offer workshops and their famous box sets of theatre masks, which are highly recommended.

www.vamostheatre.co.uk

Vamos Theatre

Great contemporary mask-based company with a lively website. They offer a range of shows and workshops.



Unit 34: Developing Skills and Techniques for Performance

Delivery guidance

This unit will give learners the practical skills and knowledge required to take part in a performance of existing performance material to an audience. They will develop technical and rehearsal skills to enable them to perform to the best professional standards.

Learners will gain the knowledge and skills required in order to enable them to prepare for employment in the performing arts industry. The skills they gain in this unit will help them to prepare for progression to further study, training or higher education by equipping them with practical and technical skills, as well as the discipline required to develop them as performers.

Learners should be given the opportunity to participate in regular workshops, classes and exercises where they will acquire, practise and develop the necessary technical, practical and interpretative performance skills to help them to succeed when performing live to an audience. They 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.

Access to suitable studio / workshop and performance spaces is essential for the delivery of this unit. Learners should also be given the opportunity to access a range of performance material, scripts or dance repertoire. Connections with professionals, for example theatre or dance companies who deliver workshops, would be advantageous for skill building and development, as well as giving feedback for assessments.

Approaching the unit

Learners will need to have a grasp of a range of performance styles. They should have the opportunity to explore these through research as well as practically in a workshop setting during the teaching and learning phases of the unit, before developing and applying skills in one chosen style during workshops, rehearsals and performance for Learning Aims B and C.

Learning aim A is concerned primarily with understanding the role of a performer and what it is like to work within the industry. Possible performance roles that are explored need not just be inclusive of the most obvious roles – e.g. actor, dancer – but could also include other roles such as mime artist, performance artist and circus performer.

The range of skills within possible disciplines are explored including vocal and physical skills, interpretive and characterisation skills and technical understanding. Learners should investigate other elements of the industry including working conditions, lifestyle factors as well as health and safety considerations and formal qualification and training requirements.

Learning aim B enables learners to start to develop their understanding of performance skills through practical exploration and experimentation. During teaching and learning they will explore physical, performance and interpretive skills, possibly considering a number of styles. Working individually and in small and large groups they can gain an understanding of physical elements such as timing, pace, gesture, mannerism, and the use of props and spatial awareness.



Vocally, they could explore a range of areas including projection, articulation, pace and inflection.

Formal assessment of Learning aim B will dovetail into the assessment of the development of performance skills through workshops and rehearsals leading to realisation and application of those skills in a performance in a selected style (Learning aim C).

Learning aim C is primarily concerned with the application of performance skills to performance material. Physical, performance and interpretive skills will be explored and developed taking into consideration the aims and intentions of the given material. Characterisation will be developed in response to the stimulus or practitioner influence.

The delivery of content will include teaching learners how to respond to direction, learning blocking and stage directions, or responding to choreography such as correction and learning and absorbing material.

Learners should peer- and self-evaluate the methods of monitoring the outcomes of the tasks undertaken.

When approaching the unit, tutors need to consider the opportunities that can be used to involve working practitioners in the planning, delivery and assessment of the unit. For example:

- workshop leaders specialising in practitioner-based work i.e. Stanislavski, Brecht, Fosse, Graham
- current practitioners and local theatre or dance companies.



Assessment model (internally-assessed unit)

Learning aim	Key content areas	Recommended assessment approach
A Understand the role and skills of a performer	A1 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 Develop performance skills and techniques for live performance	B1 Explore and develop physical skills, performance disciplines and styles B2 Explore and develop vocal skills, performance disciplines and styles B3 Develop interpretative skills, performance disciplines and styles B4 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.
C Apply performance skills and techniques in selected styles	C1 Application of performance skills to performance material, disciplines and styles C2 Application of interpretative skills to performance material, disciplines and styles	Self- and peer evaluation. Teacher observation records. Final performance.
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	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.

Assessment guidance

This unit is internally-assessed through a number of independent tasks. Learners must produce individual evidence that can be authenticated. The main sources of evidence are likely to be research portfolios and rehearsal logs, video recordings of participation in rehearsal and workshops, videos of performance and photographs.

For Learning aim A, the assessment criteria require learners to produce a presentation demonstrating knowledge and understanding of the roles and skills of the performer with reference to examples. Learners should research other essential attributes of a successful performer including self-discipline within the arts, punctuality and the ability to work with others under pressure and during unsociable hours. Health and Safety awareness is



integral to the unit, as are an understanding of the types of training available to performers, and specific skills required for job roles. Evidence to address the assessment criteria for this Learning aim could be in the form of a booklet or web resource and include recorded or live demonstrations, and you could encourage learners to make use of new technologies such as Padlet and Prezi.

Practical exploration and experimental work undertaken during teaching and learning can usefully inform the choice of style and performance material when learners are assessed on their development and application of performance skills for Learning aims B and C.

For assessment of Learning aim B, Learners need to explore the chosen style through a combination of practical exploration supported by research-based activity. The chosen style can be linked to specific practitioners or can be more generic.

For Learning aims B and C, assessment is based on:

- exploration of styles incorporating physical and vocal development
- understanding performance material, scripts or repertoire and applying characterisation
- engagement in small and large group activities and team work
- peer and self-assessment.



Getting started

This gives you a starting place for one way of delivering the unit, based around the recommended assessment approach in the specification.

Unit 34: Developing Skills and Techniques for Performance

Introduction

You should explain to your learners that this unit requires underpinning theory work as well as practical exploration. Where possible, sessions should be delivered using practical activities that allow your learners to consider and apply the theoretical elements that are required of the unit and criteria. Your learners should be encouraged to undertake wider reading (exploring key practitioners) within the discipline of the subject area.

Learning aim A – Understand the role and skills of a performer

For Learning aim A, learners need to research the role and skills required to be a performer within the performing arts. You should explain the importance of organisational skills and demonstrate these through various activities in order to cover the topics of this learning aim.

Sessions should introduce the different performance roles and skills required and the interrelationship of roles with other roles and performers.

Tutor presentations and discussion should be combined with learners' individual study and research when exploring training qualifications, employment opportunities, working and lifestyle factors. Relevant targeted research should be evident in whatever work is produced. In addition to the 'basics' delivered by the tutor, there should be evidence of further reading and exploration outside of class (or as part of class-based tasks) which could be shown through presentations or could be demonstrated through participation in workshops or practical demonstrations. Purposeful research will result in learners gaining a solid grasp of practitioners' work, styles and methods.

- Research – you should teach your learners how to read and synthesise information. This could include the use of mind maps, bullet points and highlighting keywords within the text.
- Practical 'hands-on' exploration – remember the importance of 'learning by doing'. Learners' research will only be meaningful if the skills and understanding are explored in practice through workshops during the teaching phase of this unit. You should draw upon a range of induction and introductory performance activities (warm-up techniques, theatre games, taster workshops, etc).
- Presentation skills – you could cover the requirements of structuring a presentation and breaking it into manageable sections, for both collation of information and delivery.
- Topics – you should use a variety of teaching methods that allow learners to obtain information. These could include activities such as:
 - marketplace learning carousel
 - guest speakers – industry professionals, alumni, university admissions teams
 - guest practitioner-led workshops
 - case study exploring a performer who inspires you and finding out their route into the industry; these could be shared among the group



- visits to local performance venues, amateur and professional
- attending Open Days at Universities and Training Schools where feasible.

You should ensure that the delivery of this learning aim is connected with the learners' participation in practical sessions in Learning aim B, in order for learners to ascertain the skills and qualities required to be a performer.



Learning aim B – Develop performance skills and techniques for live performance

For this learning aim, learners will explore and develop skills and techniques in a workshop / studio setting. It is suggested that Learning aims B and C are taught together, as the skills development will naturally dovetail into rehearsals and realisation of skills in performance. Exercises and games that allow learners to understand the concept of the required style should play a big part in this unit.

- During teaching and learning you could introduce a range of different practitioners and their styles with a PowerPoint presentation and show examples of their work using clips from plays, dances, operas, for example. This could look at a range of physical, vocal, interpretative skills and styles within the performance discipline. It would be beneficial if learners can be given the opportunity to see live performance at a local or national theatre.
- Introduce practitioners' work and styles through practical exploration in the form of warm-ups and exercises specific to the practitioner's working method (e.g. Stanislavski's System, Grotowski-based work and exploration of extracts from texts and repertoire).
- Your learners might explore the styles through group, small group and individual activities.
- Asking learners to research the practitioner(s) and setting tasks within the whole group would be useful for them to broaden their awareness of practitioners. Encourage them to share their findings back to the group. They could look at things such as the practitioner's influences, use of technology, a biography of the performer, examples of their works. This could culminate in creating a Facebook page for the practitioner concerned. Learners may wish to create a timeline of events.
- Sharing work among the group and asking your learners to identify the practitioner's style and its key features, in their own and others' work, would be beneficial.
- Annotating scripts and notation (e.g. with directors' notes, comments on interpretation, 'unitising the text', etc) will be beneficial for learners as they develop their rehearsal and interpretive skill. This also instils good practice in personal management during rehearsal.
- Technical elements could be included in your lessons to further enhance learners' understanding of the style. For example, if your learners are studying Brecht, then they would need to have access to un-naturalistic lighting in rehearsal to understand its impact on staging and performance of role. Similarly costume and props will impact significantly on role development in some dance styles.
- Make it clear to learners that personal management and self-discipline skills for performance are vital to this learning aim. Learners must display concentration and focus, listening skills, sensitivity and empathy towards others, willingness to experiment and try different styles out, wear the correct attire and footwear, be punctual, concentrated and focused, and able to learn dialogue and actions. Evidence of this should be recorded as the unit progresses and learners must be aware of this.
- Ensure your learners are working in a safe environment and adhere to health and safety requirements. A health and safety induction at the start of the unit can be valuable.



Learning aim C – Apply performance skills and techniques in selected styles

For this learning aim, learners should prepare/rehearse and perform an extract of existing performance material. While this unit does not require a full production, centres may assess the learning aim through a more elaborate performance event if they wish. Learners are expected to perform existing material, for example plays, professional repertoire or scores. The assessed performance should be to an audience and cannot be a solo performance. The performance could take place in a theatre or a studio and consideration should be given to resourcing the assessed performance appropriately to enable learners to experience the staging conditions appropriate to the style and text / repertoire. Production elements such as lighting, costume and properties should therefore be considered in order to reflect the methods of some practitioners and particularly where integral to the staging.

- Rehearsals should be geared to a final performance and rehearsal / performance etiquette and discipline will be a taught element of this unit across Learning aims B and C.
- To reflect industry practice there should ideally be opportunity for learners to season their performances through technical and dress rehearsals.
- Peer assessment could be useful in this instance through feedback sessions during rehearsals and once the performance is complete, including self-review using playback facilities. Audience feedback could also be beneficial.
- The performance should display the application of physical, vocal and interpretative skills. While there is no specified performance time for the assessment of Learning aim C, consideration needs to be given that the role learners perform provides sufficient opportunity to address the assessment criteria at all grades.
- Video recording of the assessed performance is essential, and best practice would include recording late-stage rehearsals. Prior to the recording you should ensure the camera is appropriately placed and the video equipment is in working order. A 'dummy run' recording will help guard against filmed performances being obscured by the audience for example. Where dance and physical theatre performances, for example, use lighting effects, it is also good practice to make a 'neutral' recording in natural light before the assessed performance to avoid camera blur.



Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

- Unit 12: Contemporary Dance Technique
- Unit 14: Choreography for Live Performance
- Unit 18: Interpreting Classical Text for Performance
- Unit 22: Movement in Performance
- Unit 23: Singing Techniques for Performers
- Unit 25: Site Specific Performance
- Unit 30: Audio Performance

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this unit of the BTEC Nationals in Performing Arts. Check the Pearson website (<http://qualifications.pearson.com/endorsed-resources>) for more information as titles achieve endorsement.

Textbooks

Callery, D, *Through the Body*, Nick Hern Publishers, 2001, ISBN 9781854596307

Brook, P, *The Empty Space*, Penguin Classics, 2008, ISBN 9780141189222

Stanislavski C, *An Actor Prepares*, Bloomsbury Academic, 2013, ISBN 9781780938431

Laban, R, *The Mastery of Movement*, Dance Books Ltd, 2011, ISBN 9781852731458

Rosenberg, S, Brown, T, *Choreography as Visual Art (1962–1987)*, Wesleyan University Press, 2016, ISBN 9780819576620

Longwell, D, *Sanford Meisner on Acting*, Random House, Vintage Books, 1987, ISBN 9780394750590

Brecht, B, *Brecht on Performance*, Bloomsbury, 2014, ISBN 9781408154557

Websites

Visit the national theatre website and search 'learning schools' for Secondary and FE resources.

Visit the BBC Press website and search 'drama games' for a range of games and activities that could be used to support this unit.

Visit the Frantic Assembly theatre company's website for examples of inspiring, innovative practice.

Visit the Prospects UK website (careers and job website) for details of the range of types of roles and employment opportunities available within the industry

Pearson is not responsible for the content of any external internet sites. It is essential for tutors to preview each website before using it in class so as to ensure that the URL is still accurate, relevant and appropriate. We suggest that tutors bookmark useful websites and consider enabling learners to access them through the school/college intranet.