

Pearson BTEC International Level 2 Qualifications in Performing Arts

Specification

Pearson BTEC International Level 2 Certificate in Performing Arts (Dance) (21062)

Pearson BTEC International Level 2 Certificate in Performing Arts (Acting) (21063)

Pearson BTEC International Level 2 Certificate in Performing Arts (Performance) (21064)

Pearson BTEC International Level 2 Certificate in Performing Arts (Production) (21065)

Pearson BTEC International Level 2 Extended Certificate in Performing Arts (Dance) (21066)

Pearson BTEC International Level 2 Extended Certificate in Performing Arts (Acting) (21067)

Pearson BTEC International Level 2 Extended Certificate in Performing Arts (Performance) (21068)

Pearson BTEC International Level 2 Extended Certificate in Performing Arts (Production) (21069)

Pearson BTEC International Level 2 Diploma in Performing Arts (Dance) (21070)

Pearson BTEC International Level 2 Diploma in Performing Arts (Acting) (21071)

Pearson BTEC International Level 2 Diploma in Performing Arts (Performance) (21072)

Pearson BTEC International Level 2 Diploma in Performing Arts (Production) (21073)

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Edexcel, BTEC and LCCI qualifications

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1 Purpose of this specification

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Performing Arts are designed for international schools and colleges. They are part of an international suite of BTEC qualifications offered by Pearson. These qualifications are not available to centres in the United Kingdom, the Channel Islands, the Isle of Man or British Armed Forces schools overseas.

The purpose of this specification is to set out:

- the aims of the qualifications
- the structure and rules of combination of the qualifications
- the resources required by the centre to offer the qualifications
- the knowledge, skills and understanding that will be assessed as part of the qualifications
- the method of assessment and any associated requirements relating to it
- the criteria against which learners' level of attainment will be measured (for example assessment criteria).

If you need guidance or support, please contact your Pearson representative.

BTEC International Level 2 qualification titles covered by this specification

The following qualifications have been approved by Pearson Education Limited as meeting the criteria for Pearson's Self-regulated Framework. These qualifications are not accredited or regulated by any UK regulatory body.

Pearson BTEC International Level 2 Certificate in Performing Arts (Dance) (21062)

Pearson BTEC International Level 2 Certificate in Performing Arts (Acting) (21063)

Pearson BTEC International Level 2 Certificate in Performing Arts (Performance) (21064)

Pearson BTEC International Level 2 Certificate in Performing Arts (Production) (21065)

Pearson BTEC International Level 2 Extended Certificate in Performing Arts (Dance) (21066)

Pearson BTEC International Level 2 Extended Certificate in Performing Arts (Acting) (21067)

Pearson BTEC International Level 2 Extended Certificate in Performing Arts (Performance) (21068)

Pearson BTEC International Level 2 Extended Certificate in Performing Arts (Production) (21069)

Pearson BTEC International Level 2 Diploma in Performing Arts (Dance) (21070)

Pearson BTEC International Level 2 Diploma in Performing Arts (Acting) (21071)

Pearson BTEC International Level 2 Diploma in Performing Arts (Performance) (21072)

Pearson BTEC International Level 2 Diploma in Performing Arts (Production) (21073)

The qualification titles will appear on learners' certificates. Learners need to be made aware of this when they are recruited by the centre and registered with Pearson.

This specification must be used for delivery and teaching in your centres. For international centres, the qualifications in this specification replace the following QCF qualifications:

Pearson BTEC Level 2 Certificate in Performing Arts (QCF) 500/7142/7

Pearson BTEC Level 2 Extended Certificate in Performing Arts (QCF) 500/7141/5

Pearson BTEC Level 2 Diploma in Performing Arts(QCF) 500/7143/9

Pearson's suite of international suite of BTEC qualifications

BTEC International Level 2 qualifications make up our suite of international BTECs provision. These qualifications are available in a range of sectors for learners who wish to explore a work-related vocational qualification or specific industry area. The qualifications offer learners the knowledge, understanding and skills they need to prepare them for employment.

On successful completion of a BTEC International Level 2 qualification, learners can progress to continued study in the same or related vocational area and/or within employment in the performance art sector.

BTEC International Level 2 Certificate

The BTEC International Level 2 Certificate is a work-related vocational qualification that focuses on particular aspects of employment in the appropriate vocational sector. The BTEC International Level 2 Certificate is a qualification that can be part of a learner's programme of study and give them a vocational learning experience. The qualification has the potential to prepare learners for progression to an appropriate Level 3 programme in the same or related vocational area.

BTEC International Level 2 Extended Certificate

The BTEC International Level 2 Extended Certificate extends the work-related focus from the BTEC International Level 2 Certificate and covers the key knowledge and practical skills required in the appropriate vocational sector. Through optional units the BTEC International Level 2 Extended Certificate offers flexibility and a choice of emphasis. It provides an engaging programme for learners those who are clear about the vocational area they wish to explore through further study or for those who wish to enter employment. The qualification has the potential to prepare learners for progression to an appropriate Level 3 programme in the same or related vocational area.

BTEC International Level 2 Diploma

The BTEC International Level 2 Diploma extends the work-related focus from the BTEC International Level 2 Extended Certificate, with broader coverage of knowledge and practical skills required for the vocational sector.

The qualification has the potential to prepare learners for progression to an appropriate Level 3 programme in the same or related vocational area. For those who have decided that they wish to enter a particular area of work, it can also lead to employment in the appropriate vocational sector.

Other learners may want to use this qualification to extend the specialism they studied in the Pearson BTEC International Level 2 Certificate or the BTEC International Level 2 Extended Certificate programme.

2 Qualification summaries

Key information

Pearson BTEC International Level 2 Certificate in Performing Arts	
Total notional learning hours (NLH)	150 (including 90 guided learning hours (GLH))
Qualification value (NLH/10)	15
Assessment	This qualification is internally assessed
Unit grading information	Pass/Merit/Distinction
Overall qualification grading information	Pass/Merit/Distinction/Distinction*

Pearson BTEC International Level 2 Extended Certificate in Performing Arts	
Total notional learning hours (NLH)	300 (including 180 guided learning hours (GLH))
Qualification value (NLH/10)	30
Assessment	This qualification is internally assessed
Unit grading information	Pass/Merit/Distinction
Overall qualification grading information	Pass/Merit/Distinction/Distinction*

Pearson BTEC International Level 2 Diploma in Performing Arts	
Total notional learning hours (NLH)	600 (including 360 guided learning hours (GLH))
Qualification value (NLH/10)	60
Assessment	This qualification is internally assessed
Unit grading information	Pass/Merit/Distinction
Overall qualification grading information	Pass/Merit/Distinction/Distinction*

For further information on Notional Learning Hours, please see *Section 8 Programme delivery* and *Section 10 Understanding the units*.

Aim of the Pearson BTEC International Level 2 qualifications in Performing Arts

The Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Performing Arts have been developed to:

- give full-time learners the opportunity to enter employment in the performing arts sector or to progress to Level 3 vocational qualifications
- provide education and training for performing arts employees
- give opportunities for performing arts employees to achieve a Level 2 vocationally specific qualification
- give learners the opportunity to develop a range of skills and techniques, personal skills and attributes essential for successful performance in working life.

Key features of the Pearson BTEC International Level 2 qualifications in Performing Arts

These qualifications have been developed in the performing arts sector to focus on:

- education and training for those who work or are intending to work in the performing arts industry
- providing opportunities for those who work or intending to work in the performing arts industry to achieve a nationally recognised Level 2 vocationally specific qualification
- providing opportunities for learners to gain a nationally vocationally specific qualification to enter employment in the performing arts sector or to progress to vocational qualifications such as the Pearson BTEC National Level 3 in Performing and Production Arts
- providing opportunity for learners to develop a range of skills and techniques, personal skills and attributes essential for successful performance in working life.

Rationale for the Pearson BTEC International Level 2 qualifications in Performing Arts

The Pearson BTEC International Level 2 qualifications in Performing Arts aim to provide a broad educational base for further training, further education and employment within the performing arts sector. The qualification will develop learners' abilities through the knowledge and skills gained in different parts of the programme.

These qualifications have been designed with consideration of the UK Sector Qualifications Strategy (SQS) for creative and cultural industries. Skills gaps identified in the SQS include professional development and employability skills; there are two new units that address these shortage areas and the qualifications have been structured to encourage the acquisition and development of these competencies. There are also new units in specialist areas such as physical theatre and urban dance to reflect an increased interest and demand. Units are relevant to international contexts and units may be selected to create appropriate programmes of study.

The BTEC International Level 2 qualifications in Performing Arts offer a choice of pathways designed to provide bespoke programmes of study for learners. These are available at Certificate, Extended Certificate and Diploma levels.

- Pearson BTEC International Level 2 qualifications in Performing Arts (Acting)
- Pearson BTEC International Level 2 qualifications in Performing Arts (Dance)
- Pearson BTEC International Level 2 qualifications in Performing Arts (Production)
- Pearson BTEC International Level 2 qualifications in Performing Arts (Performance) is recommended where learners wish to gain a broader understanding of the performing arts industry.

The units in the BTEC International Level 2 qualifications in Performing Arts have been numbered 1-32, with each unit number being prefixed with a letter. This is to indicate the performing arts skills area.

- A Mandatory for BTEC International Level 2 Diploma
- B Acting
- C Dance
- D Production
- E Music

The vocational context of the qualification is key to effective delivery, and this can be provided through assignment briefs that provide the learners with realistic work-based scenarios and projects. Forging links and relationships with local and national professional practitioners is highly recommended to provide a strong, vocational focus. Learners should be encouraged to take responsibility for their own learning and achievement, taking into account industry standards for behaviour and performance. The assessment approach for BTEC International Level 2 qualifications in Performing Arts allows learners to receive feedback on their progress throughout the course as they provide evidence towards the grading criteria.

Having completed a Pearson BTEC International Level 2 Diploma in Performing Arts, learners will be ideally placed to progress to BTEC Level 3 Nationals in Performing Arts, Production Arts or Music, as they will have received a thorough grounding in the knowledge and skills needed.

National Occupational Standards (NOS)

These qualifications are designed to provide much of the underpinning knowledge and understanding for the UK National Occupational Standards (NOS), as well as developing practical skills in preparation for work and possible achievement of NVQs in due course. NOS form the basis of National Vocational Qualifications (NVQs). BTECs do not purport to deliver occupational competence in the sector, which should be demonstrated in a work context.

Each unit in the specification identifies links to elements of the NOS.

The Pearson BTEC International Level 2 in Performing Arts relates to the following NOS.

Technical Theatre Full Suite 2:

- CPD1 Improving Your Skills
- HS1 Working Safely
- TP2.1a Contribute to the interpretation of designs for costumes
- T8.1a Setting up flying and installing flown components
- TP14.1a Getting in, fitting up and getting out
- TP19a Carry out the fitting and altering of costumes and accessories

Live Events and Promotion:

- LE1 Support publicity activities for live events
- LE6 Supporting the planning of live events
- LE10 Contribute to the production and distribution of publicity material for a live event
- LE17 Identify and gain alternative forms of publicity for a live event

Units in the Pearson BTEC International Level 2 qualifications in Performing Arts specification partially meet the knowledge, understanding, skills and techniques in the specified NOS.

3 Centre resource requirements

As part of the approval process, the centre must make sure that the resource requirements below are in place before offering Pearson BTEC International Level 2 qualifications.

- The centre must have appropriate physical resources (for example, equipment, IT, learning materials, teaching rooms) to support delivery and assessment.
- Staff involved in the assessment process must have relevant expertise and occupational experience.
- There must be systems in place to make sure that there is continuing professional development for staff delivering the qualifications.
- The centre must have in place appropriate policies that relate to the delivery of the qualification.
- The centre must deliver the qualifications in accordance with current equality legislation.
- The centre must have in place any specific unit resource requirements as listed in each unit under the heading *Essential requirements*.

4 Qualification structures

Pearson BTEC International Level 2 Certificate in Performing Arts

The Pearson BTEC International Level 2 Certificate in Performing Arts qualification totals 150 Notional Learning Hours (NLH).

Learners must achieve the mandatory unit(s) **and** optional units that provide a combined total value of 15 to achieve the qualification.

This qualification is **not** designed to allow units to be imported from other Pearson qualifications.

The BTEC International Level 2 Certificate in Performing Arts (Dance) is a 15-credit qualification that consists of one mandatory unit plus one optional unit that provide a combined total of 15 credits.

Pearson BTEC International Level 2 Certificate in Performing Arts (Dance)				
Unit	Mandatory unit	Level	Notional Learning Hours	Unit value
C13	Performing Dance	2	100	10
Unit	Optional units	Level	Notional Learning Hours	Unit value
A1	Working in the Performing Arts Industry	2	50	5
A2	Professional Development in the Performing Arts Industry	2	50	5

The BTEC International Level 2 Certificate in Performing Arts (Acting) is a 15-credit qualification that consists of one mandatory unit plus one optional unit that provide a combined total of 15 credits.

Pearson BTEC International Level 2 Certificate in Performing Arts (Acting)				
Unit	Mandatory unit	Level	Notional Learning Hours	Unit value
B4	Acting Skills and Techniques	2	100	10
Unit	Optional units	Level	Notional Learning Hours	Unit value
A1	Working in the Performing Arts Industry	2	50	5
A2	Professional Development in the Performing Arts Industry	2	50	5

The BTEC International Level 2 Certificate in Performing Arts (Performance) is a 15-credit qualification that consists of one mandatory unit plus one further optional unit that provide a combined total of 15 credits.

Pearson BTEC International Level 2 Certificate in Performing Arts (Performance)				
Unit	Mandatory units	Level	Notional Learning Hours	Unit value
B5	The Development of Drama	2	100	10
C14	The Development of Dance	2	100	10
E31	The Development of Music	2	100	10
Unit	Optional units	Level	Notional Learning Hours	Unit value
A1	Working in the Performing Arts Industry	2	50	5
A2	Professional Development in the Performing Arts Industry	2	50	5

The BTEC International Level 2 Certificate in Performing Arts (Production) is a 15-credit qualification that consists of one mandatory unit plus one optional unit that provide a combined total of 15 credits.

Pearson BTEC International Level 2 Certificate in Performing Arts (Production)				
Unit	Mandatory unit	Level	Notional Learning Hours	Unit value
D16	Crewing for Stage Performance	2	100	10
Unit	Optional units	Level	Notional Learning Hours	Unit value
A1	Working in the Performing Arts Industry	2	50	5
A2	Professional Development in the Performing Arts Industry	2	50	5

Pearson BTEC International Level 2 Extended Certificate in Performing Arts

The Pearson BTEC International Level 2 Extended Certificate in Performing Arts qualification totals 300 Notional Learning Hours (NLH).

Learners must achieve the mandatory unit(s) **and** optional units that provide a combined total value of 30 to achieve the qualification.

This qualification is **not** designed to allow units to be imported from other Pearson qualifications.

The BTEC International Level 2 Extended Certificate in Performing Arts (Dance) is a 30-credit qualification that consists of one mandatory unit **plus** two or more optional units that provide a combined total of 30 credits (where at least 16 credits must be at Level 2 or above).

Pearson BTEC International Level 2 Extended Certificate in Performing Arts (Dance)				
Unit	Mandatory unit	Level	Notional Learning Hours	Unit value
C13	Performing Dance	2	100	10
Unit	Optional unit	Level	Notional Learning Hours	Unit value
A1	Working in the Performing Arts Industry	2	50	5
A2	Professional Development in the Performing Arts Industry	2	50	5
A3	Performing Arts Production Process	2	100	10
B8	Musical Theatre Performance	2	100	10
B9	Developing Physical Theatre Performance	2	100	10
C10	Contemporary Dance	2	100	10
C11	Exploring Urban Dance Styles	2	100	10
C12	Jazz Dance	2	100	10
C14	The Development of Dance	2	100	10
D19	Makeup for Performers	2	100	10

The BTEC International Level 2 Extended Certificate in Performing Arts (Acting) is a 30-credit qualification that consists of one mandatory unit **plus** two or more optional units that provide a combined total of 30 credits (where at least 16 credits must be at Level 2 or above).

Pearson BTEC International Level 2 Extended Certificate in Performing Arts (Acting)				
Unit	Mandatory unit	Level	Notional Learning Hours	Unit value
B4	Acting Skills and Techniques	2	100	10
Unit	Optional unit	Level	Notional Learning Hours	Unit value
A1	Working in the Performing Arts Industry	2	50	5
A2	Professional Development in the Performing Arts Industry	2	50	5
A3	Performing Arts Production Process	2	100	10
B5	The Development of Drama	2	100	10
B6	Devising Plays	2	100	10
B7	Performing Scripted Plays	2	100	10
B8	Musical Theatre Performance	2	100	10
B9	Developing Physical Theatre Performance	2	100	10

The BTEC International Level 2 Extended Certificate in Performing Arts (Performance) is a 30-credit qualification that consists of one mandatory unit **plus** two or more optional units that provide a combined total of 30 credits (where at least 16 credits must be at Level 2 or above).

Pearson BTEC International Level 2 Extended Certificate in Performing Arts (Performance)				
Unit	Mandatory unit	Level	Notional Learning Hours	Unit value
B5	The Development of Drama	2	100	10
C14	The Development of Dance	2	100	10
E31	The Development of Music	2	100	10

Unit	Optional unit	Level	Notional Learning Hours	Unit value
A1	Working in the Performing Arts Industry	2	50	5
A2	Professional Development in the Performing Arts Industry	2	50	5
A3	Performing Arts Production Process	2	100	10
B4	Acting Skills and Techniques	2	100	10
B6	Devising Plays	2	100	10
B7	Performing Scripted Plays	2	100	10
B8	Musical Theatre Performance	2	100	10
B9	Developing Physical Theatre Performance	2	100	10
C10	Contemporary Dance	2	100	10
C11	Exploring Urban Dance Styles	2	100	10
C12	Jazz Dance	2	100	10
C13	Performing Dance	2	100	10
D15	Costume Construction	2	100	10
D16	Crewing for Stage Performance	2	100	10
D17	Design for Performance	2	100	10
D18	Lighting Operations for Stage Performance	2	100	10
D19	Makeup for Performers	2	100	10
D20	Mask Making	2	100	10
D21	Set Construction	2	100	10
D22	Wardrobe for Stage Performance	2	100	10
D23	Sound Operations for Stage Performance	2	100	10
E24	DJ Technology and Performance	2	100	10
E25	Exploring Computer Systems used by Musicians	2	100	10
E26	Exploring Musical Composition	2	100	10
E27	Exploring Musical Improvisation	2	100	10
E28	Developing Music Theory	2	100	10
E29	Producing a Music Recording	2	100	10
E30	Solo Musical Performance	2	100	10
E32	Working as a Musical Ensemble	2	100	10

The BTEC International Level 2 Extended Certificate in Performing Arts (Production) is a 30-credit qualification that consists of one mandatory unit **plus** two or more optional units that provides a combined total of 30 credits (where at least 16 credits must be at Level 2 or above).

Pearson BTEC International Level 2 Extended Certificate in Performing Arts (Production)				
Unit	Mandatory unit	Level	Notional Learning Hours	Unit value
D16	Crewing for Stage Performance	2	100	10
Unit	Optional unit	Level	Notional Learning Hours	Unit value
A1	Working in the Performing Arts Industry	2	50	5
A2	Professional Development in the Performing Arts Industry	2	50	5
A3	Performing Arts Production Process	2	100	10
D15	Costume Construction	2	100	10
D17	Design for Performance	2	100	10
D18	Lighting Operations for Stage Performance	2	100	10
D19	Makeup for Performers	2	100	10
D20	Mask Making	2	100	10
D21	Set Construction	2	100	10
D22	Wardrobe for Stage Performance	2	100	10
D23	Sound Operations for Stage Performance	2	100	10

Pearson BTEC International Level 2 Diploma in Performing Arts

The Pearson BTEC International Level 2 Diploma in Performing Arts qualification totals 600 Notional Learning Hours (NLH).

Learners must achieve the mandatory unit(s) **and** optional units that provide a combined total value of 60 to achieve the qualification.

This qualification is **not** designed to allow units to be imported from other Pearson qualifications.

The BTEC International Level 2 Diploma in Performing Arts (Dance) is a 60-credit qualification that consists of:

- four mandatory units **plus**
- at least two specialist optional units (with a value of at least 20 credits) **plus**
- one or more further optional units (if appropriate) that provide a combined total of 60 credits (where at least 31 credits must be at Level 2 or above).

Pearson BTEC International Level 2 Diploma in Performing Arts (Dance)				
Unit	Mandatory units	Level	Notional Learning Hours	Unit value
A1	Working in the Performing Arts Industry	2	50	5
A2	Professional Development in the Performing Arts Industry	2	50	5
A3	Performing Arts Production Process	2	100	10
C13	Performing Dance	2	100	10
Unit	Specialist optional units: select units to a value of at least 20 credits			
B9	Developing Physical Theatre Performance	2	100	10
C10	Contemporary Dance	2	100	10
C11	Exploring Urban Dance Styles	2	100	10
C12	Jazz Dance	2	100	10
C14	The Development of Dance	2	100	10
Unit	Optional units	Level	Notional Learning Hours	Unit value
B4	Acting Skills and Techniques	2	100	10
B5	The Development of Drama	2	100	10
B6	Devising Plays	2	100	10
B7	Performing Scripted Plays	2	100	10
B8	Musical Theatre Performance	2	100	10

D15	Costume Construction	2	100	10
D16	Crewing for Stage Performance	2	100	10
D17	Design for Performance	2	100	10
D18	Lighting Operations for Stage Performance	2	100	10
D19	Makeup for Performers	2	100	10
D20	Mask Making	2	100	10
D21	Set Construction	2	100	10
D22	Wardrobe for Stage Performance	2	100	10
D23	Sound Operations for Stage Performance	2	100	10
E24	DJ Technology and Performance	2	100	10
E25	Exploring Computer Systems used by Musicians	2	100	10
E26	Exploring Musical Composition	2	100	10
E27	Exploring Musical Improvisation	2	100	10
E28	Developing Music Theory	2	100	10
E29	Producing a Music Recording	2	100	10
E30	Solo Musical Performance	2	100	10
E31	The Development of Music	2	100	10
E32	Working as a Musical Ensemble	2	100	10

The BTEC International Level 2 Diploma in Performing Arts (Acting) is a 60-credit qualification that consists of:

- four mandatory units **plus**
- specialist optional units (with a value of at least 20 credits) **plus**
- one or more further optional units (if appropriate) that provide for a combined total of 60 credits (where at least 31 credits must be at Level 2 or above).

Pearson BTEC International Level 2 Diploma in Performing Arts (Acting)				
Unit	Mandatory units	Level	Notional Learning Hours	Unit value
A1	Working in the Performing Arts Industry	2	50	5
A2	Professional Development in the Performing Arts Industry	2	50	5
A3	Performing Arts Production Process	2	100	10
B4	Acting Skills and Techniques	2	100	10
Unit	Specialist optional units: select units to a value of at least 20 credits			
B5	The Development of Drama	2	100	10
B6	Devising Plays	2	100	10
B7	Performing Scripted Plays	2	100	10
B8	Musical Theatre Performance	2	100	10
B9	Developing Physical Theatre Performance	2	100	10
Unit	Optional units	Level	Notional Learning Hours	Unit value
C10	Contemporary Dance	2	100	10
C11	Exploring Urban Dance Styles	2	100	10
C12	Jazz Dance	2	100	10
C13	Performing Dance	2	100	10
C14	The Development of Dance	2	100	10
D15	Costume Construction	2	100	10
D16	Crewing for Stage Performance	2	100	10
D17	Design for Performance	2	100	10
D18	Lighting Operations for Stage Performance	2	100	10
D19	Makeup for Performers	2	100	10
D20	Mask Making	2	100	10
D21	Set Construction	2	100	10
D22	Wardrobe for Stage Performance	2	100	10

D23	Sound Operations for Stage Performance	2	100	10
E24	DJ Technology and Performance	2	100	10
E25	Exploring Computer Systems used by Musicians	2	100	10
E26	Exploring Musical Composition	2	100	10
E27	Exploring Musical Improvisation	2	100	10
E28	Developing Music Theory	2	100	10
E29	Producing a Music Recording	2	100	10
E30	Solo Musical Performance	2	100	10
E31	The Development of Music	2	100	10
E32	Working as a Musical Ensemble	2	100	10

The BTEC International Level 2 Diploma in Performing Arts (Performance) is a 60-credit qualification that consists of:

- three mandatory units **plus**
- one specialist optional unit **plus**
- further optional units that provide a combined total of 60 credits (where at least 31 credits must be at Level 2 or above).

Pearson BTEC International Level 2 Diploma in Performing Arts (Performance)				
Unit	Mandatory units	Level	Notional Learning Hours	Unit value
A1	Working in the Performing Arts Industry	2	50	5
A2	Professional Development in the Performing Arts Industry	2	50	5
A3	Performing Arts Production Process	2	100	10
Unit	Specialist optional units			
B5	The Development of Drama	2	100	10
C14	The Development of Dance	2	100	10
E31	The Development of Music	2	100	10
Unit	Optional units	Level	Notional Learning Hours	Unit value
B4	Acting Skills and Techniques	2	100	10
B6	Devising Plays	2	100	10
B7	Performing Scripted Plays	2	100	10
B8	Musical Theatre Performance	2	100	10
B9	Developing Physical Theatre Performance	2	100	10
C10	Contemporary Dance	2	100	10
C11	Exploring Urban Dance Styles	2	100	10
C12	Jazz Dance	2	100	10
C13	Performing Dance	2	100	10
D15	Costume Construction	2	100	10
D16	Crewing for Stage Performance	2	100	10
D17	Design for Performance	2	100	10
D18	Lighting Operations for Stage Performance	2	100	10
D19	Makeup for Performers	2	100	10
D20	Mask Making	2	100	10
D21	Set Construction	2	100	10

D22	Wardrobe for Stage Performance	2	100	10
D23	Sound Operations for Stage Performance	2	100	10
E24	DJ Technology and Performance	2	100	10
E25	Exploring Computer Systems used by Musicians	2	100	10
E26	Exploring Musical Composition	2	100	10
E27	Exploring Musical Improvisation	2	100	10
E28	Developing Music Theory	2	100	10
E29	Producing a Music Recording	2	100	10
E30	Solo Musical Performance	2	100	10
E31	The Development of Music	2	100	10
E32	Working as a Musical Ensemble	2	100	10

The BTEC International Level 2 Diploma in Performing Arts (Production) is a 60-credit qualification that consists of:

- four mandatory units **plus**
- specialist optional units (with a value of at least 20 credits) **plus**
- one or more optional units (if appropriate) that provide a combined total of 60 credits (where at least 31 credits must be at Level 2 or above).

Pearson BTEC International Level 2 Diploma in Performing Arts (Production)				
Unit	Mandatory units	Level	Notional Learning Hours	Unit value
A1	Working in the Performing Arts Industry	2	50	5
A2	Professional Development in the Performing Arts Industry	2	50	5
A3	Performing Arts Production Process	2	100	10
D16	Crewing for Stage Performance	2	100	10
Unit	Specialist optional units: select units to a value of at least 20 credits			
D15	Costume Construction	2	100	10
D17	Design for Performance	2	100	10
D18	Lighting Operations for Stage Performance	2	100	10
D19	Makeup for Performers	2	100	10
D20	Mask Making	2	100	10
D21	Set Construction	2	100	10
D22	Wardrobe for Stage Performance	2	100	10
D23	Sound Operations for Stage Performance	2	100	10
Unit	Optional units	Level	Notional Learning Hours	Unit value
B4	Acting Skills and Techniques	2	100	10
B5	The Development of Drama	2	100	10
B6	Devising Plays	2	100	10
B7	Performing Scripted Plays	2	100	10
B8	Musical Theatre Performance	2	100	10
B9	Developing Physical Theatre Performance	2	100	10
C10	Contemporary Dance	2	100	10
C11	Exploring Urban Dance Styles	2	100	10
C12	Jazz Dance	2	100	10
C13	Performing Dance	2	100	10

C14	The Development of Dance	2	100	10
E24	DJ Technology and Performance	2	100	10
E25	Exploring Computer Systems used by Musicians	2	100	10
E26	Exploring Musical Composition	2	100	10
E27	Exploring Musical Improvisation	2	100	10
E28	Developing Music Theory	2	100	10
E29	Producing a Music Recording	2	100	10
E30	Solo Musical Performance	2	100	10
E31	The Development of Music	2	100	10
E32	Working as a Musical Ensemble	2	100	10

5 Assessment and grading

The assessment of BTEC International Level 2 qualifications is criterion referenced and the centre is required to assess learners' evidence against published outcomes of learning and assessment criteria.

Each unit in the qualification has specified assessment and grading criteria which are to be used for grading purposes. A summative unit grade can be awarded at pass, merit or distinction:

- to achieve a 'pass' a learner must have satisfied **all** the pass assessment criteria
- to achieve a 'merit' a learner must additionally have satisfied **all** the merit grading criteria
- to achieve a 'distinction' a learner must additionally have satisfied **all** the distinction grading criteria.

A grading scale of pass, merit and distinction is applied to all units.

BTEC internal assessment

All units in the BTEC International Level 2 qualifications are assessed through internal assessment, which means that the centre can deliver the programme in a way that suits its learners and relates to local need. The way in which the centre delivers the programme must also ensure that assessment is fair and that standards are consistent over time. To achieve this, it is important that centres:

- plan the assessment of units to fit with delivery, allowing for links across units
- write suitable assessments (for example assignments, projects or case studies) or select assessments from available resources, adapting them as necessary
- plan the assessment for each unit in terms of when it will be authorised by the Internal Verifier, when it will be used and assessed, how long it will take, and how the centre will determine that learners are ready to begin an assessment
- ensure each assessment is fit for purpose, valid, will deliver reliable assessment outcomes across assessors, and is authorised before use
- provide all the preparation, feedback and support that learners need to undertake an assessment before they begin producing their evidence
- make careful and consistent assessment decisions based only on the defined assessment criteria and unit requirements
- validate and record assessment decisions carefully and completely
- work closely with Pearson to ensure that the implementation, delivery and assessment is consistent with BTEC quality standards.

Internal Verifiers must oversee all assessment activity to make sure that individual assessors do not misinterpret the specification or undertake assessment that is not consistent with the BTEC quality standards in respect of level, content or duration of assessment. The process for ensuring that assessment is being conducted correctly is called internal verification. Normally, a programme team will work together with individuals being both assessors and Internal Verifiers. Internal Verifiers must make sure that assessment is fully validated in the centre by:

- checking every assessment instrument carefully and endorsing it before it is used
- ensuring that each learner is assessed carefully and thoroughly using the relevant assessment criteria and associated guidance in the specification
- ensuring the decisions of every assessor for each unit at all grades and for all learners are in line with BTEC quality standards.

Assessors must be standardised using Pearson-approved materials before making any assessment decisions. Assessors are usually the teachers in the school or college, but the term 'assessor' refers to the specific responsibility for carrying out assessment and making sure that it is carried out in a way that is correct and consistent with BTEC quality standards. Assessors may also draft or adapt internal assessment instruments. Centres are required to keep records of assessment and have assessment authorised by Pearson. The main records are:

- the overall plan of delivery and assessment, showing the duration of assessment and the timeline for internal verification
- assessment instruments, which are authorised through an Internal Verifier
- assessment records, which contain the assessment decisions for each learner for each unit
- an internal verification sampling plan, which shows how assessment decisions are checked, and which must include across the sample all assessors, unit assessment locations and learners
- internal verification records, which show the outcomes of sampling activity as set out in the sampling plan.

Learner preparation

As BTEC International Level 2 qualifications are all internally assessed, it is important that learners are prepared for assessment. Learners:

- must be prepared for and motivated to work consistently and independently to achieve the requirements of the qualification
- need to understand how they will be assessed and the importance of timescales and deadlines
- need to fully appreciate fully that all the work submitted for assessment must be their own.

Centres will need to give learners an induction and a guide or handbook to cover:

- the purpose of the assessment briefs for learning and assessment
- the relationship of the tasks given for assessment and the grading criteria
- the concept of vocational and work-related learning
- how they can develop responsibility for their own work and build their vocational and employability skills
- how they should use and reference source materials, including what would constitute plagiarism.

The centre must communicate assessment grading rules to all learners at the beginning of the programme.

For guidance on all of the rules surrounding internal assessment for BTEC qualifications please see the *Guide to Internal Assessment for BTEC and Nationals* which can be located in the key documents section of our website.

Final assessment decisions

Final assessment is the culmination of the learning and assessment process. Learners should be given full opportunity to show how they have achieved the outcomes of learning covered by a final assessment. This is carried out by ensuring that learners have received all necessary learning, preparation and feedback on their performance and then confirming that they understand the requirements of an assessment, before any assessed activities begin.

There will then be a clear assessment outcome based on the defined assessment criteria. Centres must devise an assessment plan that will set a clear timeline for assessment decisions to be reached. Once an assessment has begun, learners must not be given feedback on progress towards criteria. After the final assignment is submitted, an assessment decision must be given.

An assessment decision:

- must be made with reference to the assessment criteria
- should record how it has been reached, indicating how or where criteria have been achieved
- may indicate why attainment against criteria has not been demonstrated
- must not provide feedback on how to improve evidence to meet higher criteria.

Centres' Internal Verifiers and Assessors must work together to ensure that assessment decisions are reached promptly and validated before they are given to the learner.

Late submission

Centres must encourage learners to understand the importance of deadlines and of handing work in on time. For assessment purposes, it is important that learners are assessed fairly and consistently according to the assessment plan that the Internal Verifier has authorised and that some learners are not advantaged by having additional time to complete assignments. Centres are not required to accept assessment work that was not completed by the date in the assessment plan. Learners may be given authorised extensions for legitimate reasons, such as illness at the time of submission. If a late completion by a learner is accepted, the evidence should be assessed normally, unless it is judged to not meet the requirements for authenticity. It is not appropriate to give automatic downgrades on assessment decisions as 'punishment' for late submission.

Resubmission of improved evidence

Once an assessment decision is given to a learner it is final in all cases, except where the Internal Verifier approves **one** opportunity to resubmit improved evidence. The criteria used by the Internal Verifier to authorise a resubmission opportunity are always:

- initial deadlines or agreed extensions have been met
- the teacher considers that the learner will be able to provide improved evidence without further guidance
- the evidence submitted for assessment has been authenticated by the learner and the assessor
- the original assessment can remain valid
- the original evidence can be extended and re-authenticated.

Centres will need to provide a specific resubmission opportunity that is authorised by the Internal Verifier. Any resubmission opportunity must have a deadline that is **within 10 days** of the assessment decision being given to the learner, and in the same academic year.

Centres should make arrangements for resubmitting the evidence for assessment in such a way that it does not adversely affect other assessments and does not give the learner an unfair advantage over other learners. Centres must consider how the further assessment opportunity ensures that assessment remains fit for purpose and in line with the original requirements. For example, the centre may opt for learners to improve their evidence under supervised conditions, even if this was not necessary for the original assessment, to ensure that plagiarism cannot take place. How centres provide opportunities to improve and resubmit evidence for assessments needs to be fair to all learners.

Care must be taken when setting assignments and at the point of final assessment to ensure that the original evidence for assessment can remain valid and can be extended. The learner must not have further guidance and support in producing further evidence. The Standards Verifier is likely to want to include evidence that has been resubmitted as part of the sample they will review.

Retaking assessment

BTEC International Level 2 qualifications do not allow for compensation – this means that learners must achieve every pass criterion in order to successfully achieve the qualification.

Conditions for retaking a new assignment

If a learner has met all of the conditions set out above in *Resubmission of improved evidence* but has still not achieved the targeted pass criteria following the resubmission of the assignment, the Internal Verifier may authorise **one** retake opportunity to meet the required pass criteria. The Internal Verifier must authorise a retake in exceptional circumstances where they believe it is necessary, appropriate and fair to do so.

The criteria used by the Internal Verifier to authorise a resubmission opportunity are always:

- the retake must be a new task or assignment targeted only to the pass criteria that were not achieved in the original assignment – an assessor cannot award a merit or distinction grade for a retake
- the assessor must agree and record a clear deadline before the learner starts the retake
- the learner and assessor must sign declarations of authentication as they did for previous submissions.

Standards Verifiers will require the centre to include evidence of any retakes in sampling. Retakes should not be required as a matter of course. Centres should keep a record of the number of retakes required on any programme to support the centres' own quality monitoring.

Calculation of the qualification grade

Pass qualification grade

Learners who achieve the minimum eligible value specified by the rule of combination will achieve the qualification at pass grade (see *Section 4: Qualification structures*).

Qualification grades above pass grade

Learners will be awarded a merit, distinction or distinction* qualification grade by the aggregation of points gained through the successful achievement of individual units. The number of points available is dependent on the unit level and grade achieved and the value of the unit (as shown in the table below).

Points available per unit value at specified unit grades and levels

The table below shows the number of points scored per unit value at the unit level and grade.

Unit level	Points per unit value		
	Pass	Merit	Distinction
Level 1	3	4	5
Level 2	5	6	7
Level 3	7	8	9

Learners who achieve the correct number of points within the ranges shown in the 'qualification grade' table overleaf will achieve the qualification merit or distinction or distinction* grade (or combinations of these grades appropriate to the qualification).

Qualification grade

Qualification	Points range above pass grade		
	Merit	Distinction	Distinction*
BTEC International Level 2 Certificate	85–94	95–99	100 and above
BTEC International Level 2 Extended Certificate	170–189	190–199	200 and above
BTEC International Level 2 Diploma	340–379	380–399	400 and above

Annexe A: Calculation of the qualification grade gives examples of how qualification grades above a pass are calculated.

6 Centre and qualification approval

The centre must be approved by Pearson before delivering and assessing BTEC International Level 2 qualifications on Pearson's Self-regulated Framework. Centres that have not previously been approved will need to apply for, and be granted, centre recognition as part of the process for approval to offer these qualifications.

Before you offer these qualifications you must meet both centre and qualification approval requirements.

Approvals agreement

All centres are required to enter into an approval agreement that is a formal commitment by the head or principal of a centre to meet all requirements. If the centre does not comply with the agreement this could result in the suspension of certification or withdrawal of approval.

7 Quality assurance

Quality assurance is at the heart of BTEC International Level 2 qualifications on Pearson's Self-regulated Framework. The centre internally assesses these qualifications and is responsible for making sure that all assessors and Internal Verifiers adhere to their internal verification processes, to ensure consistency and validity of the assessment process.

Pearson uses quality assurance to check that all centres are working to the agreed standard. It gives us the opportunity to identify and provide support, if needed, to safeguard certification.

For guidance, please refer to *Pearson's Self-regulated Framework Handbook* which is on our website at: qualifications.pearson.com/en/qualifications/customised-qualifications-service/self-regulated-framework.html

8 Programme delivery

BTEC International Level 2 qualifications consist of mandatory units and optional units. Optional units are designed to provide a focus to the qualification and give more specialist opportunities in the sector.

In BTEC International Level 2 qualifications each unit shows the Notional Learning Hours.

Notional Learning Hours are defined as the total amount of time a learner is expected to take, on average, to complete the unit to the required standard, including teaching, study and assessment time.

Centres are advised to consider this definition when planning the programme of study associated with this specification.

Mode of delivery

Pearson does not define the mode of study for BTEC International Level 2 qualifications. Centres are free to offer the qualifications using any mode of delivery that meets their learners' needs. Please refer to the policy pages on our website at: qualifications.pearson.com/policies

Whichever mode of delivery is used, centres must ensure that learners have appropriate access to the resources identified in the specification and to the subject specialists delivering the units. Centres must have due regard to Pearson's policies that may apply to different modes of delivery.

Resources

Physical resources need to support the delivery of the programme and the proper assessment of the outcomes of learning. They should therefore normally be of industry standard.

Staff delivering programmes and conducting the assessments should be familiar with current practice and standards in the sector concerned. Centres will need to meet any specific resource requirements to gain approval from Pearson.

Where specific resources are required these have been indicated in individual units in the *Essential requirements* sections.

Delivery approach

It is important that centres develop an approach to teaching and learning that supports the specialist vocational nature of BTEC International Level 2 qualifications and the mode of delivery. Specifications give a balance of practical skill development and knowledge requirements, some of which can be theoretical in nature. Delivery staff and assessors need to ensure that appropriate links are made between theory and practical application and that the knowledge base is applied to the sector. This requires the development of relevant and up-to-date teaching materials that allow learners to apply their learning to actual events and activity in the sector. Maximum use should be made of the learner's experience.

An outline learning plan is included in every unit as guidance, it demonstrates one way of planning the delivery and assessment of the unit. The outline learning plan can be used in conjunction with the programme of suggested assignments.

Support and training

Pearson offers an extensive package of training to support all aspects of BTEC delivery, including:

- **Teaching and published resources** – we provide an extensive selection of published materials along with our innovative range of digital teaching tools. We offer guides to support planning and delivery and to help students study. For more information please visit our website:
qualifications.pearson.com/en/support/support-for-you/teachers.html
- **Subject Advisors** – our subject experts are on hand to answer any questions centres may have on delivering the qualification and assessment. For more information visit our website: qualifications.pearson.com/en/support/support-for-you/teachers.html
- **Training** – many of our training events form part of the added value service offered by Pearson. As well as standard events, we can create bespoke training programmes to meet centres' specific needs. These can be delivered face-to-face or online so that centres can choose where, when and how training takes place. For more information please visit our website:
qualifications.pearson.com/support/training-from-pearson.html
or email us at: internationaltfp@pearson.com

If you would like further information please contact your local Pearson representative – to find out how visit:

qualifications.pearson.com/en/about-us/about-pearson/where-we-are.html

9 Access and recruitment

Pearson is committed to providing qualifications with no artificial barriers. A full statement, included in our *Equality Policy*, can be found on our website at: qualifications.pearson.com/policies

Equality and fairness are central to our work. We are committed to making sure that qualifications do not discriminate and all learners achieve the recognition they deserve from undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Restrictions on learner entry

These qualifications are suitable for learners aged 14 and above. Centres must give due regard to Pearson's policies that apply to the fair and equal recruitment of learners to all Pearson qualifications.

Centres are required to recruit learners to BTEC International Level 2 qualifications with integrity. This will include ensuring that applicants have appropriate information and advice about the qualifications and that the qualification will meet their needs. Centres should take appropriate steps to assess each learner's potential and make a professional judgement about their ability to successfully complete the programme of study and achieve the qualification. This assessment will need to take account of the support available to the learner in the centre during their programme of study and any specific support that might be necessary to allow them to access the assessment for the qualification.

Centres will need to review the entry profile of qualifications and/or experience held by applicants, considering whether this profile shows an ability to progress to a Level 2 qualification. For learners who have recently been in education, the profile is likely to include one of the following:

- a BTEC Level 1 qualification in Performance Arts or a related vocational area
- a standard of literacy and numeracy supported by a general education equivalent to four GCSEs/International GCSEs at grade D–G
- other related Level 1 qualifications
- related work experience.

More mature learners may present a more varied profile of achievement that is likely to include experience of paid and/or unpaid employment.

Recognition of Prior Learning

Recognition of Prior Learning (RPL) is a method of assessment that considers whether a learner can demonstrate that they can meet the assessment requirements for a unit through knowledge, understanding or skills they already possess and so do not need to develop through a course of learning.

Pearson encourages centres to recognise learners' previous achievements and experiences whether at work, home and at leisure, as well as in the classroom. RPL provides a route for the recognition of the achievements resulting from continuous learning.

RPL enables recognition of achievement from a range of activities using any valid assessment methodology. Provided that the assessment requirements of a given unit or qualification have been met, the use of RPL is acceptable for accrediting a unit, units or a whole qualification. Evidence of learning must be sufficient, reliable and valid.

10 Understanding the units

All units in this qualification have the following sections.

Title

The title is a short description of the content of the unit. This form of words will appear on the learner's Notification of Performance (NOP).

Level

The level of the unit indicates the complexity and demand expected to achieve it. The level places the unit on a framework of comparability with other units and qualifications at that level.

Notional Learning Hours (NLH)

Notional Learning Hours (NLH) are the total amount of time a learner is expected to take, on average, to complete the unit to the required standard, including teaching, study and assessment time.

Unit value

The unit value is the total credit a learner will be awarded on successful completion of the unit.

SRF unit code

The unique approval code for the unit.

Unit aim

Says what the aims of the unit are in terms of what is covered and what the unit will enable learners to do.

Unit introduction

The introduction gives a short description of the unit, and details the key knowledge, skills and understanding the learner will gain through studying the unit. The introduction highlights the focus of the unit and how it links to the vocational sector to which the qualification relates.

Outcomes of learning

Outcomes of learning state what a learner can be expected to know, understand or be able to do as a result of completing a programme of learning for the unit.

Assessment and grading grid

The assessment and grading grid gives the criteria used to determine the evidence that each learner must produce in order to achieve a pass, merit or distinction grade. It is important to note that the merit and distinction grading criteria require a qualitative improvement in a learner's evidence and not simply the production of more evidence at the same level.

Unit content

In the unit content section topics are listed as bullets to provide detail on what is needed to design and deliver a programme of learning. Not all topics have to be covered for learners to meet the assessment criteria. Centres are able to select the topics they deliver, ensuring that learners produce evidence of sufficient depth and breadth to meet the assessment criteria.

Information for delivery staff

This section gives delivery staff information on delivery and assessment. It contains the following subsections.

Essential requirements – identifies any specialist resources needed to allow learners to generate the evidence required for the unit. The centre will need to ensure that any requirements are in place when it seeks approval to offer the qualification.

Employer engagement and vocational contexts – gives examples of agencies, networks and other useful contacts for employer engagement and for sources of vocational contexts.

Delivery guidance – explains the content's relationship to the outcomes of learning and offers guidance on possible approaches to delivery of the unit. This section includes an example outline learning plan which demonstrates one way of planning the delivery and assessment of the unit. The delivery guidance section is based on the more usual delivery modes but is not intended to rule out alternative approaches.

Assessment guidance – gives information about the evidence that learners must produce, together with any additional guidance if appropriate. This section should be read in conjunction with the assessment criteria and grading criteria. It also includes a programme of suggested assignments which demonstrates how assignments match and cover the assessment and grading criteria. This is provided for guidance only and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Suggested resources – indicates resource materials that can be used to support the teaching of the unit, for example books, journals and websites.

Units

Unit A1: Working in the Performing Arts Industry

Level:	SRF Level 2
Notional Learning Hours:	50
Unit value:	5
SRF unit code:	30853H

This unit is internally assessed

Unit aim

This unit aims to give learners knowledge of employment opportunities within the performing arts industry and the jobs undertaken by those who work in it.

Unit introduction

Having knowledge of the operation of the various organisations in the performing arts industry, in addition to the range of job roles, is essential for anyone intending to work in the sector or wishing to progress to higher qualification levels. This unit aims to enable learners to gain awareness and underpinning knowledge of the basic structure of the performing arts industry, taking into consideration the different types of organisations and the roles undertaken by them, such as administration, performance and production.

Learners will explore a range of performing arts organisations to discover their purpose, the ways in which they operate and how they relate to each other. Teaching and learning should draw on the unit content to provide coverage of a range of performing arts organisations, including production companies and venues, and those that provide services to the industry and arts administration organisations. While learners will not be assessed on their understanding of all types of organisation, it is important that unit delivery is structured to provide an overview of the sector, so that learners are aware of how different types of organisation fit into the 'bigger picture'.

Learners will also consider the roles of people working in these organisations, in particular, those involved in administration, performing and the production of performing arts events and products. While learners will not be assessed on their understanding of all types of job role, it is important that they are aware of all of the areas so they are able to consider how individuals are required to collaborate and relate to others working in the same area of the industry, as well as those in other organisations, in order to achieve their goals.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know different types of organisations in the performing arts industry
- 2 Know job roles in the performing arts industry

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 describe a performing arts organisation, its function and relation to other areas of the industry	M1 explain the function of a performing arts organisation, relating it to other areas of the industry	D1 explain the function of a performing arts organisation, drawing supported conclusions about its relation to other areas of the industry
P2 describe a job role from the performance area of employment and how it relates to other roles in the same and different areas of the industry	M2 explain a job role from the performance area of employment and how it relates to other roles from the same and different areas of the industry	D2 explain a job role from the performance area of employment, providing a detailed account of how it relates to other roles from the same and different areas of the industry, using well-chosen examples
P3 describe a job role from the arts administration or production area of employment and how it relates to other roles from the same and different areas of the industry.	M3 explain a job role from the arts administration or production area of employment and how it relates to other roles from the same and different areas of the industry.	D3 explain a job role from the arts administration or production area of employment, providing a detailed account of how it relates to other roles from the same and different areas of the industry, using well- chosen examples.

Unit content

1 Know different types of organisation in the performing arts industry

Production companies and venues:

- e.g. producing houses, receiving houses, entertainment complexes, arts centres, circus companies, dance companies, theatre companies, touring companies, film and TV, education outreach, community arts.

Arts administration:

- funding bodies e.g. national funding bodies
- regional arts boards
- local authorities
- business-based sponsors
- administration agencies
- marketing organisations
- Health and Safety representative bodies within home country
- Phonographic Performance Ltd (PPL)
- unions relevant to home country
- agencies e.g. casting agencies, extras agencies, modelling agencies, employment agencies, literary agencies, artists' representation, booking agencies.

Services:

- hire companies e.g. lighting, sound, props, scenic equipment, costume
- scenic construction
- companies that sell and install technical equipment, makeup, costumes, wigs, props, pyrotechnics
- ticket booking agencies
- transport companies.

Learners should be able to describe ONE type of organisation

2 Know job roles in the performing arts industry

Performers:

- e.g. actor, singer, dancer, musician.

Arts administration:

- e.g. producer, theatre manager, funding officer, box office staff, front-of-house, marketing officer.

Production roles:

- e.g. producer, production manager, technical director, stage manager, set designer, lighting operator, sound engineer, wardrobe manager, scenery constructor, theatre outreach worker, director, choreographer, animateur, musical director.

Learners should be able to describe one job role from the performance area and a second job role from the arts administration or production areas.

Information for delivery staff

Essential requirements

Learners will need access to research information when investigating areas of, and roles within, the performing arts industry. This might typically include trade journals, books and websites.

Employer engagement and vocational contexts

Visits to performing arts organisations and contact with professionals working within the industry would be a valuable resource. Assignments should be set within a vocational context giving a purpose to research activities.

Delivery guidance

Delivery and assessment should incorporate a number of methods and activities, and draw on a variety of resources to introduce learners to the range of practises and jobs in the performing arts business. Teaching and assessment strategies should allow learners to gain a wider understanding of the industry through a combination of research, visits to arts organisations and venues, guest speakers, case studies etc. Tutors could base learning around performing arts organisations and job opportunities in their own region using local companies as case studies for learners to investigate.

Teaching and learning should draw on the unit content to provide coverage of a range of key areas of business practice in performing arts. Learners could undertake research activities into organisations in pairs or small groups, sharing their findings via presentations, handouts or wall charts. A similar approach could be taken when investigating job opportunities. Findings could be collated onto a large mind map allowing connections between job roles to be made.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to unit.
Production companies and venues – tutor presentation, discussion and research activities.
Services – search activity. Learners compete in teams to source a range of given products and services using the internet, Yellow Pages and company brochures. Discussion and conclusions from activity
Arts administration – who gives money to the arts and why do they do so? Presentation by tutor followed by discussion.

Topic and suggested assignments/activities/assessment
Introduction to job roles. Tutor presentation, discussion and research activities. Creation of job roles mind map to illustrate the three areas of employment. Further investigation of job roles, adding job descriptions to the mind map and making connections.
Theatre visit – including backstage tour. Debrief and discussion from visit.
Assignment: Guide to the Performing Arts (P1, M1, D1, P2, M2, D2, P3, M3, D3) Learners work in pairs to contribute to an exhibition for year 9 pupils who have expressed an interest in the BTEC Performing Arts programme. The exhibition should include: <ul style="list-style-type: none">– research into job roles and organisations– making connections – investigating looking at how job roles and organisations relate to each other– presentation of findings and conclusions using text and images– setting up exhibition and presenting to audience.
Feedback on assignment.

Assessment guidance

Evidence for this unit will take the form of learners' research findings and may be presented as part of a portfolio of collated material, and could include their own notes and organisational diagrams. Sharing of research should be encouraged through use of presentations, which might include the use of presentation software, posters and leaflets, web presentations etc.

To show knowledge of different types of organisations in the performing arts, learners will collate and present their research on one organisation. To achieve P1, learners must be able to describe the operation and function of this organisation and state how it connects with other areas of the industry. For example, learners may describe the functions of a receiving house and how it connects to the touring companies that perform their productions in the theatre. For M1, learners must provide more detailed explanations of the organisation and its connections with other areas of the industry. Learners may, for example, explain why a season presented by a receiving house is likely to include a range of different types of performances, and how the organisation connects not just with different touring and production companies but also with organisations such as regional arts boards and business sponsors. To achieve D1, learners will be able to draw conclusions about the importance of these relationships to the success of the receiving house.

To demonstrate their knowledge of job roles within the performing arts, learners will collate and present their research into two contrasting job roles from different employment areas of the industry. For grading criterion 2, they must investigate a job role from the performance area of the industry. For grading criterion 3, they must look at an administrative or production-based job role. To achieve P2/P3, learners will need to choose an appropriate job role and describe the main responsibilities associated with the role. Learners will also provide an unelaborated description of how the role relates to other roles from the same and other areas of the industry. For example, to achieve P2 learners may describe the main responsibilities of a choreographer and how the role connects with dancers, the director and the musical director of a production as well as the designer of the costumes the dancers will wear.

For M2/M3, learners should provide a more detailed description of the job role, which will include the responsibilities of the choreographer during the various phases of the production process. They will also be able to explain how the role links to other roles from the same and other areas of the industry. Learners could, for example, explain the relationship between the choreographer and the director during the rehearsal process. To achieve D2/D3, learners must provide a detailed explanation of the chosen job role. This could be achieved by including an explanation of the training requirements and progression opportunities for the role. Learners must also provide details of how the role connects with other roles from the same and other areas of the industry, indicating how these connections are vital to the success of a production and citing specific examples from their research to support their account.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1 P2, M2, D2 P3, M3, D3	Guide to the Performing Arts	Learners work in pairs to contribute to an exhibition for Year 9 who have expressed an interest in the BTEC Performing Arts programme.	<ul style="list-style-type: none"> • Research materials. • Exhibition materials. • Process log.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with the following:

Level 1	Level 2	Level 3
Working in the Performing Arts	Professional Development in the Performing Arts Industry	The Performing Arts Business

Suggested resources

Books

Doulton A M – *The Arts Funding Guide* (Director of Social Change, 2002)
ISBN 9781903991107

Dumore – *An Actor's Guide to Getting Work, 4th Edition* (A&C Black, 2004)
ISBN 9780713668223

Freakley V and Sutton R – *Essential Guide to Business in the Performing Arts*
(Hodder and Stoughton, 1996) ISBN 9780340655252

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Student Book* (Pearson Education, 2010) ISBN 9780435026516

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Teaching Resource Pack* (Pearson Education, 2010) ISBN 9780435026516

Menear P and Hawkins T – *Stage Management and Theatre Administration*
(Phaidon, 1993) ISBN 9780714825168

Journals

The Stage

Websites *(Relevant websites applicable to learner's home country)*

www.bectu.co.uk	Broadcasting Entertainment Cinematograph and Theatre Union
www.equity.org.uk	Equity – union information
www.nationaltheatre.org.uk/backstage	National Theatre – Backstage news and information
www.tmauk.org	Theatrical Management Association

Unit A2: Professional Development in the Performing Arts Industry

Level: **SRF Level 2**

Notional Learning Hours: **50**

Unit value: **5**

SRF unit code: **30854H**

This unit is internally assessed

Unit aim

This unit allows learners to gain knowledge of a range of career opportunities with a view to their own professional development within the performing arts industry.

Unit introduction

Learners embark on Level 2 Performing Arts programmes for a variety of reasons. Some learners may be hoping for a career as an actor, musician or dancer. Some may be considering backstage roles in design, technical theatre or production. Others may simply have chosen the subject because they enjoy it. This unit will allow learners to consider their options by exploring what the industry has to offer in terms of possible careers. They will explore a range of career opportunities available in the performing arts sector, looking at the training required and the most likely career pathways for selected areas of work. Having gained an overview of the industry, learners will then choose an area of the profession appropriate to their particular interests, skills and/or specialism for further investigation, looking at relevant training courses and qualifications and progression routes.

The unit will allow learners to consider their own professional development during this programme and beyond. They will assess their current skill levels in the areas of performance, technical work, design and/or production. They will also consider the general skills required within the world of work such as communication, organisation and team working. The information gathered during these skills audits will be used alongside the findings of their investigations into career paths to design a professional development plan that identifies both long- and short-term targets for improvement. Learners will then be required to monitor and review their plan on a regular basis.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know career and progression opportunities within the performing arts industry
- 2 Be able to design and monitor a professional development plan.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify the training requirements and experience required for a career path in the performing arts	M1 describe the training requirements and experience required for a career path in the performing arts with reference to examples	D1 explain the training requirements and experience required for a career path in the performing arts with reference to well-cited examples
P2 design a professional development plan that identifies current skill levels and sets targets	M2 design a professional development plan that describes current skill levels and sets considered targets	D2 design a professional development plan that provides an explanation of current skill levels and sets well-defined and measurable targets
P3 monitor a professional development plan, identifying progress towards targets.	M3 monitor a professional development plan describing progress towards targets.	D3 monitor a professional development plan giving detailed explanations of progress towards targets.

Unit content

1 Know career and progression opportunities within the performing arts industry

Careers:

- e.g. in performing, production, technical theatre, design for theatre, administration, management, front of house
- types of employment, e.g. part time, full time, voluntary, work experience, freelance, short term contracts, permanent contracts.

Training: qualifications:

- FE and HE courses, e.g. university degrees, BTEC Nationals
- dance conservatoires, drama schools.

Application procedures:

- e.g. CVs, personal statements, letters of application, auditions, portfolios of work, casting agencies.

2 Be able to design and monitor a professional development plan

Skills audit:

- performing arts skills, e.g. dance, music, acting, technical, design
- personal and work skills, e.g. organisation, communication, team working.

Setting targets:

- long-term goals, e.g. completion of FE or HE performing arts education course
- achievement of additional qualifications, e.g. speech and drama or music examination
- short-term goals, e.g. improvement of vocal or movement skills, attendance at an after-school drama club, improvement of attendance and punctuality.

Tracking progress:

- milestones, using feedback from tutors and peers, measuring achievement, revisiting and reviewing targets, self-evaluation.

Information for delivery staff

Essential requirements

Learners will need access to research information when investigating careers in the performing arts industry. This might include trade journals, books, websites and information gathered from careers libraries.

Employer engagement and vocational contexts

Visits to performing arts organisations and contact with professionals working within the industry would be valuable.

Delivery guidance

This unit can be introduced through a series of tutor-led research activities. Learners should begin by investigating a range of job roles using the internet and trade papers. This could be done in pairs or small groups with learners collating and sharing their findings with others in the class. A field trip to a theatre or other arts organisation would be useful at an early stage as it would allow learners to gather primary information about job opportunities and career paths.

Learners will also need to undertake research into training and application requirements for a range of career paths. This could be done using the internet along with HE and FE information booklets. As before, learners could break into small groups to undertake research and share their findings via an informal presentation to the class.

Learners should use the information gathered in research activities to inform the planning and target setting activities that they will undertake for the remainder of the unit. Learners should be encouraged to consider the required skills and training for a chosen career path and reference this to their own their aspirations. Learners should assess their current skill levels in the areas of performance, technical work, design and/or production as appropriate. They should also consider and assess general skills required within the world of work such as communication, organisation and team working. This skills audit should be used to devise a set of short-term and long-term targets. These targets will then form the basis of a professional development plan that should be revisited on at least two occasions during the remainder of the programme. This could be undertaken individually during tutorials and/or in class.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to unit.
Job club – learners work in teams to investigate a range of job roles using the internet and trade papers. Learners share their findings and create a mind map that illustrates the range of opportunities available in the industry (learning outcome 1).
Field trip – visit to a theatre or other arts organisation. Learners gather information about job opportunities and career paths (learning outcome 1).
A day in the life of ... – guest speakers working in the industry talk to learners about their jobs and responsibilities.
FE/HE investigation – learners work in teams to investigate training and application requirements for a range of career paths using the internet and FE/HE information booklets. Learners share their findings via an informal presentation to the class.
Assignment 1: Investigation and Careers Booklet (P1, M1, D1) Assignment overview: <ul style="list-style-type: none">• investigate a chosen career path• collate findings• create entry in careers information booklet.
The importance of planning and target setting – presentation by tutor and group discussion (learning outcomes 2/3).
Assignment 2a: Professional Development Plan – Design (P2, M2, D2) Assignment overview: <ul style="list-style-type: none">• skills audit – what I can do/what I need to develop• target setting – what I want to do/when do I want to do it.
Assignment 2b: Professional Development Plan – Monitoring and Review (P3, M3, D3) <ul style="list-style-type: none">• Reviewing targets (at two milestones during the programme).

Assessment guidance

The main form of evidence for this unit will be learners' research findings and their professional development plan. Achievement of grading criteria 1 could be evidenced through a written document such as a report or a recorded oral presentation. To achieve P1, learners should list the training and experience requirements for their chosen career path. For example, a learner might identify that the training requirements for a career in stage management could include studying for a degree or a Higher National in technical theatre. They should also show that they are aware of the career structure of backstage work, i.e. that some Assistant Stage Managers (ASMs) go on to be Deputy Stage Managers (DSMs) and/or Stage Managers (SMs). For M1, learners should be able to describe training requirements. This could be done by providing details of the content of relevant training and/or educational courses making reference to specific examples. The learner should also be able to describe alternative training routes, for example Apprenticeships, and may indicate how long it is likely to take someone to climb the career ladder in a particular field. To achieve D1, learners should be able to provide detailed explanations of the type of training a person would need to enter a chosen career path. They will be able to evaluate the importance of particular types of training courses and job experience to successful career progression and will make reference to well-chosen examples to illustrate their findings. This might be done by examining the content of specific HE courses in technical theatre in relation to a career path in stage management, considering how well each course would prepare someone for entry into the profession.

Grading criterion 2 will be evidenced by learners' professional development plans. Whilst it is likely to take the form of a written document, oral and/or web-based evidence is permissible. To achieve P2, learners must design a plan that lists skills appropriate to their career aspirations and which identifies current levels of achievement. The plan should also set short- and long-term targets for improvement. For example, learners could set short-term targets relating to specific improvements in vocal or movement technique that might be achieved over period of 6-8 weeks and/or targets relating to attendance and punctuality over the course of a term. Learners aiming for a career in musical theatre may include learning to play the keyboard as a long- term target. For M2, the plan must describe strengths and weaknesses with regard to current skills, indicating how the improvement of these skills might help them to achieve their goals. The long- and short-term targets identified should be specific and detailed. To achieve D2, learners will be able to give clear explanations with regards to skill levels, showing a detailed understanding of their own strengths and weaknesses. Targets set will be realistic and time bound and learners will be able to prioritise their goals.

The learner's ability to monitor progress towards targets could be evidenced by tutor observation along with the updating of their professional development plan. To achieve P3, learners should revisit their plan on at least two occasions, making a note of what has been achieved and what is still to be done. For M3, learners should be able to describe the progress they have made towards their targets. To achieve D3, learners should show that they are able to evaluate the progress they have made and make adjustments to their targets as appropriate.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1 M1 D1	Investigation and Careers Booklet	Learners investigate a chosen career path and collate findings to create an entry in a careers information booklet.	<ul style="list-style-type: none"> • Research materials • Careers booklet entry
P2 M2 D2	Professional Development Plan – Design	Learners carry out a skills audit and use it to create a plan that includes targets for professional development	<ul style="list-style-type: none"> • Skills audit • Professional development plan
P3 M3 D3	Professional Development Plan – Monitoring and Review	Learners review their targets at two milestones during the programme and make adjustments to their plan as appropriate.	<ul style="list-style-type: none"> • Professional development plan.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with the following.

Level 1	Level 2	Level 3
Working in the Performing Arts	Professional Development in the Performing Arts Industry	The Performing Arts Business

This unit also has links with the following National Occupational Standards:

CPD1 – Improving Your Skills

Suggested resources

Books

Doulton A M – *The Arts Funding Guide* (Director of Social Change, 2002)
ISBN 9781903991107

Dumore – *An Actor's Guide to Getting Work, 4th Edition* (A&C Black, 2004)
ISBN 9780713668223

Freakley V and Sutton R – *Essential Guide to Business in the Performing Arts*
(Hodder and Stoughton, 1996) ISBN 9780340655252

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Student Book* (Pearson Education, 2010) ISBN 9780435026516

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Teaching Resource Pack* (Pearson Education, 2010) ISBN 9780435026516

Menear P and Hawkins T – *Stage Management and Theatre Administration*
(Phaidon, 1993) ISBN 9780714825168

Journals

The Stage

Websites *(Relevant websites applicable to learner's home country)*

www.bectu.co.uk	Broadcasting Entertainment Cinematograph and Theatre Union
www.equity.org.uk	Equity
www.nationaltheatre.org.uk/backstage	National Theatre – Backstage information and news
www.rsc.org.uk/learning	Royal Shakespeare Company – Education
www.tmauk.org	Theatrical Management Association

Unit A3: Performing Arts Production Process

Level:	SRF Level 2
Notional Learning Hours:	100
Unit value:	10
SRF unit code:	30855H

This unit is internally assessed

Unit aim

This aim of this unit is to develop learners' understanding of the essential processes required for staging a performance, including all technical and administrative procedures. It also fosters an understanding of the need for teamwork and cooperation.

Unit introduction

This unit could be subtitled 'Showtime' as it gives learners the chance to understand the process that is essential when putting on a public performance, from initial idea to first night. It allows learners to apply skills, knowledge and understanding specific to their discipline, through involvement in, and contribution towards, the working process and realisation of a public performance. Professional performers are required to know, understand and be able to contribute to this process. Learners will come to appreciate that the production process can be conducted only in the context of a working team. It is likely that learners will not only be involved in a job concerned with the production process but may also contribute as performers. This reflects industry practice when practitioners are employed in a small company and a limited number of personnel are available to complete all the requirements.

Learners will undertake production roles such as technicians, administrators or designers, often multitasking. This gives a realistic experience of how a professional company works, particularly if the company is small.

As this unit gives learners a realistic vocational experience, they are encouraged to reflect industry practice in the scope, management and resourcing of the project. While it is not always possible to access professional venues with state-of-the-art equipment, it is important that this unit still presents opportunities to work in a professional context. Work from this unit should culminate in a performance for a public audience, with facilities appropriate to the scope and scale of the production, and the technical and administrative requirements of the jobs learners are undertaking.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know how to carry out planning requirements for a performing arts product
- 2 Be able to take part in the developmental process for a performing arts product
- 3 Understand the purpose of the planning and preparation process in the creation of a performing arts product.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify the necessary planning requirements for a performing arts product	M1 describe the necessary planning requirements for a performing arts product	D1 explain the necessary planning requirements for a performing arts product with insight, foresight and confidence
P2 identify appropriate materials/ equipment suitable for a performing arts product	M2 describe appropriate materials/equipment suitable for a performing arts product with an attempt at shaping the nature of the work in development	D2 explain appropriate materials/ equipment suitable for a performing arts product in a way that shows a positive and artistic contribution to the work in development
P3 communicate with other team members and/or event personnel as appropriate	M3 communicate with other team members and/or event personnel using appropriate channels and methods to ensure communication achieves its objective	D3 communicate effectively with other team members and/or event personnel
P4 carry out a role in the development process showing a grasp of the task requirements and with some commitment	M4 carry out a role in the development process showing that the task requirements are handled with some thought and attention to detail and with some commitment	D4 carry out a role in the development process showing that the task requirements are handled with efficiency, commitment and independence

<p>To achieve a pass grade the evidence must show that the learner is able to:</p>	<p>To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:</p>	<p>To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:</p>
<p>P5 evaluate the main strengths and weaknesses of the product with reference to the planning and preparation process.</p>	<p>M5 evaluate strengths and weaknesses of the product with reference to the planning and preparation process and with some reasoning.</p>	<p>D5 evaluate in detail the effectiveness of the product with reference to the planning and preparation process and with considered conclusions.</p>

Unit content

1 Know how to carry out planning requirements for a performing arts product

Planning:

- agendas
- minutes
- action plans
- contingency plans
- job allocation and interview
- planning
- instructions and meetings
- organisation of production period
- identifying health and safety requirements
- communication methods
- technical requirements of equipment
- venue requirements
- target audience, e.g. age, gender, socio-economic, race.

Planning requirements for marketing:

- target audience, e.g. age, gender, socio-economic, race; marketing strategy, e.g. posters, flyers, press release, radio advertising, TV advertising.

Product:

- artistic intention, e.g. performance, play, physical theatre, street theatre, community theatre, dance, concert, circus, gig.

2 Be able to take part in the developmental process for a performing arts product

Development:

- e.g. rehearsals, exploration of performance material, research into performance material, playwriting, composition, choreography, workshops, text explorations, technical rehearsals, dress rehearsal.

Technical:

- venues, e.g. theatre, arts centre, school hall, village hall
- venue resources, e.g. entrances, exits, power supply, auditorium space, seating
- stage organisation

- stage layout
- accuracy in handling and operation of equipment
- responding to cues and instructions
- safe working practice
- communications with team members and performers
- equipment audit
- maintenance
- transit of equipment
- get-in, set-up and get-out
- rigging
- communications
- health and safety
- reports
- following technical plans and instructions
- technical rehearsals, dress rehearsal.

Production team:

- team meetings
- planning
- schedules
- health and safety
- communications
- preparations specific to individual role(s), e.g. following design briefs, design meetings, presentation of design ideas, organisation of properties, sound, light and set, FOH organisation, setting up box office.

3 Understand the purpose of the planning and preparation process in the creation of a performing arts product

Evaluation:

- strengths/weaknesses
- effectiveness of rehearsal/production processes and techniques
- professional relationships
- use of resources
- individual contribution
- team contribution
- audience response
- suggestions for improvement/development.

Product:

- e.g. performance, play, physical theatre, street theatre, community theatre, dance, concert, circus, gig.

Information for delivery staff

Essential requirements

For this unit learners should have access to a suitable rehearsal and performance space. Where design elements are involved, appropriate workshop facilities and relevant tools and materials will be required.

Employer engagement and vocational contexts

Centres should develop links with professional theatres or concert venues. Interviews with, and advice, from professional practitioners can give learners an appreciation of the organisational processes necessary for the mounting of a public performance.

Delivery guidance

This unit is designed to ensure that acquired performing skills are supported by an understanding of the necessary organisation and planning for the mounting of a performing arts production. The style of production can be any that the centre feels is appropriate for their learners. This may be drama, dance, music theatre, street theatre or any other form thought suitable.

It is recommended that the work for this unit be supported by other work related to specialist units where there is a requirement for performance. It is essential that learners relate their work on this unit to a real production so that they appreciate both how and why it is necessary for planning and organisation to occur in order for a production to be mounted before an audience.

The work for this unit can be focused on a major production in which the entire teaching group is involved. Alternatively, it may be convenient to aim for smaller projects on which small groups of learners can work. This allows the members of each group to take on production roles with positive responsibility. Large-scale productions might restrict learners to limited involvement and this could diminish the potential for satisfactory outcomes for assessment purposes.

It is important to remember that the purpose of this unit is to involve learners in the process of production. Consequently it is participation in the decision-making activities and practical needs of the production that is required. Learners should take on specific roles, for example production administrator, stage manager, constructor, marketing operative. Whatever role is adopted by an individual learner, they must demonstrate that they have fed their efforts back to the whole group and appreciated that their role is essential for the success of the project as a whole. Regular production meetings can be the forum where each learner reports to the group on the progress of their input. These meetings should be formally organised with agendas and minutes, and offer learners the opportunity to show what they have contributed at any given time.

Once the initial planning has been completed, the rehearsal process will require involvement in both creative and organisational needs. Small projects can allow groups to share these roles, with some learners being responsible for production and others taking on performance responsibilities. Then these roles can be reversed in a different project.

Centres may find it useful to place projects in a virtual context. That is, they can work on a budget or with materials that can be the object of the project without these items being, in reality, available, as it will not always be possible to supply them. Clearly, where these can be a part of the project then that offers a more realistic situation.

Learners are expected to review and evaluate the success of the product at the end of the project and it would be useful to make regular references to the original plans and job roles during the preparation process. Level 2 learners may require assistance with reviewing their own work rate and contribution; providing guidelines and worksheets may help them to collate relevant information for the purposes of evaluating themselves and the product.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to the scope and content of the unit.
Assignment 1: Planning for a Performance (P1, M1, D1, P2, M2, D2) Assignment overview: <ul style="list-style-type: none">• initial meetings• write minutes• discuss performance material• discuss venue requirements• discuss target audience• discuss design needs• measure stage• measure auditorium• draw scale plan of stage and auditorium• prepare action plan (production)• prepare action plan (marketing)• prepare action plan (budget)• final planning meeting and minutes
Assignment 2: Organising a Performance (P3, M3, D3, P4, M4, D4) Assignment overview: <ul style="list-style-type: none">• setting up rehearsal space• creating a rehearsal schedule• organising marketing materials• attendance at rehearsal• organising production materials• setting up production equipment.
Assignment 3: Evaluating a Performance (P5, M5, D5) Assignment overview: <ul style="list-style-type: none">• post-production discussion• write up evaluation notes• prepare presentation• deliver and record presentation; discuss assessment feedback

Assessment guidance

Learning outcome 1 can be evidenced by records of work conducted by each individual learner demonstrating their contribution to the project. The records should also allude to the work of others, showing an appreciation of the efforts of the team as a whole. There should be evidence of the contribution made to planning meetings and involvement in the decision-making process.

Learning outcome 2 will be evidenced in a variety of forms depending on the production role undertaken by the learner. Typically the evidence will show the learner's contribution to the developmental process. For example, where the learner is involved in rehearsal organisation there may be scale plans of the rehearsal space and a prompt copy. Learners involved in construction or rigging can produce relevant documentation. Both tutor and peer observation records may be included as can photographs of activities undertaken by the learner as part of the process.

Learning outcome 3 should be an evaluation of the production process in the light of the initial planning and intentions of the project. This may be evidenced through a formal report or as a presentation given to other members of the group. Post-production discussions can produce insight into the activities of other members of the production team. It is imperative that learners are offered the opportunity to discuss their own personal input and effectiveness in meeting the requirements of the project, and suggest ways in which they could (or did) improve their work during the process.

Learners achieving P1 will have identified only basic requirements during the planning process. There will be little differentiation between possible decisions needed to process the project and a tendency to leave final decision making to others. Learners achieving M1 will be able to describe the planning requirement of a project, identifying the prime purpose including the artistic goals and the target audience. They will be aware of the time required to achieve all plans and how the various roles taken on by the production team would satisfy a successful production process. Learners achieving D1 will fully understand the needs of the planning process, showing an appreciation of organisational needs and how the members of the production team will achieve them.

For P2, there will be a general acknowledgement of the materials and/or equipment required but little effort in identifying precise requirements. To meet M2, there will be a clear understanding of what materials and equipment are needed and a realistic view of how the available resources may be used. To achieve D2, learners will clearly be able to see how detailed aspects of the planning need to be achieved within the timescale of the project. Learners will be able to identify what materials and equipment will be needed and have some awareness of the implied costs.

To achieve P3 and P4, communication with other team members is acceptable and learners will carry out the tasks required for the specified role, but there is little effort in the use of initiative or taking action without prompting. To achieve M3 and M4, communication with other members of the production team would demonstrate a supportive attitude, exhibiting care and attention for the role and a willingness to share tasks. To meet D3 and D4, communication with other members of the production team will be exemplary, demonstrating full support and appreciation of their efforts; all tasks will be conducted with confidence and maturity. Throughout the project learners will reveal a confidence in all aspects of the work ensuring that suitable effort is made to achieve a successful final product.

For P5, the evaluation of the project will show that there is some reflection on the process of the project and how it affected the final outcome. The learner will be able to refer to personal input during the planning and preparation process. There will be recognition of successful and positive contributions, and an acknowledgement of areas requiring improvement. For M5, the evaluation of the final project will show that the learner has fully understood how the planning process contributed to the final product. Learners will be able to describe how they met the requirements of the role, any improvements or changes they made to conducting the role, and what they would do in future projects. To achieve D5, there is evidence of full analysis of the project, noting what aspects of the work led to success and what might have been done differently resulting in greater success, making reference to personal achievement and effectiveness.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1 P2, M2, D2	1: Planning for a Performance	Working as members of a production company, learners take on a production role that contributes to the planning of a production based on given performance material. Planning will include required equipment and production values.	Portfolio of evidence consisting of: <ul style="list-style-type: none"> • an action plan • agendas • minutes • planning diagrams • marketing plans.

Criteria covered	Assignment title	Scenario	Assessment method
P3, M3, D3 P4, M4, D4	2: Organising a Performance	A brief based on the results of Assignment 1 that requires implementation during the rehearsal and preparation process	Administrative documentation consisting of: <ul style="list-style-type: none"> • prompt copy • rehearsal notes • construction diagrams • cue sheets • design plots • marketing materials • tutor observation reports.
P4, M4, D4	3: Evaluating a Performance	An analysis of the organisational success of the final production	A portfolio containing: <ul style="list-style-type: none"> • post-production documentation • discussion notes • presentation (recorded).

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with:

Level 1	Level 2	Level 3
Preparing Performing Arts Work	Design for Performance	The Performing Arts Business
Promoting a Performing Arts Event	Crewing for Stage Performance	-

Suggested resources

Books

Freakley V and Sutton R – *The Essential Guide to Business in the Performing Arts* (Hodder and Stoughton, 1996) ISBN 9780340655252

Fredman R and Reade I – *The Essential Guide to Making Theatre* (Hodder and Stoughton, 1995) ISBN 9780340655146

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Student Book* (Pearson Education, 2010) ISBN 9780435026516

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Teaching Resource Pack* (Pearson Education, 2010) ISBN 9780435026516

Palmer S – *The Essential Guide to Stage Management, Lighting and Sound* (Hodder and Stoughton, 2000) ISBN 9780340721131

Unit B4: Acting Skills and Techniques

Level: **SRF Level 2**

Notional Learning Hours: **100**

Unit value: **10**

SRF unit code: **30862H**

This unit is internally assessed

Unit aim

This unit focuses on enabling learners to develop specific acting techniques. Skills acquired throughout this unit are vital to developing learner's confidence and understanding of the role of the actor.

Unit introduction

This unit gives learners the opportunity to become familiar with the role of the actor and practise some of the essential technical and interpretative skills fundamental to the art of acting. Vocal and movement skills will be developed and responses to text and characterisation will be explored in class, in rehearsal and in performance.

This unit provides a skills base which can be extended and developed in many other areas of the programme. The structure of the unit reflects the vocational nature of its content where skills are developed, practised and improved upon over a period of time. Essential drama workshops in the form of vocal exercises, physical exercises, drama improvisation and exploration of texts are a feature of the unit. Having gained some understanding of the essential work that an actor undertakes in preparation for a performance, learners will apply their newly acquired skills to a performance in front of an audience. Acting in the context of performance to an audience provides the ultimate focus of this unit, where vocal and physical skills combine in the process of characterisation.

The unit is invaluable in the development of skills for learners on an acting pathway as well as providing the acting skills performers require in musical theatre works.

Learners should demonstrate acting skills in at least two performances where they can show a contrast of characterisation.

Outcomes of learning

On completion of this unit a learner should:

- 1 Be able to use vocal skills
- 2 Be able to use movement skills
- 3 Be able to interpret and develop characters
- 4 Be able to perform in an acting role.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 take part in vocal exercises and show improvement in the use of vocal techniques	M1 take part in vocal exercises and show marked improvement of vocal techniques	D1 take part in vocal exercises and demonstrate significant improvements to vocal techniques
P2 use vocal skills in a way that is appropriate to the acting role with technical control	M2 use vocal skills in ways that demonstrate a good degree of technical control in an acting role	D2 demonstrate a strong technical command of vocal skills within an acting role
P3 take part in movement exercises and show improvement in body control	M3 take part in movement exercises and show marked improvement in body control	D3 take part in movement exercises and show complete body control
P4 use movement skills in a way that is appropriate to the acting role with technical control	M4 use movement skills in ways that demonstrate a good degree of technical control in an acting role	D4 demonstrate a strong technical command of movement skills within an acting role
P5 demonstrate ways of exploring, researching and creating a character/role	M5 demonstrate responsive ways of exploring, researching and creating a character/role	D5 demonstrate highly flexible and creative ways of exploring, researching and creating a character/role
P6 develop a character and make decisions about interpretation	M6 develop a character and make considered decisions about interpretation	D6 develop a character which shows use of imagination and/or insight in the choices and decisions made about interpretation

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P7 perform a role showing a basic handling of the role with commitment	M7 perform a role that is handled with commitment and some attention to detail	D7 perform a role with focus, commitment, imagination and some sense of ease
P8 communicate with an audience with occasional lapses in consistency.	M8 communicate with an audience and remain focused and engaged in the drama.	D8 communicate effectively with an audience and remain focused and engaged in the drama throughout.

Unit content

1 Be able to use vocal skills

Technique:

- breath control
- projection
- articulation
- pitch
- vocal exercises
- intonation
- learning lines
- inflection.

Expression:

- modulation
- pace
- phrasing
- accent
- emphasis
- use of pause
- dialect
- communicating meaning
- sounds of words
- tone quality, vocal colour.

2 Be able to use movement skills

Technique:

- balance
- spatial awareness
- weight placement
- focus
- physical exercises
- control of movement
- relaxation of muscles
- coordination
- trust
- working with others
- energy
- movement memory.

Expression:

- use of gesture
- facial expression
- pace
- physicalisation of internal feelings
- handling of props
- movement memory
- interpretation of text
- spatial relationships.

3 Be able to interpret and develop characters

Interpretation:

- analysing physical characteristics
- sub-text
- applying research findings to the role/character
- relationship with other characters/roles
- coherence with directorial concept
- taking part in off-text exercises
- the given circumstances.

Development:

- e.g. improvisation, in role writing, improvising off-stage moments, exploring 'what if' situations, answering, hot seating.

4 Be able to perform in an acting role

Performing skills:

- use of physical and vocal skills
- handling of props and other extraneous aids
- use of space
- projecting an interpretation
- embodying the role/character
- playing the appropriate style
- focus
- concentration
- energy.

Communication:

- with other performers, audience
- communicating interpretation of character/role
- clarity of delivery of dialogue
- use of vocal expression
- physical expression
- commitment on stage
- interaction
- response.

Learners should demonstrate acting skills in at least two performances where they can show a contrast of characterisation.

Information for delivery staff

Employer engagement and vocational contexts

Centres should develop links with local theatres, actors and voice practitioners. An actor working at a local theatre may be persuaded to visit the centre and give their insight into the importance of voice and movement work and may even be persuaded to take a voice and/or movement class with the group.

Delivery guidance

This unit should be delivered through practical workshops, using a variety of approaches to cover the broad range of skills needed to develop learners' acting techniques. The acting classes will mostly be tutor led and directed. Learners should develop good habits in terms of warming-up for class, focusing on specified tasks during taught sessions, preparing work outside of class and being prepared to demonstrate work in progress. Although one of the assessed pieces might be a monologue lasting two to five minutes, it is advisable for learners to work in small groups on extracts from a whole play that last for approximately 15 minutes.

Learners should be taught the importance of character research and should carry out research when preparing an acting role. This might require some appreciation of a character's psychological aspect, physical characteristics, the character's place in the context of the whole play and the development of character as the play progresses. Key to learners' success in this unit, as indeed to the success of any actor in performance, is the ability to clearly communicate meaning to an audience, through their interpretative skills and through their control of vocal and physical techniques.

It is essential that learners appreciate that all characters in any play have a positive contribution to make to the play as a whole. The maxim 'there are no small parts, only small actors' may be helpful here.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to unit and structure of the programme – whole-class
<p>Assignment 1: Voice and Movement for Actors (P1, M1, D1, P3, M3, D3)</p> <p>'In-class' assessments of learners' application and improvement in voice and movement classes over an extended period, i.e. nine months.</p> <p>A carousel of voice and movement classes or sessions featuring aspects of both voice and movement: Voice:</p> <ul style="list-style-type: none">• technique: breath control; projection; articulation; pitch; vocal exercises; intonation; learning lines; inflection• expression: modulation; pace; phrasing; accent; emphasis; use of pause; dialect; interpreting meaning; sounds of words; tone quality, vocal colour. <p>Movement:</p> <ul style="list-style-type: none">• technique: balance; spatial awareness; weight placement; focus; physical exercises; control of movement; relaxation of muscles; coordination; trust; working with others• expression: use of gesture; facial expression; pace; physicalisation of internal feelings; handling of props; movement memory; interpretation of text; spatial relationships.
<p>Assignment 2: Ways into Character (P2, M2, D2, P4, M4, D4, P5, M5, D5)</p> <p>This assignment follows a number of acting workshops exploring ways into characterisation. Learners choose, from a selection of texts, a character they would like to play. Using the techniques they have experimented with previously, learners prepare their characterisation. The focus of this assignment is on using and evaluating the different techniques used to create characters. It is vital that the exploration of characterisation remains sharply in focus whenever grading criterion 5 is being considered, especially if it is integrated into other performance-based assignments.</p>
<p>Assignment 3: Performance 1 At the End of the Play (P2, M2, D2, P4, M4, D4, P5, M5, D5, P6, M6, D6, P7, M7, D7, P8, M8, D8)</p> <p>A small-scale performance opportunity using the final scenes from a collection of plays. Learners use information gleaned from the whole play to inform their characterisation and performance in the final scene. In addition to rehearsing and performing, learners should also make a record of their process and decision making.</p> <ul style="list-style-type: none">• Rehearsal• Research• Performance

Topic and suggested assignments/activities/assessment**Assignment 4: Performance 2 (P2, M2, D2, P4, M4, D4, P5, M5, D5, P6, M6, D6, P7, M7, D7, P8, M8, D8)**

A larger-scale performance – possibly integrating other units from the qualification. Learners should be given the opportunity to play a character that is significantly different from the character they played in their previous performance.

- Rehearsal
- Research
- Performance

Assessment guidance

Evidence for this unit will be generated in both practical workshop classes and rehearsed performance, underpinned by appropriate research and textual analysis. Evidence for the performances will take the form of a teacher statement supported by a DVD/video recording; evidence for the research and rehearsal phase can be in the form of an actor's log which may include a variety of forms such as a video diary, audio log, blog, research notes, artefacts, stimuli etc. It is important that a vocal and movement skills audit is carried out at the beginning of the unit in order to determine levels of improvement. Further evidence of learners' working processes, development and achievement in acting skills will be in the form of a teacher statement and may be supported by video evidence.

Learning outcomes 1 and 2 can be assessed through performances and classroom-/workshop-based assignments, evidenced through tutor observation and audio and video recording.

Although learning outcome 3 can also be assessed through performances and classroom-/workshop-based assignments, it is important that learners are able to demonstrate their ability to make decisions about interpretation. Therefore, evidence of learners' creative decision-making processes will be necessary. This may be in the form of a rehearsal diary, actor's log, video diary, a blog or a viva voce supported by video and/or tutor statement; the evidence of research undertaken away from the rehearsal room could also be included here or in a separate research document such as a character profile. Additionally, a character mood board or 'role on the wall' can help learners visually communicate their ideas about characterisation; this can then be added to their portfolio of character research.

Learning outcome 4 requires learners to perform and communicate with a live audience. A DVD/video recording should be made of the performance(s) in front of an audience for assessment and verification purposes only. Video evidence for learning outcome 4 must not include footage that has been restaged or reshot without an audience being present.

To achieve a pass, learners will have participated in acting classes/workshops and will have shown some improvement in vocal (P1) and movement (P3) techniques. An initial skills audit is necessary so that the level of improvement can be measured. Vocal (P2) and movement (P4) skills will have been assessed in workshops and/or performances; they will be generally appropriate to a character/role. However, there may be some inconsistency in technical control and the characterisation may not be fully sustained throughout the performance. Pass level learners will have demonstrated more than one way of exploring, researching and creating a role (P5) but their attempts may lack imagination or engagement with the creative processes of characterisation. Although decisions will have been made about interpretation (P6) these will not be fully considered, may not be wide reaching and will not show evidence of much consideration given. In performance, the pass learner may lack some attention to detail and will show a basic handling of the role and some commitment (P7). Communication with the audience (P8) will generally be consistent but there may be occasional, minor lapses in concentration and/or focus. However, these should not detract from the overall performance.

Learners achieving the merit criteria will have made more obvious progress throughout the unit and more readily show specific areas of improvement in vocal (M1) and movement (M3) control and technique. For example, learners may be able to perform vocally with greater clarity through improved articulation and use of pace etc. or may have developed better physical control through improved posture, use of relaxation techniques etc. Merit learners must also be able to successfully apply appropriate vocal (M2) and movement skills (M4) to the characters and roles they play. Merit learners will be keen to experiment with a variety of techniques associated with characterisation either in response to direction from others or self-direction (M5) and will develop characters having made carefully considered interpretive choices (M6). Merit learners will have considered the character's background, motivations and relationships and will demonstrate, through their interpretation, an appreciation for the style of the piece they are performing in. To achieve at merit level, learners must be able to commit to the role(s) they play and produce work that has some attention to detail (M7). In performance, learners will be able to communicate with an audience whilst remaining focused and engaged (M8). It is expected that merit learners will be able to sustain their characterisation throughout a performance without losing concentration or focus.

Distinction learners will have demonstrated a sustained level of improvement in vocal (D1) and movement (D3) techniques throughout the duration of the unit. Learners will be able to build upon their previous successes and grow in confidence as their mastery of vocal and movement techniques continues. Through their skilful use of appropriate vocal (D2) and movement (D4) techniques, distinction learners will appear to fully inhabit the role(s) they are playing. Learners will explore and experiment imaginatively and creatively with a wide range of characterisation techniques, being prepared to try out and make adjustment to methods of creating a character (D5). Distinction learners will engage enthusiastically with all aspects of character creation. Learners will use imagination and insight to make interpretive choices about the role(s) they are to play (D6). Distinction learners will remain fully focused, engaged and in control of every aspect of their performance. They will appear to be at ease in the performance space (D7). Effective communication with the audience will be sustained and learners will remain focused and engaged throughout the performance (D8).

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1 P3, M3, D3	Voice and Movement for Actors (learners participate in a series of voice and movement classes)	Learners as actors attending a series of professional classes. Following an initial skills audit, learners are assessed on their level of improvement over an extended period of time.	<ul style="list-style-type: none"> Improvement of vocal technique/bodycontrol (recorded/tutor observation).
P5, M5, D5 P2, M2, D2 P4, M4, D4	Ways into Character (learners participate in a series of character workshops)	<p>Learners stop actors attending a series of professional character workshops. Learners explore a variety of character development techniques. In the final character workshop learners present</p> <p>Two characters that have been developed using two different techniques. (One character as part of a scripted duologue with another learner and one solo devised piece.)</p>	<p>Portfolio of evidence consisting of:</p> <ul style="list-style-type: none"> participation in workshops (recorded/ tutor observation) application of techniques used to create characters (recorded/tutor observation) presentation of two characters (recorded/tutor observation) record/log/diary/ video diary/blog of research undertaken.

Criteria covered	Assignment title	Scenario	Assessment method
			<p>Learners should provide a rationale for the techniques used to create their characterisation (collated research).</p> <p>[Although the focus of this assignment is on the techniques used to explore, research and create characters, it also provides an opportunity to assess learners' vocal and movement skills (P2, M2, D2, P4, M4, D4). However, care must be taken that learners do not prioritise the presentation/ performance of their character work at the expense of exploring a variety of characterisation techniques.]</p>
<p>P2, M2, D2 P4, M4, D4 P6, M6, D6 P7, M7, D7 P8, M8, D8</p>	<p>At the End of the Play (a small-scale performance opportunity)</p>	<p>Learners are actors performing a devised piece and integrating a number of final scenes from a variety of plays</p>	<ul style="list-style-type: none"> • Rehearsal diary/actor's log/video diary/blog (P6, M6, D6). • The performance (recorded/ tutor observation)

Criteria covered	Assignment title	Scenario	Assessment method
P2, M2, D2 P4, M4, D4 P6, M6, D6 P7, M7, D7 P8, M8, D8	Performance 2 (a large-scale/ significant performance opportunity)	Learners are actors performing a play.	<ul style="list-style-type: none"> Rehearsal diary/actor's log/video diary/blog (P6, M6, D6). The performance (recorded/tutor observation)

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with the following.

Level 1	Level 2	Level 3
Exploring Acting Skills	The Development of Drama	Performance Workshop
	Performing Scripted Plays	Performing to an Audience
		Classical Theatre
		Contemporary Theatre Performance
		Musical Theatre Performance
		Developing Voice for the Actor
		Auditions for Actors
		Voice and the Actor
		Principles of Acting
		Applying Acting Styles
		Radio Acting
		Film and TV Acting
		Storytelling as Performance
		Stand-up Comic Technique

Suggested resources

Books

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Student Book* (Pearson Education, 2010) ISBN 9780435026516

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Teaching Resource Pack* (Pearson Education, 2010) ISBN 9780435026516

Benedetti J – *Stanislavski and the Actor* (Methuen Drama, 1998)
ISBN 9780413711601

Berry C – *Voice and the Actor* (Virgin Books, 2000) ISBN 9780245520211

Carey D and Carey R C – *The Vocal Arts Workbook and DVD: A Practical Course for Developing the Expressive Range of Your Voice* (Methuen Drama, 2008)
ISBN 9780713688245

Donnellan D – *The Actor and the Target* (Nick Hern Books, 2005)
ISBN 978185498387

Elsam P – *Acting Characters* (A&C Black, 2008) ISBN 9780713675863

Hagen U with Frankel H – *Respect for Acting* (John Wiley and Sons, 1973)
ISBN 9780025473904

McCallion M – *The Voice Book: For Actors, Public Speakers and Everyone Who Wants to Make the Most of Their Voice* (Faber and Faber, 1998) ISBN 9780571195251

Pisk L – *The Actor and His Body* (Methuen Drama, 2003) ISBN 9780413736604

Rodenburg P – *The Actor Speaks: Voice and the Performer* (Palgrave Macmillan, 2002) ISBN 9780312295141

Rodenburg P – *The Right to Speak: Working with the Voice* (Methuen Drama, 1992)
ISBN 9780413661302

Sher A – *Year of the King: An Actor's Diary and Sketchbook* (Limelight Editions, 2006) ISBN 9780879103354

Turner J C – *Voice and Speech in the Theatre* (Methuen Drama, 2007)
ISBN 9780713681888

Unit B5: The Development of Drama

Level: **SRF Level 2**

Notional Learning Hours: **100**

Unit value: **10**

SRF unit code: **30863H**

This unit is internally assessed

Unit aim

The aim of this unit is to develop learners' knowledge of the social and historical context of drama and to help them develop and rehearse performance work.

Unit introduction

This unit provides an overview of the field of drama, combining theoretical and practical exploration of drama forms with the process of creating dramatic work. Learners will look at the development of a range of different dramatic styles through practical workshops, classes, independent research and presentations. Learners will have the opportunity to develop their skills through the creation of a piece of drama.

Everyone who works in the theatre sector is expected to have a general knowledge and understanding of the processes and products of their work. This unit seeks to help learners understand the basic language of drama and some of the techniques and conventions that are applied.

By exploring a range of drama styles and genres, this unit provides an introduction to how social and historical factors have influenced and informed drama through the ages.

Learners will gain an awareness of a range of dramatic forms and be able to identify similar or contrasting features. Consideration will be given to the rehearsal and preparation process and how a piece of drama develops from an initial idea or text to being publicly performed or displayed.

Learners will have the opportunity to research specific dramatic styles and present their findings in a variety of ways. They will be encouraged to experiment with different styles to extend their understanding and performance skills. Learners will then apply the skills and understanding of the rehearsal and/or preparation process to the creation of a short performance piece.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know about the social and historical context in the development of drama
- 2 Know the structures and characteristics of drama
- 3 Be able to apply the processes of creating dramatic work.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify social and historical factors that have influenced the development of drama	M1 describe social and historical factors that have influenced the development of drama	D1 explain in detail social and historical factors that have influenced the development of drama
P2 identify two dramatic genres and their major characteristics	M2 describe two dramatic genres and their major characteristics	D2 explain in detail two dramatic genres and their major characteristics
P3 demonstrate the processes of creating dramatic work.	M3 demonstrate the processes of creating dramatic work with purpose and commitment.	D3 demonstrate the processes of creating dramatic work with confidence and attention to detail.

Unit content

1 Know about the social and historical context in the development of drama

Social and historical context:

- e.g. political, cultural, audience, ritual, religion, venue, theatre space (e.g. arena, thrust, proscenium arch, traverse), economics, influence of developing technology.

2 Know the structures and characteristics of drama

Style:

- e.g. naturalistic, epic, expressionistic, surrealistic, experimental.

Constituent features:

- action
- space
- emotion
- dynamics
- plot and narrative development
- character development
- exposition
- crisis
- resolution
- climax
- acts
- scenes.

Genres:

- e.g. comedy, farce, tragedy, melodrama, play, revue, street theatre, musical theatre, multi-media.

3 Be able to apply the processes of creating dramatic work

Starting points for drama:

- e.g. selecting a text, devising work from a stimulus.

Rehearsal and preparation processes:

- e.g. read-through, blocking, refining material, character development, line learning, production design, production management, technical rehearsal, dress rehearsals.

Acting skills:

- focus
- concentration
- control
- imagination
- communication
- cooperation
- observation
- characterisation
- movement
- voice
- speech
- projection.

Production skills:

- designing
- lighting
- sound
- props
- construction and craft skills, e.g. mask-making, prop making, set building, makeup.

Learners should produce two pieces of drama each lasting at least 10 minutes.

Information for delivery staff

Essential requirements

Learners will need access to a drama studio rehearsal and performance space. They will also need access to sound equipment and video recording and playback facilities. Other materials may include videos of professional works, books and access to the internet. Performers should also be given the opportunity to visit live theatre whenever possible.

Employer engagement and vocational contexts

Learners should ideally view examples of professional work during the completion of this unit.

Delivery guidance

The delivery of this unit should focus on practical activity whilst providing a theoretical base. The social and historical context of drama should be taught as an ongoing process, providing a framework in which to set learners' own work. Learners should be encouraged to explore a range of dramatic forms and should be able to identify historical and social factors that influence the forms and the characteristics of drama genres. There should be opportunities for learners to view live drama performance and discuss structures of different plays. When covering learning outcomes 1 and 2, tutors may wish to concentrate on two contrasting dramatic forms.

Learning outcome 3 allows learners to explore the processes of creating a piece of drama through the preparation of a short performance project. The project should be seen as a vehicle to allow learners to explore starting points for drama, rehearsals and other preparations as well as acting and/or production skills.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to the unit and structure of the programme of learning.
Social and historical contexts – presentations from tutor, discussions, viewing examples of drama on DVD, practical activities (learning outcome 1).
Dramatic styles and genres – presentations from tutor, discussions, viewing examples of drama on DVD (learning outcome 2).
Practical workshops exploring at least two different genres and considering elements of style and constituent features (learning outcome 2).
Assignment 1: 30-second Theatre (P1, M1, D1, P2, M2, D2) Learners conduct in groups of 4-6: <ul style="list-style-type: none">• historical and social research• research two dramatic genres• present research findings using PowerPoint• demonstrate dramatic characteristics of two chosen genres through two 30-second pieces.
Assignment feedback.
Page to stage – presentations from tutor, discussions and practical activities to explore the processes of creating drama (learning outcome 3). Production timeline – researching the key processes in the creation of a piece of drama to create a timeline (learning outcome 3).
Assignment 2: Mini Performance Projects (P3, M3, D3) Learners conduct a class: <ul style="list-style-type: none">• select a starting point• develop ideas• contribute to the rehearsal and/or preparation process• contribute to the performances• keep a process log.
Assignment feedback.

Assessment guidance

Assessment of this unit will be through a range of research and practical activities undertaken by learners. Assessment evidence for this unit will include research materials, presentation of findings, process log and recordings of performances. Tutor observations and peer reviews may also be useful.

Grading criterion 1 will be evidenced through collated research materials and a written and/or oral presentation of research findings. To achieve P1, learners should provide a list of social and historical factors that have influenced the development of drama, for example venues and stage design, audience, religion, advances in technology such as lighting. For M1, learners should be able to describe how these factors have influenced the development of drama, for example learners may provide a description of how advances in stage technology influenced the development of dramatic forms such as melodrama. To achieve D1, learners will need to provide explanations as to why these factors influenced the development of drama. They may, for example, explain that the development of melodrama was due to a number of social and historical factors including the need for popular escapist entertainment for city dwellers.

Grading criterion 2 requires learners to consider the characteristics of two contrasting dramatic genres. This should ideally be evidenced through collated research materials and a practical presentation which could include a short demonstration of the key characteristics of the genres.

To achieve P2, learners should provide an unelaborated list of the main characteristics of two genres, for example a characteristic of melodrama is use of character types. For M2, learners will be able to provide more elaborate descriptions of the main features of each genre. They may, for example, provide descriptions of the main character types (for example villain, heroine) used in melodrama. To achieve D2, learners should be able to explain how the features impact on the overall genre. Learners will also be able to refer to specific examples to support their explanations.

Grading criterion 3 assesses the learner's understanding of the processes involved in the creation of dramatic work. This will be evidenced through a practical performance project in which learners may contribute as an actor or member of the production team. Evidence will be in the form of a process log supported by tutor observations. A recording of the performances will also be required. To achieve P3, learners must take part in practical activities. Their logbooks should list the key processes involved in the creation of dramatic work. For M3, learners should play an active role in activities demonstrating that they understand the importance of the processes, for example by meeting deadlines and remaining engaged during rehearsals. Logbooks will provide descriptions of the key processes involved in the creation of dramatic work. To achieve D3, learners should demonstrate confidence and attention to detail during practical activities, for example by asking questions to extend their understanding and bringing ideas to the group. Logbooks should include explanations of the importance of the key processes involved in the creation of dramatic work to the success of the final products.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1 P2, M2, D2	30-second Theatre	Learners work in small groups undertaking research into the two dramatic genres. They present their findings orally using PowerPoint and through a practical demonstration of dramatic characteristics of two chosen genres through two 30-second pieces	<ul style="list-style-type: none"> • Research materials. • Recording of presentation.
P3, M3, D3	Mini Performance Projects	Learners work as a performance company on two performance projects. They will select a starting point and develop ideas, contributing to the rehearsal and/or preparation process and to the performance of the pieces.	<ul style="list-style-type: none"> • Process portfolio. • Recording of milestone rehearsal sessions and the final performances • Tutor observations.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with the following.

Level 1	Level 2	Level 3
Preparing Work for an Audience	Performing Scripted Plays	Classical Theatre
	Acting Skills and Techniques	Contemporary Theatre Performance
	Devising Plays	Rehearsing for Performance
	Musical Theatre Performance	The Historical Context of Performance

Suggested resources

Books

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Student Book* (Pearson Education, 2010) ISBN 9780435026516

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Teaching Resource Pack* (Pearson Education, 2010) ISBN 9780435026516

Fredman R and Reade I – *The Essential Guide to Making Theatre* (Hodder and Stoughton, 1995) ISBN 9780340655146

Hartnoll P – *The Theatre: A Concise History, 3rd Edition* (Thames & Hudson, 1998) ISBN 9780500203125

McCaffery M – *Directing a Play* (Phaidon Theatre Manual, 1988) ISBN 9780714825137

McGuire B – *Student Handbook: Drama, 3rd Edition* (Pearson Publishing, 2003) ISBN 9781857498431

Rodenburg P – *The Right to Speak: Working with the Voice* (Routledge, 1993) ISBN 9780878300556

Shiach D – *From Page to Performance: A Study Book for Drama* (Cambridge University Press, 1987) ISBN 9780521337359

Unit B6: Devising Plays

Level:	SRF Level 2
Notional Learning Hours:	100
Unit value:	10
SRF unit code:	30864H

This unit is internally assessed

Unit aim

The aim of this unit is to give learners the knowledge and skills for them to be able to create plays using a variety of devising techniques. This allows for the exploration of subject matter, themes, topics and issues that can be developed to create a unique piece of drama.

Unit introduction

At the beginning of the process of creating any play or dramatic presentation a devising process occurs. Traditionally this is the task of the lone playwright producing a script for others to interpret. This unit is about devising plays for performance in a group context. Learners will explore ways of structuring material into dramatic form and creating original work for performance to an audience.

Learners will develop skills to enable them to understand the structure of dramatic form, styles and techniques that might be employed through a range of devising techniques, and which learners can apply to a range of situations. The devising process is invaluable where a particular theme or topic is being explored. By analysing a subject through research and development the devised play may reveal unique results in which the participants can include their own specific attitudes and values.

The concept of devising is a vital tool in the process of the development of actors as well as playwrights. It provides a creative tool with which to open doorways to experimentation. This unit can spark a learner's interest in scriptwriting and allow learners to embrace dramatic narrative in a variety of forms.

This unit is highly suited to learners who have a desire to explore drama in an original way and is ideal as a tool for exploring target audiences and creating drama around a theme.

Learners should create at least two pieces of devised drama.

Outcomes of learning

On completion of this unit a learner should:

- 1 Be able to explore and develop material for a devised play
- 2 Be able to use a range of drama forms and techniques
- 3 Be able to communicate ideas, issues and/or feelings through presentation of devised work
- 4 Understand the effectiveness of devised work for performance.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 contribute some ideas and suggestions that are relevant to the work	M1 develop ideas and suggestions which are clearly focused on the drama and attempt to shape the structure of the work	D1 develop ideas and suggestions that make a positive contribution to the shape and form of the work with effective results
P2 select and use some drama forms and techniques as part of the development process	M2 select and use a range of forms and techniques with some invention as part of the development process	D2 experiment creatively with different forms and techniques as part of the developmental process
P3 develop a role and make some artistic decisions	M3 develop a role and make considered artistic decisions	D3 develop a role which shows use of imagination and/or insight in the choices and decisions made
P4 perform a role with vocal and physical expression connecting with other performers most of the time	M4 perform a role with vocal and physical accuracy connecting with other performers throughout	D4 perform a role with vocal and physical imagination being responsive to other performers at all times
P5 communicate intentions to the audience with some success	M5 communicate intentions to an audience effectively	D5 communicate intentions to an audience with clarity
P6 evaluate the main strengths and weaknesses of the final devised piece.	M6 evaluate strengths and weaknesses of the final devised piece with reference to the preparation process and with some reasoning.	D6 evaluate in detail the effectiveness of the final devised piece with reference to the preparation process and with considered conclusions.

Unit content

1 Be able to explore and develop material for a devised play

Starting points:

- e.g. topic, theme, image, word, character, sound, music, situation, prop, costume, mask.

Develop: research:

- shaping ideas
- selection, rejection of material
- development as the result of further research
- showing/reworking/reshowing
- recording/scripting ideas and dialogue.

Rehearse:

- learning lines
- moves
- spatial awareness
- use of media, props, costumes, masks, music, sound, lighting
- makeup
- practising cues
- responding to others
- give direction
- take direction
- timekeeping
- practise regime.

2 Be able to use a range of drama forms and techniques

Games, exercises:

- e.g. icebreakers, trust exercises, observation exercises, concentration exercises, team- working games.

Explorative strategies:

- e.g. still image, thought-tracking, hot-seating, conscience alley, role-on-the-wall, role play, image theatre, forum theatre, creative writing, montage, ritual.

Drama elements:

- action
- plot
- style, e.g. naturalism, surreal, epic
- climax
- anti-climax
- dramatic tension
- characterisation.

3 Be able to communicate ideas, issues and/or feelings through presentation of devised work

Role:

- projecting role(s) and/or character
- use of movement; gesture
- voice
- delivery of lines
- movement
- cues
- relationship with other performers.

Communication:

- with other performers, with audience
- characterisation
- technical
- through acting
- clarity of delivery
- vocal expression
- physical expression.

4 Understand the effectiveness of devised work for performance

Professional:

- providing an audience experience
- working relationships with others
- impact of rehearsal process on final work.

Artistic:

- communicating intentions/ideas
- use of the drama medium
- structuring a devised work
- communicating to an audience
- creating roles
- analysis of strengths and weaknesses of the work.

Learners should create at least two pieces of devised drama.

Delivery guidance

The act of devising plays is extremely demanding. Historically the devised play is seen as the 'Cinderella' of creative drama, while the scripted play is regarded as a higher form. The devised play must be treated with an energy and intensity that outweighs the requirements of working on a ready-made script. The scripted play is already endowed with form, structure and style and these attributes need to be imposed on a devised performance. The devised play begins with no more than a fragment: a loose idea or a theme that requires a treatment that permits a creative development to give it credibility, focus and shape.

After an introduction to the general purpose of the unit, learners must understand the techniques required to engage in the necessary processes of devising. Improvisation skills are essential, as is the concept of teamwork. Tutors should ensure that learners are aware of the need to share work, and to accept and explore the ideas of others. A programme of games, exercises and explorative strategies will form the foundation that learners need in order to acquire ownership of their work and give it focus.

Once the topic, theme or issue has been decided, a suitable target audience should be chosen. The final performance could be given to a local primary school or a group of peers and teachers or any other target audience. This choice will help to inform the style and structure of the play.

Learners will need to decide on the most suitable structure and style of their devised play. They need to gain an appreciation of the options available. It is advisable for learners to gain as much experience as possible of forms of drama that demonstrate the range of forms and techniques available. Ideally, learners should experience a variety of drama forms by attending as many performances as possible. More realistically, it would be beneficial for learners to explore potential styles through practical work. This might be achieved by creating a character and exploring how character behaviour might manifest itself depending on a given style. This could be explored through such styles as naturalism, expressionism and surrealism. The application of appropriate vocal and movement styles can be useful in this context.

The creative and explorative process will form the bulk of the work for this unit. Learners should be encouraged to create a rehearsal schedule so that they can structure and maintain control over their progress. The schedule should be completed with relevant technical and dress rehearsals.

The performance of the devised work should take place in front of a chosen target audience. After the performance a reflective discussion might take place where the success of the piece is evaluated. Reference to the suitability of style and form must be made. Scrutiny of the research conducted will reveal how it impacted on the devised play and whether it proved thorough. Research should focus on both the subject matter and content of the play as well as individual character work.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to unit and structure of the programme – whole-class.
Assignment 1: Modern Fairy Tales (P1, M1, D1, P2, M2, D2) Assignment overview: <ul style="list-style-type: none">• identify suitable theme, topic or issue• research theme, topic, issue• identify and explore suitable style and structure of planned performance• games and exercises• explorative strategies.
Assignment 1.2: Rehearsal and Performance of Modern Fairy Tales (P3, M3, D3, P4, M4, D4, P5, M5, D5) Assignment overview: <ul style="list-style-type: none">• consider final structure of performance• analyse research on topic, theme, issue• identify characters/roles and cast the play• initial rehearsals to clarify chosen structure• reconsider the structure• rehearse performance• dress rehearsal• performances.
Assignment 1.3: Reviewing your Contribution to Modern Fairy Tales (P6, M6, D6) Assignment overview: <ul style="list-style-type: none">• individual learner analysis of own contribution to the performance• learner presentation of own contribution to performance.

Topic and suggested assignments/activities/assessment

Assignment 2: At the End of the 21st Century... (P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5, P6, M6, D6)

- Identify suitable theme, topic or issue, e.g. natural catastrophes.
- Research theme, topic, issue; present findings to group.
- Identify and explore suitable style and structure of planned performance.
- Explorative strategies.
- Shaping and casting the performance.
- Rehearse work in units or sections.
- Run through work.
- Rehearse work having evaluated the run through.
- Technical and dress rehearsals.
- Perform work to target audience.
- Group discussion of the success of the performance.
- Group discussion of rehearsal process
- Group presentation of final evaluation of performance.

Assessment guidance

Learning outcome 1 could be evidenced through a log that records a series of practical activities. This should be supported with tutor observation records based on the involvement demonstrated by each individual learner. The practical activities will involve the necessary techniques, focusing primarily on character and style work. There should also be a considerable amount of discussion concerning choice of target audience, style and form as well as the use made of relevant research.

Learning outcome 2 could also be evidenced through the use of a log. In this outcome, reference could be made to how practical activities, particularly explorative strategies, have impacted on the understanding of character or role. It should be noted that tutor observation records should be used to complement any learner log work so that the focus of assessment is on the practical work. This outcome will emerge largely from the creative and rehearsal process.

Learning outcome 3 will be the final performance. This should be delivered, where possible, to the chosen target audience. A recording on video/DVD should be made for assessment and verification purposes.

Learning outcome 4 will be evidenced through an evaluation of the performance. This could be in the form of a presentation, a written report or any suitable audio or visual medium. For some learners a viva voce type assessment might be appropriate. Learners should be allowed to expand and clarify their answers to questions. Presentations and *vivas* must be recorded for internal and external verification purposes.

Grading criteria P1, M1 and D1 apply to the initial planning for the devised play. To achieve P1, learners will have made some contribution of ideas. They may not have demonstrated much influence on the devised play but will have cooperated in the general creative process. Learners achieving M1 will have contributed ideas and been active in developing these ideas within the body of the practical work. They will also have assisted in the development of ideas contributed by others. Learners achieving D1 will have been prominent in contributing and developing ideas and these will have impacted on the final piece to a considerable extent.

Grading criteria P2, M2 and D2 focus on the decision-making process concerning the style and form of the devised play. To achieve P2, learners will have contributed some ideas concerning the form and style of the devised play. Not all of these ideas will have been included in the final piece and there has been little flexibility demonstrated in the understanding of the possible range of styles and forms available. To achieve M2, learners will have made meaningful contributions to the final style and form of the devised play. During the creative and rehearsal process these ideas may have required some modification but their essential use is still evident. Learners achieving D2 will have offered a suitable range of styles and forms with full understanding of their thematic purpose. The final devised play will have been successful in communicating the meaning of the content owing to the form and style used.

Grading criteria P3, M3 and D3 concern role and characterisation developed by individual learners. To achieve P3, learners will have developed a role that is relevant to the context of the devised play but exhibits somewhat superficial characterisation. There has been scant use of explorative strategies to gain either understanding or depth to character/role. To achieve M3, learners will have developed a character/role that has a specific identity and makes a positive contribution to the devised play. There is some evidence of character research and some use of explorative strategies to gain depth of understanding. Learners achieving D3 will have developed a character/role that exhibits depth of understanding and contribution to the play as a whole. There has been significant research into character/role and the techniques required to adapt to the chosen style have been fully mastered.

Grading criteria P4, M4 and D4 focus on the final performance of the devised work. To achieve P4, learners will contribute to a performance of the devised play demonstrating the ability to communicate only basic aspects of character/role. Vocal technique will tend towards a lack of flexibility, and movement will be unvaried in pace and energy. Learners' performance skills will be apparent but less than adequate and their ability to control the chosen style will be superficial. Learners achieving M4 will offer a recognisable character/role that is clearly seen as part of the overall meaning of the devised play. There is clear evidence of vocal variety and movement skills showing some variation of pace. The required style is apparent but not performed with full confidence. Learners achieving D4 will demonstrate full clarity of character/role performed with confidence and energy. There is a clear demonstration of a variety of pace, pause, pitch and tone. Movement skills demonstrate pace and energy completely in tune with the chosen style.

Grading criteria P5, M5 and D5 focus on the ability to communicate with the audience. To achieve P5, learners will have performed adequately but projection of character will have been rather flat and uneven. The audience is likely to have experienced some confusion as to the intention of the character and its place in the devised work. To achieve M5, learners will have communicated character in a clear and precise manner. The audience will have understood well the purpose and intentions of the character's role in the devised play. Learners achieving D5 will have communicated character with complete clarity. The audience will have received a full and invigorating experience that supports their understanding of the intentions of the devised work.

Grading criteria P6, M6 and D6 refer to an evaluation of the performance in the light of audience response to the devised play, and reflection on the creative process. To achieve P6, learners will be able to identify some strengths and weaknesses without providing any analysis as to why these elements occurred. There will be little to the creative process. Learners achieving M6 will identify strengths and weaknesses in the performance and be able to make some reference to the creative process. They will be able to note what activities during the creative process might have needed more attention to lessen weaknesses and those that worked well, contributing to the strengths. To achieve D6, learners will have identified significant strengths and weaknesses in the performance and perceived, in detail, what actions during the creative process contributed to them. They will provide detailed explanation as to what might have been done differently to avoid any weaknesses identified.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1 P2, M2, D2	Modern Fairy Tales	Working in a performance company: learners have been commissioned to produce short sketches entitled 'Modern Fairy Tales'.	<ul style="list-style-type: none"> • Actor's log/rehearsal diary/video diary. • Research files. • Tutor observation records. • Peer assessment sheets.
P3, M3, D3 P4, M4, D4 P5, M5, D5	Rehearsal and Performance of Modern Fairy Tales	Learners as actors rehearse devised work and perform to invited audiences	<ul style="list-style-type: none"> • Tutor observations. • Recordings of performance/s on video/DVD.
P6, M6, D6	Reviewing your Contribution to Modern Fairy Tales	Learners evaluate the success of the devised work; what worked and what they would do differently next time	<ul style="list-style-type: none"> • Actor's log/rehearsal diary/video diary. • Evaluation notes. • Essay/presentation/recorded interview.
P1, M1, D1 P2, M2, D2 P3, M3, D3 P4, M4, D4 P5, M5, D5 P6, M6, D6	At the End of the 21st Century	Learners asked to create 'visions of the future' for environment awareness week in play 'At the End of the 21st Century...'	<ul style="list-style-type: none"> • Actor's log/rehearsal diary/video diary. • Research files. • Presentation notes. • Tutor observation records. • Peer assessment sheets. • Presentation notes/visual recording of presentation.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with the following.

Level 1	Level 2	Level 3
Exploring Acting Skills	The Development of Drama	Theatre in Education
	Acting Skills and Techniques	Applying Acting Styles
		Drama Improvisation

Suggested resources

Books

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Student Book* (Pearson Education, 2010) ISBN 9780435026516

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Teaching Resource Pack* (Pearson Education, 2010) ISBN 9780435026516

Boal A – *Games for Actors and Non-Actors, 2nd Edition* (Routledge, 2002) ISBN 9780415267083

Fredman R and Reade I – *Essential Guide to Making Theatre* (Hodder and Stoughton, 1996) ISBN 9780340655146

Hodgson J and Richards E – *Improvisation* (Avalon Travel Publishing, 2000) ISBN 9780802130297

Johnston C – *House of Games: Making Theatre from Everyday Life, 2nd Edition* (Nick Hern Books, 2005) ISBN 9781854599056

Johnstone K – *Impro for Storytellers* (Faber and Faber, 1999) ISBN 9780571190997

Johnstone K – *Impro: Improvisation and the Theatre* (Methuen, 1981) ISBN 9780713687019

Lamden G – *Devising: A Handbook for Drama and Theatre Students* (Hodder and Stoughton, 2000) ISBN 9780340780084

Neelands J and Goode T – *Structuring Drama Work, 2nd Edition* (Cambridge University Press, 2000) ISBN 9780521787291

Unit B7: Performing Scripted Plays

Level: **SRF Level 2**

Notional Learning Hours: **100**

Unit value: **10**

SRF unit code: **30865H**

This unit is internally assessed

Unit aim

This unit is about the rehearsing and performing of play scripts. In this unit learners will develop the skills required to interpret a role as written by a playwright. Learners will rehearse a role within a group and perform it before an audience.

Unit introduction

This unit is important for an actor's development, as most professional acting roles require the performer to interpret and appreciate text. The unit focuses on the range of skills needed by the actor to get them from page to stage, from initial understanding and textual analysis through character creation and development, rehearsal techniques and the exploration of text to the requirements for performance. Beyond the performance it is important to reflect on the strengths and weaknesses of the performance and draw conclusions in order to develop in acting roles.

Learners will need to understand the variety of acting skills and techniques available and how the most appropriate will meet the stylistic demand of the given play text. Learners will need to consider the style, structure, theme(s), language, narrative and characterisation contained within a play. The primary acting skills of voice, speech and movement will be required in order to appreciate how the actor serves the intentions of the playwright and/or the production style.

The influence of rehearsal style and technique will be considered. This has an impact on the way actors communicate with each other and how they create a coherent and concrete performance. The concept of teamwork is of paramount importance in the learner coming to understand that the success of a play happens only when all performers are working to the same end.

Learners should perform roles in a minimum of two plays, or scenes from plays.

Outcomes of learning

On completion of this unit a learner should:

- 1 Be able to interpret a role taken from a play
- 2 Be able to develop a role for performance through rehearsal
- 3 Be able to take part in the performance of a play
- 4 Understand the effectiveness of the interpretation of a role.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 develop a role and make decisions about interpretation	M1 develop a role and make considered decisions about interpretation with some insight and imagination	D1 develop a role which shows effective use of imagination and insight in the choices and decisions made about the interpretation
P2 attend rehearsals and performances demonstrating personal management and technical skills	M2 attend rehearsals and performances and demonstrate engagement with the material with commitment and concentration	D2 attend rehearsals and performances and demonstrate a purposeful sense of focus on the work throughout
P3 perform a role with vocal and physical expression connecting with other performers most of the time	M3 perform a role with vocal and physical accuracy, connecting with other performers throughout	D3 perform a role with imagination and vocal and physical accuracy, being responsive to other performers at all times
P4 communicate intentions to the audience	M4 communicate intentions to an audience with success	D4 communicate intentions to an audience with clarity and meaning
P5 review the main strengths and weaknesses of performance work.	M5 review strengths and weaknesses of performance work with some reasoning.	D5 review in detail the effectiveness of performance work with considered conclusions.

Unit content

1 Be able to interpret a role taken from a play

Play:

- treatment of themes and issues by the playwright
- style of writing
- requirements of the play in terms of characterisation
- use of voice, e.g. accent, dialect, speech patterns
- use of movement, e.g. particular mannerisms, gestures, physical habits, posture, stance, costume, props
- makeup
- masks.

Interpretation:

- analysing physical characteristics
- sub-text
- applying research findings to the role and/or character
- relationship with other characters and/or roles
- coherence with the directorial concept
- production requirements
- rehearsal techniques, e.g. off-the-text exercises, hot seating, role reversal.

2 Be able to develop a role for performance through rehearsal

Technical skills:

- learning lines
- practising cues
- moves
- responding to others
- spatial awareness
- handling and use of external aids,, e.g. costumes, masks, makeup
- taking direction.

Personal management:

- time management
- responding to schedules
- physical preparation
- mental preparation
- health and safety working practises
- concentration and discipline
- trust and cooperation
- establishing a practice regime.

3 Be able to take part in the performance of a play

Performing skills:

- use of movement skills to portray character and/or role
- control of movement, e.g. stillness, poise, action, gestures, weight etc.
- use of vocal skills to portray character and/or role,, e.g. tone, pace, inflection, accent, dialect, diction, articulation
- control of voice
- projection
- modulation
- handling of props and other extraneous aids.

Communication:

- with other performers, audience
- communicating interpretation of character/role
- clarity of delivery of dialogue
- vocal expression
- physical expression
- commitment on stage
- interaction and response.

4 Understand the effectiveness of the interpretation of a role

Professional:

- meeting the brief
- rehearsing effectively
- working relationships with others
- producing an effective product providing a meaningful experience.

Artistic:

- communicating original intentions, ideas
- use of the drama medium
- creating roles
- communicating to an audience
- strength and weaknesses of the work.

Learners should perform roles in a minimum of two plays, or scenes from plays.

Information for delivery staff

Essential requirements

Centres will need a suitable performance and rehearsal space. Access to a video or DVD player would be advantageous.

Employer engagement and vocational contexts

Where possible the advice of practising actors and directors should be used to inform learners of professional practice.

Delivery guidance

In order to place this unit in a vocational context it is advised that learners see themselves as part of a production company working under professional conditions. While the unit does not demand that the performance is designed for a specific target audience, this may be helpful as a focus for the performance.

The choice of performance material should be made to suit learners' abilities and interests. It must be remembered that the purpose of the unit is to give learners the opportunity to demonstrate their acting and performance skills, and the literary merit of the performance material is a less important issue. More important is the creative potential of the material offered to satisfy the learner's ability to develop and demonstrate characterisation.

It may prove advantageous to integrate the delivery of this unit with other units teaching the understanding and skills that support the requirements of the performance of scripted drama. Therefore, this unit could follow The Development of Drama and Acting. This unit could also form the basis of the production requirements of Performing Arts Production Process.

A rehearsal schedule should be created so that learners can progress in a methodical manner. The rehearsal process should allow learners to understand and explore essential approaches to characterisation, through application of a range of appropriate strategies applicable to the play's style and content. Depth of characterisation can be achieved by understanding the purpose of the character within the context of the whole performance piece and the contribution the character makes to the plot. Learners should gain an appreciation of the role of other characters in the play and be willing to cooperate as team members in order to create a complete and cohesive performance. Work conducted on the psychological truth of character must be supported by relevant techniques with particular attention paid to voice and movement, all of which should contribute to the final performance.

It is expected that the tutor or some other qualified and experienced person will direct the production. Where possible, a professional director or actor can foster the right attitudes and approaches to rehearsal and performance.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
<p>Assignment 1: 'Two' by Jim Cartwright (P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4)</p> <p>Assignment overview:</p> <ul style="list-style-type: none">• read selected scenes• discuss suitable casting with group• discuss character's role within the play• discuss style and theme of the play• research characters• block scenes• rehearse scenes• director's notes• evaluate state of development of characters• re-rehearse scenes• dress rehearsal• prepare performance space• perform play x 3.
<p>Assignment 1.2: How Did I Do in 'Two'? (P5, M5, D5)</p> <p>Assignment overview:</p> <ul style="list-style-type: none">• post-performance discussion using audience questionnaire• prepare presentation• give presentation.
<p>Assignment 2: 'The Threepenny Opera' by Bertolt Brecht (P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5)</p> <p>Assignment overview:</p> <ul style="list-style-type: none">• read through play• watch DVD performance• background and research• project outline, performance 'contract' and rehearsal schedule• casting auditions• character workshops• rehearsals: blocking

Topic and suggested assignments/activities/assessment

- reviewing your progress: how am I doing?
- off book rehearsals
- rehearse scenes
- tech and dress rehearsals
- perform play x 2.

Assignment 2.2: Evaluating Performance of 'The Threepenny Opera' (P5, M5, D5)

Assignment overview:

- post-performance discussion
- complete question sheet.

Assessment guidance

Learning outcome 1 can be evidenced through a comprehensive actor's log that records rehearsals and research activities. Any exercises or techniques should be described with notes explaining how they helped the character develop through the rehearsal process. Notes will also be made concerning characterisation, including techniques of voice and movement. Reference should be made to the style of the planned production and how the learner adapted their work on character to accommodate the chosen style. There should be specific reference to how the content and themes of the play are reflected in the learner's approach to characterisation. Tutors should make observation notes concerning the way learners conduct themselves in rehearsal.

Much of learning outcome 2 will be recorded in an actor's log and supported by tutor observation or teacher statement. Tutors should note the organisational ability of the learner to learn lines, to demonstrate concentration, discipline, energy and enthusiasm in rehearsal, and to show cooperation with other members of the cast. Learners should record the development of their understanding of the character as rehearsals progress.

Learning outcome 3 will be evidenced through a recording of the performance on video or DVD where the ability to communicate with the audience, as well as other members of the cast, will be evident.

Learning outcome 4 is concerned with reflecting on the success of the performance that represents the fruits of the efforts made in rehearsal. The process of reviewing the work can be conducted as a continuous exercise with learners keeping notes in the actor's log, or it can be assessed as a summative exercise once the performance/s have been completed. The prime evidence for this outcome can be in the form of a formal presentation, a group discussion, a written essay or in a visual/aural recording.

To achieve P1, learners will have clearly developed a character but will lack any real engagement with the work or creativity. Technically, learners will be competent, but any variety of vocal or movement technique will be limited. To achieve P2, the approach to rehearsal will have been satisfactory, but levels of concentration and commitment lack purpose and energy. Learners achieving M1 and M2 will have attended rehearsals regularly and demonstrated that they understand how the rehearsal process serves as a framework in which they can explore and develop their character. There will be clear evidence that learners give considerable thought to the imaginative life of the character. Under direction, the learner will show that they have an understanding of what relevant techniques are needed to realise the character in performance.

Learners achieving D1 and D2 will have approached rehearsal with absolute concentration and energy. They demonstrate that they have given considerable thought to their character and show an ability to experiment with a variety of creative ideas with imagination.

The assessment of grading criteria P3 and P4 will be limited by a lack of clarity in characterisation, and communication with the audience does not inspire any enthusiasm. To achieve M3 and M4, learners will have offered clear characterisation that makes sense in its relationship with other characters and the context of the play. In achieving grading criteria D3 and D4 there will be an imaginative and sustained demonstration in performance which clearly communicates the playwright's intentions. The relationship with, and response to, other characters is absolutely clear and the techniques employed enable learners to communicate with the audience with clarity and interest.

In P5 the identification of strengths and weaknesses through the process of developing characterisation will be a general overview, at times superficial and lacking in detail; the learner will provide some ideas on their own progress. To gain M5, learners will have made clear identity of the strengths and weaknesses of their performance and be able to articulate how they might have improved in terms of activity in rehearsal and general preparation. For grading criterion D5, there will be a comprehensive identification of strengths and weaknesses and these can be analysed in terms of rehearsal activity as well as in performance. Learners will be able to show that they understood the needs of rehearsal to rectify weaknesses as well as acknowledging how rehearsal activity contributed to strengths

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1 P2, M2, D2 P3, M3, D3 P4, M4, D4	1 'Two' by Jim Cartwright	Learners accept role in a play and engage in character research and the rehearsal process, and perform the play to audiences.	An actor's log including: <ul style="list-style-type: none"> • character research notes • notes on rehearsal process. Tutor observation of rehearsal activity. Video/DVD of the performance.
P5, M5, D5	1.2 How Did I Do in 'Two'?	Learners evaluate their performance in the light of their character research and the rehearsal process	Analyse audience response from questionnaires given to audience members at performance. Presentation of analysis of the performance (recorded).

Criteria covered	Assignment title	Scenario	Assessment method
P3, M3, D3 P4, M4, D4 P5, M5, D5 P1, M1, D1 P2, M2, D2	2 'The Threepenny Opera' by Bertolt Brecht	The learners accept a role in a play and engage in character research and the rehearsal process; perform in the production.	An actor's log including: <ul style="list-style-type: none"> • character research notes • notes on rehearsal process • review of own progress and target setting. Tutor observation of rehearsal activity. Video/DVD of the performance.
P5, M5, D5	2.2 Evaluating Performance of 'The Threepenny Opera'	Learners review their own performances and development of character.	Completed evaluation question and answer sheet.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with:

Level 1	Level 2	Level 3
Exploring Acting Skills	The Development of Drama	Acting Skills and Techniques
	Acting Skills and Techniques	Developing Voice for the Actor
		Applying Acting Styles

Suggested resources

Books

Berry C – *The Actor and the Text* (Virgin Books, 2000) ISBN 9780863697050

Kempe A – *Starting with Scripts: Dramatic Literature for KS3 and KS4*
(Nelson Thornes, 2002) ISBN 9780748765096

Lewis S and Cockett S – *Rites and Rituals (Short Plays Plus)* (HarperCollins, 2002)
ISBN 9780007131440

Shiach D – *From Page to Performance: a Study Book for Drama* (Cambridge
University Press, 1987) ISBN 9780521337359

Unit B8: Musical Theatre Performance

Level: **SRF Level 2**

Notional Learning Hours: **60**

Unit value: **10**

SRF unit code: **30866H**

This unit is internally assessed

Unit aim

The aim of this unit is to develop learners' skills in musical theatre performance. Learners are required to use relevant skills from the disciplines of dance, drama and music in equal measure in a performance of a musical theatre work.

Unit introduction

The popular performance genre of musical theatre has a wide audience following. It enables learners to combine acting, dance and musical skills and use them in performance.

This unit has a practical emphasis and seeks to enhance the three main disciplines of musical theatre performance. It will therefore appeal to a number of learners from dance, drama and music pathways. It will help learners to appreciate and develop skills in a performance style different from that of their main discipline and is, therefore, useful in enhancing the performer's versatile nature. It can be taught across pathways as an integrated unit.

This unit requires learners to demonstrate in a performance situation the three main disciplines of musical theatre performance with a level of technical ability. Learners need to demonstrate their technical skill consistently from each discipline and should be allowed the opportunity to perform each skill equally.

In addition to the accepted genre of musical theatre, learners will find the experience gained in this unit useful where formal plays require techniques associated with singing and dancing. The range of skills required by actors needs to be as comprehensive as possible in order to maximise employment potential.

Learners should be able to demonstrate their skills from each discipline in at least one performance.

Outcomes of learning

On completion of this unit a learner should:

- 1 Be able to use acting skills
- 2 Be able to use dance skills
- 3 Be able to use music performance skills
- 4 Be able to perform a musical theatre work.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 demonstrate acting skills with technical control	M1 demonstrate acting skills in ways that show a good degree of technical control	D1 demonstrate a strong technical command of acting skills
P2 demonstrate dance skills with technical control	M2 demonstrate dance skills in ways that show a good degree of technical control	D2 demonstrate a strong technical command of dance skills
P3 demonstrate musical skills with technical control	M3 demonstrate musical skills in ways that show a good degree of technical control	D3 demonstrate a strong technical command of musical skills
P4 communicate a simple interpretation in performance through the application and combination of musical theatre skills	M4 communicate intentions in performance with attention to detail and success in the consistent application of skills across the three disciplines	D4 communicate intentions in performance clearly and effectively through the imaginative and consistent application of skills across the three disciplines
P5 review the main strengths and weaknesses of performance work.	M5 review strengths and weaknesses of performance work with some reasoning.	D5 review in detail the effectiveness of performance work with considered conclusions.

Unit content

1 Be able to use acting skills

Technique:

- vocal techniques
- physical techniques
- vocal exercises
- physical exercises
- learning lines
- use of extraneous aids
- expressing meaning through words, silence
- use of movement, gesture, stillness, facial expression
- use of timing, pace, energy.

Interpretation:

- analysing the given circumstances of text
- interpreting the role
- examining the relationship between musical, lyrical, spoken elements
- applying research findings to the role, character
- relationship with other roles, characters
- coherence with the overall interpretation of the production.

2 Be able to use dance skills

Physical skills:

- posture
- alignment
- coordination
- balance
- flexibility
- strength
- ability to reproduce action, dynamic, rhythmic, spatial awareness
- movement memory
- awareness of and relationship to other dancers in performance.

Interpretative skills:

- e.g. projection, phrasing, musicality, expression, focus, emphasis, facial expression.

3 Be able to use music performance skills

Technical skills:

- accuracy of pitch, rhythm, melody
- musicality, style, tone, intonation, dynamics, tempo
- learning tunes
- musical memory.

Interpretation:

- interpreting lyrics, mood
- the character of the music
- feeling for style, tempo, rhythm
- following direction/accompaniment
- cueing entrances, changes of tempo, dialogue links and/or dynamic changes.

4 Be able to perform a musical theatre work

Performing skills:

- use of dance, acting, musical skills in the interpretation of a role
- handling of props, other extraneous aids
- use of space
- playing the appropriate style.

Communication:

- with other performers
- audience
- communicating interpretation of character/role
- security in the combined skills of acting, dance and music (singing and/or instrumental)
- commitment on stage
- interaction and response
- energy.

Reviewing:

- self-and-peer appraisal
- tutor observation and appraisal
- audience response.

Learners should be able to demonstrate their skills from each discipline in at least one performance.

Information for delivery staff

Essential requirements

Learners are their own resource for this work. They will require a practical studio space in which to work, and DVD equipment will be needed for the purpose of recording evidence. Learners will need access to a choreographer, an accompanist and/or backing tapes and the libretti for selected musical shows. Theatre visits and/or DVD recordings of musical shows would also be a worthwhile resource

Employer engagement and vocational contexts

To emulate vocational conditions, learners should experience working with a musical director, choreographer and director. These roles can be fulfilled by other learners or by teaching staff. It should be noted that working on an ensemble or chorus role is as valid and important as taking on a leading role. While the use of backing tapes is a useful rehearsal and learning resource, learners should be given the opportunity to work with music played live.

Delivery guidance

This unit builds on the skills in acting, dance and music/singing being developed in other specialist areas of the programme. This unit should use further practical workshop classes to develop acting, musical and dancing skills within the context of musical theatre. The workshop sessions will be mostly tutor led and the performance piece will need to be directed by a creative team of musical director, choreographer and director (which can be one person taking on each of these roles if they have the skills). Learners should develop good habits in terms of warming-up for class, focusing on tasks during taught sessions, learning lines, steps, moves, lyrics and music outside of class and being prepared to demonstrate work in progress.

It is recommended that songs are taught with the support of a piano accompanist and that live music is used for the performance, if possible, although good quality backing tapes can provide a suitable alternative.

Ideally, learners should be able to tackle an entire music theatre piece; workshop performances might focus on one or two routines or production numbers from a particular music theatre work that will help learners to appreciate the need to align the varying skills of acting, singing and dance. This would also offer an opportunity to evaluate individual skills and, where necessary, identify weaknesses. As well as the need to focus on the individual techniques associated with acting, singing and dance, learners should be able to understand the need to project vocally and physically to an audience, ensuring that the correct energy levels are given their full weight. Learners will also begin to appreciate the different approaches that a director, choreographer and musical director each brings to the development of musical theatre work.

Learners will need to review their work; this could be conducted through ongoing objective evaluations of their own and others' work in progress. Records of this evaluation and review might be in the personal logbook, recorded and noted by the tutor. Learners could be provided with handouts of pertinent questions or headings that could provide a structure for addressing the process of evaluation, for example they may require assistance with identifying personal strengths and weaknesses of the work and seeing appropriate targets for improvements.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introducing the musical theatre work. Read through, recording and DVD (if appropriate).
Workshop acting scenes from the musical theatre work.
Workshop dance numbers from the musical theatre work.
Workshop songs from the musical theatre work.
Assignment 1: Auditioning for Musical Theatre (P1, M1, D1, P2, M2, D2, P3, M3, D3) Prepare and rehearse an acting audition piece, a singing audition piece and a dance audition piece. Present each audition piece to the group (record on DVD).
Assignment 2: Keeping a Rehearsal Log (P1, M1, D1, P2, M2, D2, P3, M3, D3, P5, M5, D5) Prepare a rehearsal logbook to record targets and objective setting for the rehearsal period.
Assignment 3: Acting Rehearsals (P1, M1, D1, P5, M5, D5) Take part in scheduled sessions to work out moves, characters and interpretation. Learn lines and organise individual and small group rehearsals.
Assignment 4: Singing Rehearsals (P3, M3, D3, P5, M5, D5) Learn musical numbers. Take part in rehearsals and respond to instructions. Work on own musical input.
Assignment 5: Dance Rehearsals (P2, M2, D2, P5, M5, D5) Learn dance moves for each choreographed number. Take part in the staging of musical numbers. Organise individual and small group rehearsals.
Assignment 6: Putting it Together (P1, M1, D1, P2, M2, D2, P3, M3, D3, P5, M5, D5) Run-throughs. Attending the technical rehearsal. Gathering props and costumes. Preparation leading to final dress rehearsal. Setting final improvement targets for the performance

Topic and suggested assignments/activities/assessment

Assignment 7: Curtains up! Light the Lights! (P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5)

Warm-ups before the show.

Pre-show preparation.

Take part in performance(s)/recording of the show.

End of show discussion and reflection on achievement

Assessment guidance

Evidence for this unit will be generated in practical workshops, classes and rehearsed performance. Learners will have to gather evidence in each of the three skill areas. Evidence for the performance will be a tutor statement supported by a DVD recording; evidence for the rehearsal phase can be in the form of an actor's log or a DVD diary. Further evidence of a learner's working processes, development and achievement in musical theatre skills will be in the form of tutor statement.

Learners should take part in a series of practical workshops to develop an acquaintance with extracts from examples of musical theatre. Learners should take part in the rehearsal and demonstration of an extract or extracts from a musical theatre work.

It is suggested that each learner be given the opportunity to:

- perform a dance sequence lasting at least two minutes
- sing and/or play an instrument for a musical sequence lasting at least two minutes
- act in a dialogue sequence lasting at least two minutes.

Learning outcomes 1, 2 and 3 require learners to demonstrate their technical control and command of acting, dance and musical skills respectively. Differentiation between pass, merit and distinction will be apparent through the level of skill acquisition in each of the three disciplines of acting, dancing and singing. Level 2 musical performance work will also be differentiated by the tutor's choice of material and the skills used to interpret the work. Songs should be well within learners' vocal ranges and the use of difficult intervals and complex rhythms kept to a minimum. The choreographic elements should be selected with learners' capabilities in mind and learners should be cast in an acting role that is suitable for their age and ability level.

At pass level (P1, P2, P3), learners will require targets to be set in simple steps and their rehearsal log will record their achievements but not in an extensive way. There will be technical uncertainties in their work. For example, vocal intonation may not always be in tune; timing and accuracy of placing steps or arm movements is not always perfect and the acting is somewhat self-conscious and uses a limited range of vocal and movement techniques.

At merit level (M1, M2, M3), learners are able to set realistic targets that have an element of challenge.

The log will have some evidence of reflection but there may be some tentativeness about pushing themselves or uncertainties expressed about the extent to which they have been able to take on new skills and execute them confidently and securely. Merit learners will demonstrate the capacity to develop new skills or hone existing skills but without the self-determination to really extend themselves.

At distinction level (D1, D2, D3), learners will need support and guidance, but once a skill has been acquired they will be confident in using it. Acting, dance and music skills will be used securely and in such a way that the mechanics of performing are internalised. The logbook will show evidence of progress and a commitment to move their learning on. Targets set will be challenging and every attempt will have been made to meet them. There will be an eagerness to continually improve.

Learning outcome 4 requires learners to demonstrate their ability to apply the three disciplines of acting, dance and singing to a performance and communicate to an audience. Differentiation between pass, merit and distinction will be evident through the tutor's (or tutors') judgement on the quality of the learner's work as a performer. The ephemeral nature of performance work means that the evidence has to be a combination of an assessor's (or assessors') response to the live performance, usually recorded in note form, and a DVD recording of the performance.

For this unit, the tutor has to make a judgement based on a combination of technical ability in each of the three disciplines and the effective communication of a performance. It is important not to confuse the complexity of the material and the skills learners are using with the quality of a performance. For example, a learner using a relatively limited range of dance steps who performs them accurately and with complete confidence is at distinction level if there is consistency about the quality of their performance across the other two disciplines.

Learners will need to be able to review their work and this will be effected through ongoing objective evaluations of their own and others' work in progress. Records of this evaluation and review might be in the personal logbook, recorded and noted by the tutor. Peer discussions of these reviews could form valuable evidence of progress in this area. Evaluations do not have to be written down and learners who find this approach challenging need to be given opportunities to record their personal evaluations in another form. For example, tutor and peer-led interviews can be used very successfully to capture the learning journey.

At pass level (P4 and P5), learners will not forget their lines or moves or bump into the furniture and will get on through the performance without any major hitches. They are likely to be more secure with one discipline than another and therefore the performance will be uneven across the piece. The identification of strengths and weaknesses through the process of developing the role will be a general overview, at times superficial and lacking in detail; learners will provide some ideas on their own progress via their logbook or other appropriate medium.

At merit level (M4 and M5), learners will produce a performance that is watchable and fits the bill.

There may be some inaccuracies that are difficult to ignore, but this does not detract from the overall performance. There will be occasional flashes of confidence and some notable touches but the lack of consistency across all three disciplines will prevent it from being at the next level. Learners will have clearly identified the strengths and weaknesses of their performance and be able to demonstrate how they improved in terms of activity in rehearsal and general preparation.

At distinction level (D4 and D5), learners will provide a performance that is technically secure in relation to the musical theatre material and one that is occasionally inspired and/or inventive. The performance will be consistent across all three disciplines and there will be a degree of confidence about the way the musical material is communicated through acting, singing and dancing. There will be a comprehensive identification of strengths and weaknesses and these can be analysed in terms of rehearsal activity as well as in performance. Learners will be able to show that they understood the needs of rehearsal to rectify weaknesses as well as acknowledging how rehearsal activity contributed to strengths.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1 P2, M2, D2 P3, M3, D3	Assignment 1: Auditioning for Musical Theatre	Prepare and rehearse an acting audition piece, a singing audition piece and a dance audition piece.	Present each audition piece to the rest of the group and to the tutor (record each audition piece on DVD).
P1, M1, D1 P2, M2, D2 P3, M3, D3 P5, M5, D5	Assignment 2: Keeping a Rehearsal Log	Setting, recording and reviewing targets. During the rehearsal process and workshop stage	Rehearsal logbook that shows how technical skills have been developed
P1, M1, D1 P5, M5, D5	Assignment 3: Acting Rehearsals	Taking part in scheduled rehearsal sessions to work out moves, characters and interpretation Learn lines and organise individual and small group rehearsals.	Tutor observation and notes recorded in rehearsal logbook (might also include a report by the director).
P3, M3, D3 P5, M5, D5	Assignment 4: Singing Rehearsals	Learn musical numbers. Take part in rehearsals and respond to instructions Work on own musical input.	Tutor observation and notes recorded in rehearsal logbook (might also include a report by the musical director).
P2, M2, D2 P5, M5, D5	Assignment 5: Dance Rehearsals	Learn dance moves for each choreographed number. Take part in the staging of musical numbers. Organise individual and small group rehearsals.	Tutor observation and notes recorded in rehearsal logbook (might also include a report by the choreographer).

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1 P2, M2, D2 P3, M3, D3 P5, M5, D5	Assignment 6: Putting it Together	Taking part in combined rehearsals. Run-throughs. Attending the technical rehearsal. Gathering props and costumes. Preparation leading to final dress rehearsal Setting final improvement targets for the performance.	Tutor observation and notes recorded in rehearsal logbook.
P1, M1, D1 P2, M2, D2 P3, M3, D3 P4, M4, D4 P5, M5, D5	Assignment 7: Curtain up! Light the Lights!	Warm-ups before the show. Pre-show preparation. Take part in performance(s)/recording of the show.	Tutor/assessor report on the performance, DVD recording and rehearsal logbook.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with the following.

Level 1	Level 2	Level 3
Exploring Musical Theatre Skills	Performing Dance	Musical Theatre Performance
	Jazz Dance	Jazz Dance
	Acting Skills and Techniques	Applying Acting Styles
	Working as a Musical Ensemble	Singing Skills for Actors and Dancers
	Solo Musical Performance	Principles of Acting

Suggested resources

Books

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Student Book* (Pearson Education, 2010) ISBN 9780435026516

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Teaching Resource Pack* (Pearson Education, 2010) ISBN 9780435026516

Ashley L – *Essential Guide to Dance* (Hodder and Stoughton, 2002) ISBN 9780340968383

Boyd Grubb K – *Razzle Dazzle: The Life and Work of Bob Fosse* (St Martin's Press, 1996) ISBN 9780312055028

Deer J and Dal Vera R – *Acting in Musical Theatre: A Comprehensive Course* (Routledge, 2008) ISBN 9780415773195

Ganzl K – *Musicals: The Complete Illustrated Story of the World's Most Popular Live Entertainment, 3rd Edition* (Carlton Books, 2004) ISBN 9781844426669

Hewitt G – *How to Sing* (Elmtree Books, 1978) ISBN 9780241899151

Howse J and Hancock S – *Dance Technique and Injury Prevention* (A&C Black, 2000) ISBN 9780713651904

Hughes M – *The Pocket Guide to Musicals* (Remember When, 2008) ISBN 9781844680399

Melton J – *Singing in Musical Theatre: The Training of Singers and Actors* (Allworth Press, 2007) ISBN 9781581154825

Moore T and Bergman A – *Acting the Song: Performance Skills for the Musical Theatre* (Allworth Press, 2008) ISBN 9781581155051

Richmond K – *The Musicals of Andrew Lloyd Webber* (Virgin, 1995) ISBN 9781852275570

Schmidt J and Counsell Schmidt H – *Basics of Singing* (Wadsworth, 2007) ISBN 9780495115311

Stone J – *You Can Sing* (Music Sales, 1997) ISBN 9780825615153

Websites (Relevant websites applicable to learner's home country)

www.artslynx.org/theatre/musicals.htm	Artslynx – International Arts Resources
www.dresscircle.co.uk	Dress Circle – Music and the Stage Shop
www.samuelfrench-london.co.uk	Samuel French – Play publishers, the stage booksellers, play leasing agents
www.stageplays.co.uk	StagePlays – Internet The Stage Bookshop

Unit B9: Developing Physical Theatre Performance

Level:	SRF Level 2
Notional Learning Hours:	100
Unit value:	10
SRF unit code:	30857H

This unit is internally assessed

Unit aim

The aim of this unit is to develop learners' physical theatre skills. There will be opportunities to develop skills in movement, spatial awareness and voice through practical exploration

Unit introduction

Physical theatre is exciting and challenging. Performers who make and create work in this form use their bodies to develop characters, places and ideas and, in doing this, they ask their audiences to imagine and experience the journey they are all taking. Audiences watching physical theatre must work with the performers, go on the ride with them, when done well it can be a thrilling form. In this unit learners will have the chance to explore the work of some physical theatre practitioners; they will develop physical movement and voice skills, and use them to create work for performance.

Performers who use these skills must have very highly tuned bodies and voices in order to rise to the challenges of the style, so learners will work towards honing their movement skills and improving their levels of fitness and coordination. They will explore how space can be used, on stage or in the studio, and how imaginary places can be conjured up using just the performers' own bodies. Imagination and hard work will be key!

Learners will also explore how stimulus materials such as plays, pieces of writing, stories and pictures can be developed into work for performance. There are no limits on the kinds of material performers can use as starting points for work in this form. Physical theatre might be used, for instance, to interpret classical pieces of theatre, such as a play by Shakespeare or a Greek tragedy. It might also be a way of interpreting stories for children or giving out social messages. Alternatively, work can arise simply by developing an idea for a story.

There are several different ways of producing physical theatre. Work might derive from dance, so dance exercise and practise is at its heart. Practitioners such as Pina Bausch and her company are a good examples of artists who perform in this style. Other physical theatre practitioners use the medium of drama to create their work, starting from dialogue and progressing into movement. Steven Berkoff is a good example of this kind of performer. Then there are those who use mime to underpin their theatre, such as Jacques Lecoq. All of these performers have created exciting and challenging theatre in a form that may simply use the body and voice of the performer to conjure up and communicate stories and ideas for their audiences

Learners should demonstrate physical theatre skills in at least two performances.

Outcomes of learning

On completion of this unit a learner should:

- 1 Be able to develop physical theatre skills
- 2 Be able to rehearse physical theatre for performance
- 3 Be able to perform a physical theatre role.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 demonstrate physical theatre skills in workshops and performance	M1 competently demonstrate physical theatre skills in workshops and performance	D1 imaginatively demonstrate physical theatre skills in workshops and performance
P2 use physical theatre skills to develop a role for performance	M2 use appropriate physical theatre skills to explore stimulus materials and develop a role for performance	D2 use appropriate physical theatre skills to imaginatively explore stimulus materials and develop a role for performance
P3 perform a role using physical theatre skills.	M3 competently perform a role that explores the stimulus material or idea, using physical theatre skills.	D3 perform an imaginative and coherent role using physical theatre skills that fully exploits the stimulus material or idea.

Unit content

1 Be able to develop physical theatre skills

Styles:

- dance and drama-based styles, e.g. Commedia dell'Arte, clowning, circus skills, storytelling for children, contemporary dance drama, mask theatre, puppetry, street theatre, mime

Physical skills:

- fitness
- muscle strength
- breath control
- balance
- dynamics
- lifts
- catching
- spatial awareness
- coordination
- dexterity
- flexibility.

Techniques:

- e.g. mime, tableaux, sign dance, acrobatics, contact improvisation, masks, martial arts, motif and development.

Imaginative skills:

- role and character development; gestures
- mannerisms
- attitudes
- spontaneity
- set routines.

Ensemble:

- trust exercises
- teamwork
- health and safety.

2 Be able to rehearse physical theatre for performance

Key phrase/concept:

- e.g. text, images, design, issues, music, themes, stories, journeys, biographies, metaphor, poems, social commentary, costumes, voice, paintings, objects.

Influences of contemporary practitioners:

- e.g. Steven Berkoff, Theatre de Complicite, Common Ground, Frantic Assembly, Trestle Theatre Company, Physical Approaches, DV8, Cirque du Soleil, Gardzienice, Eugenio Barba, Candoco Dance Company, Kneehigh Theatre, Dario Fo, Merce Cunningham, Pina Bausch.

The workshop:

- working together as an ensemble, duo and solo
- personal preparation for class and rehearsal
- discipline
- performer's log
- evaluating and reviewing own work
- setting personal goals.

3 Be able to perform a physical theatre role

Movement and vocal memory training:

- build-up
- practise
- repetition
- recall.

Accurate performance of created work:

- body and vocal management
- spatial awareness
- movement and vocal accuracy
- role and character fulfilment.

Performance skills:

- appropriate use of movement, dynamics, vocal quality and projection
- performance focus
- communication.

Learners should demonstrate physical theatre skills in at least two performances.

Information for delivery staff

Essential requirements

For this unit, learners should have access to workshop and performance spaces. It is also essential for learners to see live or recorded performances with a range of appropriate styles, techniques and content. Recording of learner performances on video/DVD is also essential.

Employer engagement and vocational contexts

Centres are encouraged to engage learners with local, regional and national theatrical events, performances and workshops that specialise in physical theatre. Visits to see performances are useful as stimuli for learners when devising their own performances. Physical theatre such as street theatre is suitable for community arts venues, and learners might design their work around such a setting outside of their centre, to engage with the local community or local activities.

Delivery guidance

Practical workshops and classes will develop learners' awareness and development of physical theatre skills. These will generally be tutor led and structured, or involve guest teachers or performers invited in for the purpose. The style of physical theatre tutors and learners wish to explore will determine the nature of regular classes. Dance-based styles will naturally demand regular dance classes in order that learners can build the necessary range of movement, flexibility, strength and stamina. Drama-based styles will require a more vocal approach and will include vocal exercises to broaden the learners' ranges. However, where dancers are going to use voice in their work, vocal awareness will be an important feature of lessons.

Tutors should give learners opportunities to engage in practical, safe exploration of more than one style of physical theatre during the development of their acting/dance. This will expand learners' investigation and support understanding and confidence in using this medium. Learners will benefit from the opportunity, where possible, to work with practitioners who use physical theatre as a performance medium. These experiences will give learners the chance to find out about the relative possibilities of different styles of theatre, its opportunities and limitations and their health and safety implications.

Learners should be given several opportunities to fulfil the three criteria, so that they learn the skills of exploiting the possibilities of a range of stimulus materials. For example, pictures, news stories, issues, music and play texts could all be used. A variety of roles might also be explored, rehearsed and performed to audiences of varying sizes and nature.

Learners should have the chance to explore the work of more than one contemporary practitioner in this field, in order to fulfil some of the needs of learning outcome 2. They must be encouraged to review and evaluate the effectiveness of rehearsals and performances and use this evaluation to inform planning for subsequent work. This will also contribute to learning outcome 2. Performances must be the end point of some workshops and these need not be too formal. For example, there might be informal performances to each other, to peer groups or parents, as well as talent showcases.

A performer's log would enable learners to note their thoughts and plans during the workshop and rehearsal processes. This would also provide a space for evidence of understanding of skills and techniques. Learners should use their log to track their improvements, areas for development and ideas for exploiting the stimulus material. However, writing is not the only way of monitoring these areas: tutors should observe and note learner progress, other learners may be asked to comment on their peers and guest professionals could provide witness statements.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
<p>Assignment 1: Introduction to Physical Theatre (P1, M1, D1)</p> <p>Unit and structure of the programme – whole class.</p> <p>Workshops: approaches to styles and work of two contemporary practitioners</p>
<p>Assignment 2: The Work of Pina Bausch and Frantic Assembly (P1, M1, D1, P2, M2, D2)</p> <ul style="list-style-type: none"> • Using ideas from workshops exploring a physical theatre company. • In pairs, explore a piece of stimulus material and create a short workshop demonstration of this style for your group.
<p>Assignment 3: Creating a Performance (P1, M1, D1, P2, M2, D2, P3, M3, D3)</p> <p>Assignment overview:</p> <ul style="list-style-type: none"> • stimulus materials: stories, pictures, music • group workshops to develop technique, movement, vocal and spatial awareness • track development and collect feedback from peers, tutor, audiences, and set personal goals • choose a piece of writing/story and explore it using physical theatre • rehearse and perform your work in progress.
<p>Assignment 4: Finished Work (P2, M2, D2, P3, M3, D3)</p> <p>Assignment overview:</p> <ul style="list-style-type: none"> • create a physical theatre performance ensemble and assign roles and responsibilities • develop appropriate content for interpretation using chosen stimulus • create physical theatre performance and rehearse it • perform it to an audience of your peers • create a checklist of skills acquired and set goals for future development • performances to invited audiences • evaluate the impact of the performance on the audience.

Assessment guidance

Assessment for learning outcome 1 should be a practical process emanating from work carried out in the studio. The process may be carried out over a series of planned workshops, some of which lead to performances, both formal and informal. Tutors must provide opportunities for learners to build performance confidence through exposure to various types and sizes of audience. Informal presentations to student groups, to each other, and to invited audiences all make good arenas for this to take place. Learner workshops can be led by the tutor or by the learners themselves, allowing for close tutor observations and recording of work.

Where work is very much dance based, tutors will lead regular classes in a relevant technique such as contemporary dance, contact improvisation or classical ballet. This may provide opportunities for centres to combine the work of another unit of study, such as Unit C10: Contemporary Dance, so that more than one unit criterion can be tackled and assessed at one time. Where voice is integral to the style taught, learners will develop their vocal skills through the relevant workshops and, again, evidence might be drawn from these experiences.

Where drama is the starting point for the physical approach, tutors will be far more concerned with vocal development, use of space, role or character development. Movement will still be a key area for study, but specific technique may be less relevant, depending on the style studied. It might be that the requirement for learners to fully absorb the idea of 'always moving with intention' will be a key piece of that understanding. This will be assessed mainly through tutor observation.

For learning outcome 2, work developed in the studio will be refined towards performance, and it is here that learners can show understanding of rehearsal skills, self-evaluation and the setting of smart and relevant targets. This process might be recorded in the performer's logbook, on DVD and through tutor observations and witness statements. Learners will also show how much they understand the work of relevant theatre practitioners, through the development of their ideas in rehearsal.

For learning outcome 3, there will need to be several performances and these might be associated with work for other units of study. Performances must be recorded to allow for learner evaluations and identification of areas for development.

To achieve P1, learners will produce evidence of the use of physical theatre skills in workshops and performance. At this level there is no requirement for full understanding of a particular style, rather just a clear use of skills relevant to the task in hand. Learners who achieve M1 will have started to master the skills of physical theatre, both in workshops and performances. There will be clear understanding of a particular style, its challenges and opportunities. To achieve D1, learners will be using their imagination and commitment consistently in workshops and performances. They will have understood the nuances of more than one style and be comfortable using that knowledge to explore whatever ideas are thrown at them.

For P2, learners will use their skills in physical theatre to develop a role for performance. That role might be a character from a play or story, or it might be as part of the backdrop or scenery, for a performance. For example, where learners are exploring one of Grimm's Tales much of the role might be taken up by bringing the objects and places in the story to life. For M2, the particular appropriate skills of a form of physical theatre, such as clowning or storytelling, will be in evidence and they will be employed to explore the possibilities of stimulus materials. These might be text, sound, work seen or ideas, depending on the needs of the group and interests of the centre. For D2, the style chosen will be very clear and employed successfully in rehearsal towards the building of a role. There will be a sense of enquiry within the body of work, of self-criticism and placing demands on themselves, and of setting smart targets based on clearly defined areas for development. These learners will be very good self-managers, often motivating the rest of the group.

For P3, the performance of the role will be recorded on video/DVD, and there should be more than one performance to allow learners to explore the possibilities of this form. For M3, the role that has been rehearsed will be performed and, again, that role might be a character, an object, a place or thing. The stimulus material will have been exploited and ideas pursued towards the performance, and the style that was tackled will clearly be in evidence. Learners who achieve D3 will perform imaginative and challenging roles that show clear connections to the stimulus material, which they have intelligently explored. Their work will sit within the performance appropriately and show clearly how they have taken account of the needs of the piece and the audience.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Introduction to Physical Theatre	You are working in a company and are required to attend regular technique class.	Portfolio of evidence consisting of: <ul style="list-style-type: none"> tutor observations performer's log rehearsal observations, DVD recordings mini performance.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1 P2, M2, D2	The Work of Pina Bausch and Frantic Assembly	You and your group are working on a performance of physical theatre – you must come up with some ideas to stimulate the group.	Portfolio of evidence consisting of: <ul style="list-style-type: none"> tutor observations performer's log rehearsal observations, DVD recordings workshop
P1, M1, D3 P2, M2, D2 P1, M3, D3	Creating a Performance	You are to perform in a physical theatre showcase. Explore a stimulus through physical theatre, rehearse and perform your work.	Portfolio of evidence consisting of: <ul style="list-style-type: none"> tutor observations performer's log rehearsal observations, DVD recordings performance
P2, M2, D2 P3, M3, D3	Finished Work	You are a member of an ensemble and you are asked to create, rehearse and perform a piece of physical theatre, with a message, for a young audience.	Portfolio of evidence consisting of: <ul style="list-style-type: none"> tutor observations performer's log rehearsal observations, DVD recordings performance.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with:

Level 1	Level 2	Level 3
Exploring Dance Skills	Performing Arts Production Process	Performance Workshop
Exploring Acting Skills	Devising Plays	The Historical Context of Performance
	The Development of Dance	Devising Plays
	Performing Dance	Storytelling as Performance
	Contemporary Dance	Developing Physical Theatre
	The Development of Drama	Applying Physical Theatre
		Applying Contemporary Dance
		Exploring Contact

Suggested resources

Books

Brook P – *The Empty Space* (Penguin, 2008) ISBN 9780141189222

Callery D – *Through the Body* (Nick Hern Books, 2001) ISBN 9781854596307

Chamberlain F and Yarrow R – *Jacques Lecoq and the British Theatre* (Routledge, 2001) ISBN 9780415270250

Decroux E – *Words on Mime* (Momentum Books, 1993) ISBN 9780317590456

Grotowski J – *Towards a Poor Theatre* (Theatre Arts Book, 2002) ISBN 9780878301553

Hodge A (editor) – *Twentieth Century Actor Training* (Routledge, 2000) ISBN 9780415194525

Leabhart T – *Modern and Post-Modern Mime* (Palgrave Macmillan, 1989) ISBN 9780333383100

Lecoq J – *The Moving Body* (Methuen, 2002) ISBN 9780413771940

Meyerhold V and Braun E – *Meyerhold on Theatre* (Hill and Wang, 1969) ISBN 9780809005499

Rudlin J – *Commedia dell'Arte in the 20th Century* (Routledge, 1994) ISBN 9780415047708

Staniewski W – *Hidden Territories: The Theatre of Gardzienice* (Routledge, 2003) ISBN 9780415262989

Suzuki T – *The Way of Acting: The Theatre Writings of Tadashi Suzuki* (Hushion House, 1990) ISBN 9780930452568

Wright J – *Why Is That So Funny?: A Practical Exploration of Physical Comedy* (Nick Hern Books, 2006) ISBN 9781854597823

Journals

Theatre Research International, Editors Freddie Rokem, Tel Aviv University, Israel and Elaine Aston, Lancaster University, UK ISSN: 0307-8833

Websites (*Relevant websites applicable to learner's home country*)

www.artslynx.org	International Arts Resources
www.cirquedusoleil.com	Cirque Du Soleil
www.commedia-dell-arte.com	Judith Chaffee's Commedia website
www.complicite.org	Complicite theatre company
www.dv8.co.uk	DV8 Physical Theatre
www.franticassembly.co.uk	Frantic Assembly Physical Theatre
www.gardzienice.art.pl	Centre for Theatre Practise 'Gardzienice'
www.kneehigh.co.uk	Kneehigh Theatre
www.mime.info	The World of Mime Theatre
www.stevenberkoff.com	Steven Berkoff

Unit C10: Contemporary Dance

Level: **SRF Level 2**

Notional Learning Hours: **100**

Unit value: **10**

SRF unit code: **30858H**

This unit is internally assessed

Unit aim

This unit is about developing technical dance skills in the contemporary dance style. Learners will take regular technique classes and have the opportunity to demonstrate their skills in class and in performance

Unit introduction

Contemporary dance technique is essential for anyone intending to work in choreography and performance or wishing to progress to higher qualification levels. Many dance companies and choreographers use contemporary dance, and ballet companies also require an understanding of contemporary dance in performance. Many shows in the West End are now using contemporary technique and choreography in performance.

Learners will have the chance to learn and improve their skills in dance by concentrating on the way the body moves in contemporary dance, and by developing the necessary strength and suppleness. They will learn and practise simple movement sequences and combinations of steps, evaluating their progress and accepting criticism, so that their individual dance technique improves and develops over the course of the unit.

This unit concentrates on the building blocks that all dancers must have in order to progress in the professional or amateur dance world. Work for this unit should be seen as a firm grounding in technique. Whilst the style of contemporary dance is not prescribed, the following can be considered suitable: Graham, Cunningham, Limone, and release. Learners will need to have a professional approach to all activities, to identify their own strengths and weaknesses, to show improvements that may come from their own observations or tutor direction, and be able to learn how to review and evaluate their performance for development.

Learners must perform at least two practical demonstrations of their technique, each lasting between one and two minutes.

Outcomes of learning

On completion of this unit a learner should:

- 1 Be able to participate in contemporary technique classes
- 2 Be able to apply physical skills in class
- 3 Be able to absorb and reproduce patterns of movement
- 4 Be able to demonstrate individual technical progress for further development.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 demonstrate self-discipline within technique classes	M1 demonstrate a clear level of self-discipline within technique classes	D1 demonstrate a highly disciplined approach to technique classes
P2 apply most technical direction and respond to evaluation and correction	M2 apply technical direction and respond positively to evaluation and correction	D2 apply direction fully and respond positively to all evaluation and correction
P3 show application of physical skills in the execution of movement phrases/ exercises	M3 show a consistent application of physical skills in the execution of movement phrases and exercises	D3 show a high degree of competency in physical skills in the execution of movement phrases and exercises
P4 reproduce simple technique phrases with occasional errors demonstrating awareness of action, dynamic, rhythmic and spatial content	M4 reproduce simple technique phrases in action, dynamic, rhythmic or spatial content	D4 reproduce simple technique phrases accurately and confidently
P5 present, with guidance, a review of the individual technical process	M5 present, with guidance, a sound review of the individual technical process	D5 present, with minimal guidance, a thorough review of the individual technical process
P6 show some improvement in performance as a result of rehearsals.	M6 show improvements in performance as a result of rehearsals.	D6 show significant improvement in performance as a result of thorough rehearsals.

Unit content

1 Be able to participate in contemporary technique classes

Application:

- suitable clothing
- hair tied back where appropriate
- commitment
- self-discipline
- application of instruction
- correct alignment
- evaluation
- correction.

Structure:

- warm-up
- centre
- floor exercises
- travelling
- movement phrases
- combinations
- cool down.

Movement vocabulary:

- contraction
- extension
- five positions of the spine, arm and foot positions
- floor work
- rolling
- swings
- plies
- use of feet
- tilts
- use of torso
- shifting of body weight
- turning
- stepping in different directions
- elevation
- travelling phrases.

2 Be able to apply physical skills in class

Physical skills:

- posture
- alignment
- placement of feet, legs, arms
- awareness and use of centre
- coordination
- ability to reproduce movement accurately
- whole body participation
- isolation
- application of dynamic range
- spatial awareness
- timing
- rhythmic awareness
- use of breath
- use of gravity
- suspension.

3 Be able to absorb and reproduce patterns of movement

Movement phrases:

- formal exercises
- combinations of movement material
- simple travelling phrases
- short set studies.

Accurate reproduction of:

- order
- body actions
- body shape
- timing
- phrasing
- rhythm
- use of personal space
- stage space
- dynamics.

Movement memory training:

- repetition
- breakdown and build-up of phrases
- practise.

4 Be able to demonstrate individual technical progress for further development

Review:

- self-assessment
- strengths and weaknesses
- peer observation
- tutor feedback.

Improvement:

- identification of targets
- rehearsal;
- repetition
- re-evaluation.

Learners must perform at least two practical demonstrations of their technique, each lasting between one and two minutes.

Information for delivery staff

Essential requirements

A practical dance space will be required, preferably with a sprung floor and mirrors. Access to sound equipment and/or an accompanist, a video camera and video playback facilities is also needed. Learners would benefit from theatre visits and workshops with visiting artists. It will be necessary to record examples of class work and rehearsal as well as the final demonstration pieces.

Delivery guidance

This unit will be delivered through technique classes that focus on the fundamentals of the contemporary dance style. The styles used will reflect the tutor's training and should be consistent throughout the unit, although a mixed class can be appropriate to provide opportunities for progression, challenge and enjoyment. All classes will follow a similar structure, and exercises, movement, combinations and studies will be taught over a number of weeks to enable learners to gradually develop their physical skills and increase their movement memory. It is assumed that learners have no previous training and therefore exercises will be simple with the aim of developing basic skills. Over the duration of the course, exercises will increase in complexity giving learners the opportunity to further develop their skills. This unit should provide a firm basis in technique and an opportunity to experience the ways in which dancers are subject to regular routine class, training and critical evaluation in order to maintain their art form.

Learners should be encouraged to observe recordings of their individual performance of set exercises, movement, phrases and set studies in class and, with guidance from the tutor, evaluate their own physical progress for further development. The content and outcomes of this unit should be demonstrated through the development of practical skills.

To support learners' understanding of how to review and evaluate their work, tutors may want to design a tick box template for recording strengths and weaknesses, or they may wish to use discussion which can be videoed as evidence. Tutorials, peer feedback and verbal questioning in class can also be evidenced by video or tutor observation.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to the unit – health and safety considerations, correct dress and how to achieve grading criteria 1.
Lessons in a contemporary style incorporating: Graham, Limone, Cunningham and release techniques. Over 8-10 weeks: <ul style="list-style-type: none">• use sequences and exercises that use floor work, centre work, travelling and longer movement phrases• challenge learners to increase stamina, flexibility, coordination, strength, movement memory and performance qualities• floor work, centre work, exercises building learner’s strength, travelling sequences• warm-up spine, swings, feet, legs, curves, travelling, learning longer phrases• learners to watch each other performing sequences and giving peer feedback• classwork looking at technical skills, e.g. alignment and placement, use of space when travelling.• warm-up, recapping all sequences learned to date and starting to form the material into a technical study• learners execute sequences and exercises learned to date, without tutor, in preparation for assessment.
Assignment 1: Class Assessment 1 (P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P6, M6, D6)
For this assignment learners will perform class exercises
Rehearsal and studio practice for assessment.
Workshops on evaluating and reviewing and how to assess strengths and weaknesses, how to set targets and the introduction of appropriate dance vocabulary.
Assignment 2: Reviewing Your Work (P5, M5, D5)
Assignment overview: <ul style="list-style-type: none">• self-analysis from DVD/video and noting strengths and weaknesses• create a list of things to improve and set targets

Topic and suggested assignments/activities/assessment
<p>Assignment 3: Cunningham Improvisation Performance (P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5, P6, M6, D6)</p> <p>Creation of a group contemporary piece in a Cunningham style. Using learned sequences to create a group improvisation that will be performed in class and to an audience at the end of term. The technique classes will be ongoing to warm-up dancers and give them more complicated and advanced exercises and sequences. Reviews/evaluations to be completed for improvements to be made before performance</p>
<p>Should be recorded DVD/video footage for second reviews/evaluations.</p>
<p>Creation of smaller group choreographies based on repertoire either from a visiting company or learned from the tutor or a video. Continuation of technique class for assessment to allow for grading criterion 6 to be fully explored, used as warm-up throughout this project. Peer and tutor interim feedback to aid the evaluation process for grading criterion 5.</p>
<p>Assignment 4: Contemporary Dance Performance Piece (P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5, P6, M6, D6)</p> <p>Performance of a contemporary piece to an audience in smaller groups. It could be that groups use the movement material given to create their own piece or that each piece is the same.</p>
<p>Rehearsal time for assessment and evaluation/review evidence created</p>
<p>Assignment 5: Contemporary Choreography (P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P6, M6, D6)</p> <p>Choreography in small groups using all contemporary dance technique learned to date but with own theme/ stimuli.</p>
<p>Rehearsal time for assessment and creation of evaluation/review evidence.</p>

Assessment guidance

Assessment will be drawn from classwork and performance which may include whole-group or ensemble work. It is recommended that learners perform at least two practical demonstrations of their technique, each lasting between one and two minutes. These may be short dances, combinations or sequences of steps such as travelling combinations; they can also be seen as opportunities for solo, partner or ensemble work. Assessment points at regular intervals throughout the delivery of this unit would allow learners to develop their skills over time and improve their contemporary technique.

The performance work used for assessment could be set studies taught by the tutor or repertoire from a professional company visit or video recreation. They could be based on work learned in class, choreographed by the tutor, allowing for solo, partner or ensemble dance to be explored as appropriate.

The reviews/evaluations needed for assessment for grading criterion 5 could be in a written form, or learners may prefer to add an oral commentary to the video evidence. Evidence could also be collected by the tutor in a discussion or tutorial

Learning outcome 1 requires learners to participate in contemporary dance technique classes with a disciplined approach, learning and applying appropriate dance skills. This includes responding to technical direction and any other corrections, making the relevant changes in the body and building aptitude. Differentiation between pass, merit and distinction will be apparent through the level of self-discipline, and the ability to apply the corrections given and to show improvements as a result of corrections. This relates to grading criteria 1 and 2

- At pass level, learners will be able to come correctly dressed and work hard in technique classes but this may be inconsistent. They may also listen to corrections, trying to make the relevant changes in the body but attempts are limited.
- At merit level, learners will be able to act appropriately in all classes, being consistent in their willingness to dance. Learners achieving merit will be able to attempt most corrections with a degree of success, faltering with occasional mistakes when one or more aspect is being corrected.
- At distinction level, learners will be keen to listen to all corrections and evaluations made so that they can improve, making them highly disciplined. Learners achieving distinction will be able to demonstrate a considered and successful approach to making corrections and may ask for further assistance to achieve the best they can. Distinction level learners will want to fulfil their potential and continue and develop their skills.

Learning outcome 2 (grading criterion 3) requires learners to learn and perform movement phrases, sequences, and dance pieces in a contemporary style with the use of developed physical skills. Differentiation between pass, merit and distinction will be evident through learners' technical abilities to recreate exact steps with correct placement of body parts, dynamics and stylistic qualities such as suspension.

- At pass level, learners will produce a performance that recognisably reproduces the original steps with some sense of technical detail. There may be some inaccuracies but this does not detract from the overall performance.
- At merit level, learners will provide a performance that will be consistently watchable and will have elements to it that make it memorable. There is engagement with the material and an interpretation which works, although it will not necessarily be inspired or technically correct throughout.

- At distinction level, learners will have an unmistakable confidence in everything they perform in assessment. Their performance will pay close attention to the full range of dynamics in the body, the correct alignment, technical skill with focus and stylistic qualities of the technique demonstrated with excellence.

Learning outcome 3 (grading criterion 4) requires learners to reproduce technical phrases learned with accuracy in all aspects. Differentiation between pass, merit and distinction will be apparent through the use of dynamics, a sense of rhythm and use of space in the whole body and a consistency of correct body actions.

- At pass level, learners will be able to demonstrate the movement material with a basic understanding of rhythm, dynamic and use of space. They may miss counts, a cue or find it difficult to perform actions at the correct tempo. Learners will, for the most part, perform the movements in a considered way but there may be errors throughout.
- At merit level, learners will be able to use the whole body, whether in isolation or moving as a whole, to demonstrate clearly the timing and rhythm of the material and the chosen dynamic. There may be moments that show a strong understanding of the body actions.
- At distinction level, learners will have a true understanding of the correct rhythm, dynamics in the body of the movement material and of the use of space. The rhythm will be shown through the body. Distinction level learners will be able to perform contemporary dance sequences confidently and accurately.

Learning outcome 4 (grading criteria 5 and 6) requires learners to understand their own technical progress by reviewing and evaluating their own performance, making corrections and further technical developments. Learners will improve as a result of rehearsals, which can be demonstrated in performance. Differentiation between pass, merit and distinction will be apparent through the understanding of learners' own strengths and weaknesses which can be assessed by setting targets for improving in rehearsals.

- At pass level, learners will be able to list some of the weaknesses that need improving. They may need to be prompted by the tutor and need extra help with the terminology needed to set targets. They will be able to set some targets that are achievable but these may not all be addressed in rehearsal. Improvements will be made in performance but these may be obvious or a fractional improvement. Pass learners may struggle with learning the movements and need more time to absorb the material before they can make corrections.
- At merit level, learners will be able to evaluate their own performance and, with some tutor guidance, set targets that they think can be achieved. In performance they will show improvements to identified weaknesses and they will have rehearsal time to develop their skills and improve their technique.
- At distinction level, learners will have a true understanding of what improvements they need to make in rehearsal. They will have identified their strengths and weaknesses and set targets that they can achieve. Improvements will be obvious in performance as rehearsals will have addressed nearly all corrections that needed to be made.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1 P2, M2, D2 P3, M3, D3 P4, M4, D4 P6, M6, D6	Class Assessment 1	Class exercises.	<ul style="list-style-type: none"> • Practical class recorded. • Tutor observation.
P5, M5, D5	Reviewing Your Work	<p>Self-analysis, noting strengths and weaknesses, using video recordings</p> <p>The analysis should be used to create a list of things to improve and to set targets</p>	<ul style="list-style-type: none"> • Learner evaluation tick sheet and tutorial. • Video recordings.
P1, M1, D1 P2, M2, D2 P3, M3, D3 P4, M4, D4 P5, M5, D5 P6, M6, D6	Cunningham Improvisation Performance	<p>Creation of a group contemporary piece in a Cunningham style.</p> <p>Using learned sequences to create a group improvisation that will be performed in class and to an audience at the end of term. The technique classes will be ongoing to warm-up dancers and give them more complicated and advanced exercises and sequences</p> <p>Evaluations to be completed here for improvements to be made before performance</p>	<ul style="list-style-type: none"> • Practical performance. • Reviews/evaluations (either to camera, or written). • Tutor observation.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1 P2, M2, D2 P3, M3, D3 P4, M4, D4 P5, M5, D5 P6, M6, D6	Contemporary Dance Performance Piece Class Assessment 2	Creation of smaller group choreographies based on repertoire either from a visiting company, or learned from the tutor or a video. Continuation of technique class for assessment to allow for grading criterion 6 to be fully explored, used as warm-up throughout this project. Peer and tutor interim feedback to aid the evaluation process for grading criterion 5.	<ul style="list-style-type: none"> • Practical performance piece. • Reviews/evaluations. • Tutor observation.
P1, M1, D1 P2, M2, D2 P3, M3, D3 P4, M4, D4 P5, M5, D5 P6, M6, D6	Contemporary Choreography	Choreography in small groups using all contemporary dance technique learned to date but with own theme/stimuli This assignment is for dancers who have understood technique	<ul style="list-style-type: none"> • Performance either to an audience or peers. • Tutor observation. • Reviews/evaluation sheets.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with:

Level 1	Level 2	Level 3
Exploring Dance Skills	Performing Dance	Applying Contemporary Dance Technique
	The Development of Dance	Developing Contemporary Dance Technique
		Dance Performance
		Exploring Contact Improvisation

Suggested resources

Books

Cohen R – *The Dance Workshop* (Gaia, 1986) ISBN 9781852730512

Franklin E – *Dance Imagery for Technique and Performance* (Human Kinetics, Europe, 1996) ISBN 9780873229432

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Student Book* (Pearson Education, 2010) ISBN 9780435026516

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Teaching Resource Pack* (Pearson Education, 2010) ISBN 9780435026516

Rickett-Young L – *Essential Guide to Dance, 2nd Edition* (Hodder and Stoughton, 2002) ISBN 9780340803202

Shurr G and Yocom R – *Modern Dance: Techniques and Teaching, 2nd Edition* (Princeton Book Company, 1981) ISBN 9780871271099

Journals

Dance Europe

Dance Theatre Journal

Websites (Relevant websites applicable to learner's home country)

www.dancebooks.co.uk	Dancebooks
www.phoenixdancetheatre.co.uk	Phoenix Dance Theatre Company
www.rambert.org.uk	Rambert Dance Company
www.surrey.ac.uk/NRCD	The National Resource Centre for Dance (NRCD)
www.theplace.org.uk	Richard Alston Dance Company

Unit C11: Exploring Urban Dance Styles

Level: **SRF Level 2**

Notional Learning Hours: **100**

Unit value: **10**

SRF unit code: **30859H**

This unit is internally assessed

Unit aim

The aim of this unit is to develop learners' knowledge of urban dance styles. Learners will explore the different styles available and acquire the underpinning knowledge of the basic physical and interpretative skills of these styles

Unit introduction

Urban dance and its many techniques are essential for anyone intending to work in commercial dance, community dance or wishing to progress to a vocational college. Urban dance is part of youth culture and is making its way into the West End, pop videos, pop acts' live performances, stage shows, movies and television programmes. There are countless competitions and meetings that encourage this art form in many urban areas in Britain and the USA, in addition to dance companies and choreographers using styles of urban dance in contemporary works and dance for camera.

Learners will challenge themselves by discovering what urban dance is through practical workshops and class exploration, as well as learning what makes this dance style enjoyable to perform. Learners will develop movement vocabulary and skills that can be applied throughout the unit. This is a Level 2 introduction to urban dance and will give learners knowledge that could be developed at Level 3.

This unit aims to widen learners' understanding of the dynamic responses to the chosen styles whilst encouraging them to appreciate their evolving form. Urban dance styles are diverse and often fused together, for example you may find a street dance sequence uses hip hop ideas with some jazz elements and perhaps break-dance floor movements.

Teaching and learning should draw on the unit content to provide coverage of all elements and skills needed for learners to begin to conceptualise these styles of dance. Some aspects of urban dance can really challenge a learner's physicality and it is important to set up a safe working environment. While learners will be assessed on their practical involvement it is essential that observation and appreciation of other learners' work is taken into account as part of the development process. Elements of performance technique, such as interpretative skills, must be addressed in this unit, so that learners develop confidence and knowledge of how to present themselves as performing artists.

This is an exciting unit because many of the styles associated with urban dance are still developing, evolving, challenging and changing. It is such a new, all-encompassing style of dance that at times learners may invent their own responses that will be in keeping with the taught styles and this is to be encouraged

Outcomes of learning

On completion of this unit a learner should:

- 1 Be able to perform the key features of urban dance
- 2 Be able to use rhythm to emphasise variation of timing, counts and stresses
- 3 Be able to demonstrate the application of physical and interpretative skills.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 demonstrate an awareness of health and safety issues in a disciplined way in a majority of classes	M1 demonstrate an awareness of health and safety issues in a disciplined way in classes	D1 demonstrate an awareness of health and safety issues in a highly disciplined way in classes
P2 perform key features of urban dance	M2 perform key features of urban dance accurately	D2 perform to a high standard key features of urban dance accurately and with flair
P3 demonstrate the movement material with minor errors	M3 demonstrate clearly the timing and rhythm of the movement material in the whole body	D3 demonstrate the rhythmic timing of urban dance in the whole body with confidence and accuracy
P4 apply physical and interpretative skills in the execution of movement phrases.	M4 apply physical and interpretative skills in the execution of movement phrases with engagement and consistency.	D4 apply physical and interpretative skills in the execution of movement phrases with ease, confidence and flair.

Unit content

1 Be able to perform the key features of urban dance

Health and safety:

- warm-up
- appropriate clothing
- responsiveness to direction
- safe practice and group awareness.

Different styles:

- e.g. street dance, street jazz, break dancing or b-boying, locking, body popping, boogaloo hip hop, bump and grind, robotics, body rock, freestyle, free running, capoeira, krumping.

Movement vocabulary:

- e.g. backspins, body and arm waves, contractions, crazy legs, down rock, footwork, gestures, glides, head spins, isolations, knee work, pivots, slides, top rock, turns, windmills, three step, six step, threading, freezes, pivots, turns, elevation.

2 Be able to use rhythm to emphasise variation of timing, counts and stresses

Use of rhythm in the body:

- improvisation
- syncopation
- tempo
- missed beats
- off beats
- stresses.

Aural setting:

- use of different styles of music
- accentuation
- polyphony
- musicality
- melody
- direct correlation with aural setting
- lyrics.

3 Be able to demonstrate the application of physical and interpretative skills

Physical skills:

- posture
- alignment
- balance
- coordination
- flexibility
- strength
- stamina
- body awareness
- extension
- contraction
- rotation
- ability to reproduce movement accurately
- whole body participation and or/isolation
- application of dynamic range
- stillness.

Interpretative skills:

- projection
- focus
- phrasing
- emphasis
- quality
- musicality
- dynamics
- facial expression.

Information for delivery staff

Essential requirements

A practical dance space with mirrors will be required, preferably with a suitably covered sprung floor. Access to sound equipment and/or accompanist, a video camera and DVD/video playback facilities would be useful. Tutors may want to use gymnasium equipment to aid the demonstration of safe practice or to create environments in which learners can rehearse. It will be necessary to video examples of classes, as well as performances. Learners would also benefit from theatre visits and workshops with visiting artists.

It is important to assess the dance space that you are using before embarking on certain aspects of this unit, for example use of outdoor shoes.

Employer engagement and vocational contexts

Centres are encouraged to develop links with professional dance companies, choreographers, local universities and dance colleges, and dancers in the dance world. This could include talks, demonstrations, workshops, classes, taught repertoire, performance opportunities, theatre visits, visiting performances to centres, and education resources that are available to centres.

Delivery guidance

This unit will be delivered through structured workshops and classes, which may draw on a range of urban dance styles. The unit allows tutors to deliver to their own strengths and it may well be that the centre has tutors or access to workshops that can cover several styles, for example, hip hop, break-dance and street dance. This unit can be delivered with just one dance style as long as the dancers explore it in enough detail for them to achieve the grading criteria. It would, of course, benefit learners if they had access to a dance style that challenges their technical and physical ability.

All classes or workshops should follow a similar structure of warm-up, the identification of safe practice, sharing and watching the creation of movement material and responses of other learners. This could be taught over a number of weeks to enable learners to develop strength, increase their movement memory and challenge their abilities.

Whilst a basic grounding in dance practice is invaluable, no previous dance experience is necessary for this unit. However, learners should be aware that regular attendance at classes and workshops will help them to achieve the awareness of rhythm and dynamics this style of dance requires in performance. Learners need to be responsible for themselves in all activities and have an awareness of safety issues. Tutors may want to put strength exercises into the warm-up to develop learners' endurance.

This unit will give learners a solid foundation in urban dance. Learners need to be given opportunities to perform to other learners throughout the process because as observers they can often gain an increased understanding. Although the emphasis of this unit is exploration, it does not limit performance opportunities of set choreographies and phrases.

The focus of the unit is the exploration of movement styles, rhythm and dynamics, with an awareness of how physical and interpretative skills can aid performance. Workshops should concentrate on exploring different styles, rhythms, set sequences, choreography, learning repertoire and watching urban dance on video or in live performance.

Learners will need to adopt a mature approach to this style of dance as there are health and safety implications, especially with break-dance. It is possible for learners to enjoy every aspect of this style if rules, boundaries and a greater understanding of how to be safe are deployed.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Discuss: health and safety issues for this unit, including correct dress, dance studio code of conduct, correct warm-up, and knowing what your body can be expected to do. Also expectations – what would learners like to cover, what skills do they already have? Devise a group contract that each learner could sign.
Warm-up sequences that use simple isolations, leg and arm gestures and steps using different rhythmic patterning that build up over several sessions. Head, shoulder, hip, spine, rib isolations, steps forward/backwards, side to side in different sizes with arms and leg gestures. As it gets harder the arms need to have a different rhythm to the legs. This is an ongoing class throughout the unit
Assignment 1: Urban Dance Sequence for Music Video 1 (P1, M1, D1, P2, M2, D2) Using some of the ideas in the warm-up classes to create a 24-count phrase for learners to master. This could be the sequence from the DVD Honey. Learners could add their own eight counts of urban dance movement on to the end of the sequence. Learners could then teach a partner so each learner will have a total of 16 counts added to the original 24 counts
Assignment 2: Repertoire 1 (P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4) Watching urban dance on video and either recreate or use the style to create a short sequence in small groups. Make notes, rewatch, rewind, copy, discuss, share, and create.
Assignment 3: Urban Dance Sequence for Music Video 2 (P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4) Using hip hop and break-dance to create a piece of ground-breaking dance in pairs or small groups. Rehearsal and choreography.
Assignment 4: Repertoire 2 (P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4) Watching a more complex urban dance piece on video that uses break-dance and either recreating or using the style to create a short sequence in small groups. Make notes, rewatch, rewind, copy, discuss, share and create. Rehearsal period included.

Topic and suggested assignments/activities/assessment
Assignment 5: Workshops (P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4) Explore break-dance in three workshops Look at the basic steps, 6 step, top rock, developing own style and ideas. Workshop from a visiting break-dancer(s).
Assignment 6: Choreography (P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4) Create a piece of urban dance to a whole piece of music for performance to an audience using all skills acquired.

Assessment guidance

The work produced for this unit should communicate the principles of urban dance clearly. This may be in the form of workshops, structured classes, choreographies or learned repertoire. As learners become more and more confident of their abilities, performance opportunities will present themselves. Short platforms showcasing learners' acquired skills could present assessment opportunities. These could be lunchtime entertainment, dance studio '*sharings*', outside workshops, street performances and videos.

Evidence will take the form of video recordings, tutor feedback and observation, learner evaluations or witness statements. Learners will present workshops, sequences, and performance pieces to the tutor, other learners and audiences for feedback by the tutor. Learners could create dance for camera in the style of a music video for assessment.

There are lots of different ways to assess urban dance and, because learners are gaining or exploring new skills in nearly every session, more assessment opportunities will present themselves.

Learning outcome 1 grading criteria 1 and 2 not only require learners to be aware of health and safety issues when partaking in workshops but also require them to explore different styles and movement vocabulary from a range of urban dance styles. Differentiation between pass, merit and distinction will be made according to the standard of performance skills and the ability to be disciplined in these classes.

- At pass level, learners will be able to identify elements of the workshop that may need safety considerations but they have lapses in discipline in some classes. When performing urban dance features on the same movements that they know they can make with a degree of success, they may be efficient in performing these features but if they do not explore other possibilities they are limiting their progress.
- Learners achieving merit will also be able to demonstrate key features of urban dance, giving their attention to details such as where arms and legs work best in space and what dynamics are most effective. They will be keen to try and perfect these key features.
- At distinction level, learners will be able to judge which movements they can readily try and which will need more strength or training. This will be evident in all classes, with learners being mature and disciplined and having a strong awareness of health and safety implications. Learners achieving distinction will also be able to demonstrate key features of urban dance with close attention to detail and accuracy, as well as being entertaining. Distinction learners will have an elegance and panache about their work.

Learning outcome 2 (grading criterion 3) requires learners to use the different rhythms that an aural setting, such as drums or music, one will impose on movement vocabulary. Learners need to be clear in demonstrating movements that take one count, half a beat or last for longer, or indeed miss a beat; and any other stresses or off beats that need to be performed with flair. Differentiation between pass, merit and distinction will be apparent through the use of timing in the whole body and a sense of consistency. Learners will need to demonstrate this as many times as the tutor can allow as, for some learners, it may take time to perfect the timing and to find the correct stresses in the body.

- At pass level, learners will be able to demonstrate the movement material with a basic understanding of timing. They may miss counts, a cue or find it difficult to find the beat. Learners, for the most part, will perform the movements correctly, but if they perform in groups they may not keep together or may find that they begin or finish incorrectly.
- At merit level, learners will be able to use the whole body, whether in isolation or moving as a whole, to demonstrate clearly the timing and rhythm of the material and the aural setting. There may be moments when a strong understanding is shown, but this will be inconsistent.
- At distinction level, learners will have a true understanding of the rhythms inherent in the movement material and the aural setting. The rhythm will be shown through the body. Distinction level learners will be able to perform urban dance sequences confidently and accurately. There will also be a strong sense of musicality and understanding of stresses, and quick and sharp dynamic movements and moments.

Learning outcome 3 (grading criterion 4) requires learners to learn and perform movement phrases, sequences and dance pieces in an urban style with a use of both physical and interpretative skills. Differentiation between pass, merit and distinction will be evident through learners' technical abilities to recreate exact steps and through their interpretative skills as dancers.

- At pass level, learners will produce a performance that recognisably reproduces the original steps with some sense of technical detail. There may be some inaccuracies but these do not detract from the overall performance. A pass level learner will be a competent dancer and be able to use some interpretative skills but there may be inconsistencies.
- At merit level, learners will provide a performance which is technically secure and that has a consistent approach to the interpretative needs of the piece, for example musicality. The performance will be consistently watchable and will have elements that make it memorable. There is engagement with the material and an interpretation which works, although it will not necessarily be inspired or technically correct throughout.
- At distinction level, learners will have an unmistakable confidence in everything they perform in assessment. There is something undeniably watchable about their performance and they have the ability to communicate with a complete sense of ease, commitment and flair. Their performance will pay close attention to the full range of dynamics in the body, the correct alignment and technical skill, with focus and energy directed at the audience.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1 P2, M2, D2	Urban Dance Sequence for Music Video 1	Learners have been warming up in an urban dance style and learned a short sequence to perfect for a music video (to give the assignment a vocational focus). Learners also have to show their understanding of the style by adding on their own ending which is in keeping with the style.	<ul style="list-style-type: none"> • Performance of practical task, which could be in small groups in the dance space to the assessor, a video camera and peers. • Tutor observation.
P1, M1, D1 P2, M2, D2 P3, M3, D3 P4, M4, D4	Repertoire 1	Recreating a piece of urban dance from video – dancers can add their own 'flair'.	<ul style="list-style-type: none"> • Practical task. • Tutor observation. • DVD/video of preparatory work and final presentation
P1, M1, D1 P2, M2, D2 P3, M3, D3 P4, M4, D4	Urban Dance Sequence for Music Video 2	Dancers use both hip hop and break-dance to create a short piece that could be used in a music video.	<ul style="list-style-type: none"> • Practical task for video. • Tutor observation.
P1, M1, D1 P2, M2, D2 P3, M3, D3 P4, M4, D4	Repertoire 2	Recreating a piece of urban dance from video – dancers can adapt to their own bodies.	<ul style="list-style-type: none"> • Practical task. • Tutor observation. • DVD/video of final presentation

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1 P2, M2, D2 P3, M3, D3 P4, M4, D4	Workshops	Visiting urban dancer to teach phrases and ideas – workshop is the assessment.	<ul style="list-style-type: none"> • Practical task. • Tutor observation. • DVD/video of final presentation.
P1, M1, D1 P2, M2, D2 P3, M3, D3 P4, M4, D4	Choreography	To create a piece of urban dance to a whole piece of music for performance to an audience using all skills acquired.	<ul style="list-style-type: none"> • Practical performance task. • Tutor observation. • DVD/video of final presentation.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with the following.

Level 1	Level 2	Level 3
Exploring Dance Skills	The Development of Dance	Urban Dance

Suggested resources

Books

Ashley L – *Essential Guide to Dance, 3rd Edition* (Hodder Arnold, 2002)
ISBN 9780340968383

Cohen-Cruz J – *Radical Street Performance: An International Anthology*
(Routledge, 1998) ISBN 9780415152310

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Student Book* (Pearson Education, 2010) ISBN 9780435026516

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Teaching Resource Pack* (Pearson Education, 2010) ISBN 9780435026516

Wiles D – *A Short History of Western Performance Space* (Cambridge University Press, 2003) ISBN 9780521012744

DVDs/videos

Bentley N – *Street Jazz, Pineapple Studios Dance Masterclass* (2002)

Instone A – *Phat Moves, Street Dance Grooves* (2004)

Prince K – *Funk Fusion, Pineapple Studios Dance Masterclass* (2003)

Stewart S – *Let's Hip Hop, with Seth Stewart* (2004)

Street 2000 – *Stomp Out Loud – Stomp Company* (2000)

Unit C12: Jazz Dance

Level:	SRF Level 2
Notional Learning Hours:	100
Unit value:	10
SRF unit code:	30860H

This unit is internally assessed

Unit aim

In this unit learners will develop jazz dance skills, both for group and individual work. Learners will produce and perform dances, demonstrating basic understanding of jazz dance styles and technique.

Unit introduction

Jazz dance is a broad term that incorporates many styles; the relative popularity of jazz styles changes constantly, responding to developments in music and popular culture. No style, regardless of how new it is, should be considered off limits for this unit, so long as the work undertaken is safe and suitable for the individual centre.

In this unit learners will develop jazz dance skills, and use them in both group and individual work. Learners will produce and perform dances, demonstrating basic understanding of jazz dance styles and technique.

Jazz dance has undergone rapid development from jazz, funk and street to locking and popping, but still incorporates show dance and jazz ballet. Jazz dance can be performed in its own right and can also contribute to other more traditional forms, such as variety and musical theatre.

A good grounding through regular dance class is essential; this will improve fitness levels, strength and stretch for all learners – elements that are essential for all dancers. Regular classes will also allow learners to experiment with styles, explore set combinations and develop their own. Learners will improve their ability to absorb other dancers' ideas and interpret them through increased movement memory. This should be built up over the unit so that learners can take part in longer combinations – essential for all performing dancers who often need to recall long and complicated sequences from shows.

Elements of performance technique must be addressed in this unit, so that learners develop the confidence and understanding of how to present themselves as performing artists.

Outcomes of learning

On completion of this unit a learner should:

- 1 Be able to demonstrate the relationship between music, accompaniment and jazz dance
- 2 Be able to perform the key features of a jazz dance style
- 3 Be able to perform studies and combinations within the jazz style.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 show an awareness of the relationship between jazz dance and music	M1 demonstrate the relationship between jazz dance and music clearly	D1 demonstrate the relationship between jazz dance and music expressively and imaginatively
P2 demonstrate key features of a jazz dance style in performance	M2 competently demonstrate key features of a jazz dance style in performance	D2 demonstrate to a high technical standard the key features of a jazz dance style in performance
P3 recall and reproduce learned dance combinations using jazz techniques in performance.	M3 recall and demonstrate a variety of jazz dance combinations, using dynamics, projection and focus in performance	D3 accurately recall and demonstrate jazz dance combinations, to a high technical standard, using dynamics, projection and focus in performance

Unit content

1 Be able to demonstrate the relationship between music, accompaniment and jazz dance

Different styles:

- e.g. pop, street, jazz funk, locking and popping, jazz ballet, rock, musical theatre.

Rhythmic awareness:

- tempo
- note values
- missed beats.

Syncopation:

- off beats
- displaced accents
- doubling-up.

2 Be able to perform the key features of a jazz dance style

Foot, arm and hand positions:

- basic positions
- turned out
- parallel
- jazz arms, jazz hands.

Isolations:

- head
- shoulders
- ribs
- hips
- arms
- hands
- feet.

Movements:

- contraction
- release
- jazz walks
- travelling steps
- leg flicks
- kicks
- jumps
- leaps
- turns, e.g. pirouettes, rolls, spins.

Timing:

- combinations of movements of different body parts
- opposing rhythms.

3 Be able to perform studies and combinations within the jazz style

Movement memory training:

- build-up
- practise
- repetition
- recall.

Accurate performance of combinations:

- body management and core stability
- alignment of limbs
- spatial awareness
- rhythmic accuracy.

Performance skills:

- appropriate use of contrasting dynamics
- projection and focus.

Learners should have at least two opportunities to perform jazz dances, each lasting one minute.

Information for delivery staff

Essential requirements

A dance studio will be required with a sprung floor, mirrors and sound equipment. Access to video/DVD recording and playback facilities is also needed. Live and recorded performances of jazz dance should also be incorporated throughout the unit.

Employer engagement and vocational contexts

Centres may wish to develop links with local higher education and training providers so that learners have access to outside expertise. Many dance training providers run community classes that learners can access, for example the University of Surrey community dance programme. These providers are often hubs for visiting dance companies that learners can then see perform.

National dance competitions give learners opportunities to showcase their talents in a broader setting than that offered within their own centre.

Delivery guidance

This unit should focus on practical work to explore the key features of the styles of jazz dance, strengthening learners' technical performance skills, which should also develop their understanding of the relationship between jazz dance and music. Practical classes should be given regularly to develop and strengthen the jazz style and technique. It is advisable to provide opportunities to experience more than one style of dance, to allow learners to develop preferences, merge styles and increase their movement repertoire. Different groupings of dancers will be essential, from solo to group work, and learners should take on choreography and dance development over the course, where appropriate.

Whilst a basic grounding in dance practice is invaluable, no previous dance experience is necessary for this unit. However, learners should be aware that attendance at a regular class pitched to stretch and extend their abilities will help them achieve, regardless of the jazz style they prefer. Tutors will offer classes in a style dictated by their own dance training but learners will undoubtedly bring a variety of other styles to the unit, and should be encouraged to do so.

Centres may wish to present a range of styles to their learners, such as lyrical jazz, soul jazz and jazz funk; this would provide learners with opportunities to explore the very close relationship of jazz dance to music. Where learners have dance experience in other forms, such as classical ballet, centres might focus on jazz ballet to capitalise on technique already developing.

Where learners experience dance outside the centre, such as in clubs, they might bring in new styles and ideas and share these with their group and tutor. This is particularly important where learners are new to formal dance class and where their repertoire may be narrow, but still enthusiastic. Centres would be wise to assess the techniques and talent present in their learner group at the start of the course, because it is often surprising what learners have already achieved themselves, just from a love of dancing for pleasure and social activity.

Jazz dance styles may also be taught through working as part of a show or other theatrical performance. Musical theatre, music group performances and dramas might be good places for dancers to perform in a range of styles in order to provide the essential grounding in performance technique, working to an audience and fulfilling a very particular brief.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
<p>Introduction to class: correct preparation, suitable clothing, introduction to jazz techniques in a range of styles,, e.g. lyrical jazz, rock jazz, jazz ballet, street jazz</p> <p>Warm-up, centre exercises, isolations, arms and hands, travelling steps, jazz runs, leg extensions, turns, studies and combinations</p>
<p>Skills workshops, different styles of music and dance, build up skills, strength, stretch, and stamina</p> <p>Short studies built up to longer combinations; encouragement to experiment, invent and choreograph own ideas.</p> <p>Assessment will take place in at least two jazz dances, in at least two presentations each lasting at least one minute</p> <p>Assignment 1: Three Set Studies (P1, M1, D1, P2, M2, D2, P3, M3, D3)</p> <p>Taught and mastered to use contrasting skills such as rock, lyrical and soul jazz.</p> <p>Rehearsals and performances.</p>
<p>Assignment 2: Talent Show (P1, M1, D1, P2, M2, D2, P3, M3, D3)</p> <p>Learn and perform a combination to set accompaniment for a talent show; performance, assessments, evaluations.</p> <p>Each learner to take a taught combination and make it their own, the work needs to be costumed appropriately for the style and performed to the group</p>
<p>Assignment 3: Variety Show (P1, M1, D1, P2, M2, D2, P3, M3, D3)</p> <p>A different style; prepare individual/paired/small group combinations for a variety performance.</p> <p>Group to learn prepared combinations consisting of different groupings.</p> <p>Rehearsals, costumes.</p> <p>Working with other performers</p> <p>Performances, assessments, and evaluations.</p>
<p>Assignment 4: Find your Style (P1, M1, D1, P2, M2, D2, P3, M3, D3)</p> <p>Workshops choreograph own dance in selected style for dance showcase.</p> <p>Rehearsals.</p> <p>Performances, assessments, and evaluations.</p>

Assessment guidance

It is recommended that evidence for this unit be generated through live observations of performances and video/DVD recordings of at least two pieces, each lasting at least one minute. The work covered and performed should clearly convey the principles of jazz dance technique. The delivery of this unit should include opportunities to perform in solo and group pieces in a range of the following styles: pop, street, jazz funk, locking and popping, jazz ballet, rock, musical theatre.

For learning outcome 1, the range and style of musical accompaniment will be very important. Learners must have opportunities to extend their repertoire of dance styles and how they relate to music. Rhythm and syncopation must be focused on, as well as the grounding of the technique through the nature of the warm-up and the accompaniment used for it.

Counting of beats, counting musical phrases and being able to pick up the all-essential start of the musical phrase will be skills learners must acquire. Tutors would be advised to teach a wide range of jazz dance studies to very different kinds of accompaniment, including none, so that learners achieve the vital skill of counting in their heads.

Different jazz styles will be the focus of work for learning outcome 2. Tutors must encourage learners to bring in their own 'favourites' to broaden the skills base of the group. For example, developments in street jazz, incorporating moves from parkour (a word derived from *parcours du combattant*, the obstacle course used for military training), or free running, might be an area that learners are more familiar with than their tutors, and this should be encouraged.

There is scope for developing emotional and aesthetic performance skills through the careful choice of musical styles; for learning outcome 3 these will help build up successful and varied performances. Learners should be encouraged to extend their performance repertoire through technique development so that they are comfortable working in and across a variety of styles.

To achieve grading criterion P1, learners must show how they use the relationship between music and dance effectively. Learners who achieve M1 will demonstrate a clear understanding of the relationship between the dance and the music; they will pick up the start of the phrase, stay on the beat and finish on time. Learners who achieve D1 will have a comprehensive and imaginative understanding of the relationship between music and jazz dance; their work will be expressive and communicative. When they dance, their audience will get a sense of the character coming from the music via the dance.

For P2, they must master a particular style, dancing it with ease, exploiting the inherent stylistic elements of the form. For M2, learners will be confident within the features of a jazz dance style, performing it with fluency, using arms, legs, head and torso competently to convey the elements of the style. For D2, the features of the dance style will be clearly expressed so that they work harmoniously with the accompaniment; these learners will be good self-managers, experimenting with new ways of executing steps and moves, going further, jumping higher and turning faster or more times.

For P3, dance studies and combinations must be accurately recalled and performed. For M3, learners will be able to perform in more than one style, demonstrating the individual elements and stylistic qualities of those styles. Learners who reach D3 will accurately recall and reproduce jazz dance combinations, employing dynamics, focus and projection so that their ideas are clear to their audience. Their work will be exciting and they will be applying their technical training to bring their dances alive.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1 P2, M2, D2 P3, M3, D3	Three Set Studies	You are auditioning for a jazz dance company; you must learn, rehearse and perform three set studies in contrasting styles. You can choose from, rock, lyrical, funk or street	Portfolio of evidence consisting of: <ul style="list-style-type: none"> tutor observations in class dancer's log rehearsal observations performances live and recorded on DVD/video.
P1, M1, D1 P2, M2, D2 P3, M3, D3	Talent Show	You are performing in a talent show; learn a set dance, make it your own through choice of costume and how you dance it with a partner.	Portfolio of evidence consisting of: <ul style="list-style-type: none"> tutor observations dancer's log rehearsal observations, DVD recordings performances live and recorded on DVD/video.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1 P2, M2, D2 P3, M3, D3	Variety Show	You and your group are performing in a variety show. You are the opening act.	Portfolio of evidence consisting of: <ul style="list-style-type: none"> tutor observations dancer's log rehearsal observations, DVD recordings performances live and recorded on DVD/video.
P1, M1, D1 P2, M2, D2 P3, M3, D3	Find your Style	You are to perform in a dance showcase. Devise a jazz dance in a style of your choice and work with a partner, or in a small group, to create a performance of about a minute long	Portfolio of evidence consisting of: <ul style="list-style-type: none"> tutor observations dancer's log rehearsal observations, DVD recordings performances live and recorded on DVD/video.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with the following.

Level 1	Level 2	Level 3
Exploring Dance Skills	The Development of Dance	Jazz Dance
	Performing Dance	

Suggested resources

Books

Cohan R – *The Dance Workshop* (Dance Books, 1996) ISBN 9781852730512

Fischer Munstermann U – *Jazz Dance: Including Aerobics* (Sterling, 1983) ISBN 9780806977706

Frich E – *Matt Mattox Book of Jazz Dance* (Sterling, 1983) ISBN 9780806976624

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Student Book* (Pearson Education, 2010) ISBN 9780435026516

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Teaching Resource Pack* (Pearson Education, 2010) ISBN 9780435026516

Journals

The Dancing Times

Unit C13: Performing Dance

Level:	SRF Level 2
Notional Learning Hours:	100
Unit value:	10
SRF unit code:	30856H

This unit is internally assessed

Unit aim

This unit is about rehearsing and performing choreographed dances. Learners must undertake regular classes, learn different dance styles, absorb choreography made by others, and rehearse and take part in performances.

Unit introduction

Every dancer must participate effectively in regular classes to ensure they improve and hone their physical skills, becoming more flexible, stronger and more physically aware. In this way a dancer's balance and poise improve, as do their rhythm and timing. Dancers also have to interpret how other dancers move and they must learn choreography created by other artists and choreographers. The ability of the dancer to bring the ideas of a choreographer to life is one of the key talents any dancer working professionally must practise and perfect.

Different styles of dance will be a feature of this unit; learners will explore a variety of styles so that they become familiar with, and can perform, at least two of them. In the professional dance world, most artists are capable of performing several different styles: this is the best way of ensuring success in employment. Centres may wish to invite professional dancers and choreographers to work with their learners, so that they might have opportunities to explore wide-ranging styles and approaches. All dance styles are suitable for this unit and centres that wish to provide a broad-based programme may wish to engage with dance and dancers from other nations and ethnic groups. Non-western forms, such as south Asian, African and Middle-Eastern could be included, along with folk styles such as Irish and clog dancing. Contemporary dance forms, such as Graham, Limone, Cunningham and release, classical ballet, tap, jazz dance (including street), jazz ballet, funk and urban are all suitable forms to study.

Throughout the unit, learners will review and evaluate their own work, and that of others in rehearsal and performance. This will help learners to understand how dancers improve as performers, how they give and accept criticism and learn from it. Finally, learners will rehearse rigorously and with appreciation of their purpose, so that final performances can be successful.

Learners should experience at least two dance styles and have at least three opportunities to perform.

Outcomes of learning

On completion of this unit a learner should:

- 1 Be able to participate effectively in practical dance workshops
- 2 Be able to use physical and interpretive dance skills
- 3 Be able to demonstrate dance styles and qualities in performance
- 4 Understand how to improve own performance in rehearsal.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 attend class and rehearsal, working cooperatively	M1 demonstrate a disciplined approach to class and rehearsal	D1 demonstrate a high level of commitment to class and rehearsal
P2 demonstrate the application of physical and interpretive dance skills	M2 demonstrate the accurate application of appropriate physical and interpretive dance skills	D2 demonstrate the thorough application of appropriate physical and interpretive dance skills
P3 demonstrate an awareness of stylistic qualities in dance performance	M3 demonstrate the assured use of stylistic qualities in dance performance	D3 demonstrate excellent use of stylistic qualities in dance performance
P4 review the main strengths and weaknesses of own performance	M4 review strengths and weaknesses of own performance with some reasoning	D4 review in detail the strengths and weaknesses of own performance with considered conclusions
P5 show improvements in performance as a result of rehearsal.	M5 show improvements in performance as a result of commitment to rehearsal.	D5 show significant improvements in performance as a result of commitment to rehearsal.

Unit content

1 Be able to participate effectively in practical dance workshops

Application:

- suitable dress
- concentration
- response to direction.

Structure:

- warm-up
- dance ideas, choreography
- refining material into performance pieces
- rehearsal.

Range of styles:

- e.g. jazz, contemporary, ballet, tap, south Asian, African, folk, street dance, rock 'n' roll.

Source:

- choreographed by tutor
- choreographed by peer
- visiting company
- visiting artist
- adapted from professional repertoire.

2 Be able to use physical and interpretive dance skills

Physical skills:

- posture
- alignment
- coordination
- balance
- ability to accurately reproduce action/dynamic/ rhythmic/spatial content
- movement memory
- awareness of and relationship to other dancers in performance
- spatial awareness.

Interpretive skills:

- musicality
- focus
- emphasis
- facial expression.

3 Be able to demonstrate dance styles and qualities in performance

Physical features appropriate to specific style:

- posture
- use of the whole body
- dynamic range
- movement quality
- movement style
- facial expression
- focus
- awareness and appreciation of sound accompaniment.

4 Understand how to improve own performance in rehearsal

Evaluation:

- self-assessment
- peer observation
- tutor feedback.

Improvement:

- acceptance of constructive criticism
- identification of targets
- rehearsal
- repetition
- re-evaluation and improvement.

Learners should experience at least two dance styles and have at least three opportunities to perform.

Information for delivery staff

Essential requirements

A practical dance space will be required, preferably with sprung floors and mirrors. Access to sound equipment and a video/DVD recording and playback facility is also needed. It is advisable that learners have access to video/DVD resources, theatre visits and workshops with professional artists and performers

Employer engagement and vocational contexts

Centres may wish to develop links with local providers of higher education and training so that learners may have access to outside expertise. Many dance training providers run community classes that learners can access, for example the University of Surrey community dance programme. These providers are often hubs for visiting dance companies that learners can then see in performance.

National dance competitions provide opportunities for learners to showcase their talents in a broader setting than that offered within their own centre.

Delivery guidance

This unit will be delivered through practical dance workshops and rehearsals that culminate in demonstration and performances of dance work. It is assumed that learners have no, or minimal, dance experience at the start and therefore that the movement material taught should be simple, requiring a basic level of physical skill.

Over the duration of the course, increasingly complex movement material, studies and combinations should be introduced as learners' physical skills are developed. It is recommended that learners experience at least two dance styles and have at least three opportunities to perform. Dances should enable learners to perform in a variety of group relationships and should include a range of compositional devices as well. This will allow learners to demonstrate performance skills particular to group dance for example unison, canon, formations as well as entrances and exits.

It is important that learners have an understanding of the stylistic features of each dance piece in order to fully apply this in performance. Observation of video/DVD material, of live work in demonstration or performance in the appropriate style, followed by tutor-led discussions and workshops will help to increase learners' appreciation of each particular style.

Performance work should be recorded on video/DVD during the rehearsal process to enable learners to evaluate their progress and set targets for improvement; the evaluative process should not only be carried out by the individual learner and tutor but also by the learner group.

Learners will need to show improvements in their work; this could be conducted through ongoing objective evaluations of their own and others' work in progress. Records of this evaluation and review might be in the learners' personal logbook, recorded and noted by the tutor. Learners could be given handouts of pertinent questions or headings that could provide a structure for addressing the process of evaluation, for example, they may require assistance with identifying personal strengths and weaknesses of the work, and seeing appropriate targets for improvements.

This unit can contribute to learners' understanding of social and cultural issues. When providing learners with background information on each dance style, tutors should discuss them in relation to their social, historical and cultural context.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
<p>Introduction to regular class, professional presentation and conduct, attitudes, evaluations of skill and fitness levels.</p> <p>Class structure: warm-up, barre and centre practice, extensions, lifts travelling, jumps, studies and combinations.</p>
<p>Introduction to first dance style; formative classes.</p> <p>Review professional dance work opportunities, career structure.</p> <p>At least TWO different styles should be demonstrated in a minimum of THREE short performances.</p> <p>Class structure for the chosen style, e.g. formal ballet approach, jazz developments, contemporary approaches.</p>
<p>Assignment 1: Music Hall Ballet (P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5)</p> <p>Introduction to second style; formative class to build skills and fitness; review professional work opportunities.</p> <p>Stylistic elements, interpretations, groupings and development of the choreography around the dancer.</p> <p>Combinations created for second performance.</p> <p>Rehearsals and performance of learner dances; review and evaluations.</p>
<p>Assignment 3: Auditions (P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5)</p> <p>Build skills on first two styles</p> <p>Build in own personal approaches, maximising talents and individuality, accompaniment, performing together and solo.</p> <p>Learner dances devised and taught; rehearsal, review and evaluations.</p> <p>Rehearsals and performances, assessments.</p>

Assessment guidance

Evidence for this unit will be generated through practical workshops, rehearsals, demonstrations and performances. It is suggested that learners are assessed in at least three dances, each of two minutes' duration. Assessment of practical work will be in the form of live performances, video/DVD recordings and tutor observation or reports.

Learners will need to show improvements in their work and this will be effected through ongoing objective evaluations of their own and others' work in progress. Records of this evaluation and review might be in the learners' personal logbook, recorded and noted by the tutor. Peer discussions of these reviews could form valuable evidence of learner progress in this area. This feature of the unit will form a useful foundation to further dance studies since it is a vital element in achieving success as a dancer. Evaluations do not have to be written down and learners who find this approach challenging need to be given opportunities to record their personal evaluations in another form. For example, tutor and peer-led interviews can be used very successfully to capture the learning journey of these dancers.

For learning outcome 1, learners will be required to attend dance class and workshops regularly, properly attired and prepared for the occasion and its challenges. Learners will become familiar with the nature and structure of dance classes and understand why they are so organised. For learning outcome 2, learners will use physical and interpretive dance skills, demonstrating musicality, expression and focus.

For learning outcome 3, dancers will master the stylistic qualities of different dance forms. For learning outcome 4, they will learn to understand how to improve their own dance performance through ongoing rigorous self-evaluation and rehearsal and personal target setting.

Learners who achieve P1 will show they can turn up for class and rehearsal, correctly prepared, with all the right equipment such as appropriate shoes, and suitable clothing such as tights and leotards. They will work cooperatively with others and their tutor throughout the class or rehearsal. To achieve M1, learners will be disciplined and professional in their approaches to their dance classes. For D1, learners' commitment to class and rehearsals will be clear and unequivocal.

To achieve P2, learners will apply physical interpretive dance skills, such as balance and poise, and they will be able to copy and reproduce dance steps and moves. For M2, learners will have become more accurate in their interpretations of movements and steps. For D2, learners will demonstrate the thorough application of interpretive dance skills.

For P3, learners will demonstrate dance styles in performance. To achieve P4, learners will be improving their dance through identifying their own strengths and areas for improvement. For M3, the use of the stylistic qualities of dances will be more assured and this will be enhanced by more accurate identification of strengths and weaknesses for M4. For D3, dance styles will be clear and excellent in quality, brought about through review; for D4, learners will have accurately identified areas for improvement and set smart and relevant targets.

For P5, learners will show clear improvements brought about through rehearsal. For M5, improvements in performance will have resulted from commitment to rehearsals. For D5, learners' commitment to rehearsal will show significant improvements in performance.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1 P2, M2, D2 P3, M3, D3 P4, M4, D4 P5, M5, D5	Music Hall Ballet	Your group is the opening act in a Victorian music hall show. You will perform a music hall ballet.	Portfolio of evidence consisting of: <ul style="list-style-type: none"> tutor observations peer observations dancer's log classes, rehearsals, performances recorded on DVD/video.
P1, M1, D1 P2, M2, D2 P3, M3, D3 P4, M4, D4 P5, M5, D5	Other Cultures (exploration of other dance forms, research, preparation and development of a workshop demonstration)	You are tasked with exploring a dance from another culture than your own. Prepare a short performance and demonstration of the style's main features.	Portfolio of evidence consisting of: <ul style="list-style-type: none"> tutor observations peer observations dancer's log and research classes, rehearsals, workshop performances recorded on DVD/video.
P1, M1, D1 P2, M2, D2 P3, M3, D3 P4, M4, D4 P5, M5, D5	Auditions	You are preparing for an audition for a dance company. Prepare a short combination in a style of your choice, choreographed by your tutor.	Portfolio of evidence consisting of: <ul style="list-style-type: none"> tutor observations peer observations dancer's log and research classes, rehearsals, workshop performances recorded on DVD/video.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with:

Level 1	Level 2	Level 3
Exploring Dance Skills	The Development of Dance	Dance Performance
Presenting Performing Arts Work	Contemporary Dance	Rehearsing for Performers
	Jazz Dance	Performing to an Audience
		Choreographing Dance
		Applying Classical Ballet Technique
		Movement in Performance
		Developing Contemporary Dance
		Jazz Dance
		Urban Dance

Suggested resources

Books

Ashley L – *Essential Guide to Dance, 3rd Edition* (Hodder Arnold, 2002)
ISBN 9780340968383

Cohan R – *The Dance Workshop* (Dance Books, 1996) ISBN 9781852730512

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

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Student Book* (Pearson Education, 2010) ISBN 9780435026516

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Teaching Resource Pack* (Pearson Education, 2010) ISBN 9780435026516

Rickett-Young L – *Dance Sense: Theory and Practise for GCSE Dance Students* (Northcote House Publishers, 1996) ISBN 9780746306444

Selmon S – *Lets Lindy: Illustrated Guide to Dancing the Lindy Hop* (Dance Books, 1994) ISBN 9781852730390

Shurr G and Dunaven Yocom R – *Modern Dance: Techniques and Teaching* (Princeton Book Company, 1981) ISBN 9780871271099

Young D – *Rock and Roll Dancing* (Capri Publications, 1991) ISBN 9780950847016

Unit C14: The Development of Dance

Level: **SRF Level 2**

Notional Learning Hours: **100**

Unit value: **10**

SRF unit code: **30861H**

This unit is internally assessed

Unit aim

The aim of this unit is to develop learners' knowledge of the social and historical context of dance and the choreographic process. Learners will also have the opportunity to explore their own choreographic skills and create dance for performance.

Unit introduction

The range of dance styles that we experience and enjoy today is the result of a diverse and exciting journey of development which has taken place over many years.

Anyone who aspires to be a dancer needs to know where dance has come from, what has influenced its development and how it has evolved into the many dance forms we enjoy today. This unit will give learners the opportunity to discover how the many rich and varied styles of dance available to us have evolved over time.

Aspiring dancers are often aspiring choreographers too and this unit will encourage learners to explore and develop their choreographic skills while they learn about a variety of dance styles in their social and historical context.

By looking at how dance has developed through the work of professional choreographers and dancers, learners will be encouraged to experiment and develop their own practical skills to create dance for themselves and their peers. Learners will be given opportunities to research specific dance styles and present their findings in a variety of ways. They will be encouraged to experiment and extend their personal movement vocabulary while responding to different stimuli material within a supportive framework. Learners will also be encouraged to reflect on their development as choreographers and to review their progress regularly.

Learners should produce at least two pieces of dance, each of two to three minutes' duration.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know social and historical contexts in the development of dance and dance styles
- 2 Be able to respond to the choreographic process
- 3 Be able to review the choreographic process.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify the social and historical factors that have influenced the development of dance and dance styles	M1 describe the social and historical factors that have influenced the development of dance and dance styles	D1 explain in detail the social and historical factors that have influenced the development of dance and dance styles
P2 identify a variety of dance styles and their particular features	M2 describe a variety of dance styles and their particular features	D2 explain in detail a variety of dance styles and their particular features
P3 create dance material that demonstrates key elements of the choreographic process	M3 create dance material that demonstrates key elements of the choreographic process clearly and creatively	D3 create dance material that demonstrates key elements of the choreographic process with confidence and creativity
P4 present, with guidance, a review of the choreographic process.	M4 present, with guidance, a sound review of the choreographic process.	D4 present, with minimal guidance, a thorough review of the choreographic process.

Unit content

1 Know social and historical contexts in the development of dance and dance styles

Social and historical influences:

- e.g. political, popular culture, audience, ritual, venue.

Dance styles:

- e.g. ballet, jazz, tap, contemporary, urban, ballroom, African, folk.

2 Be able to respond to the choreographic process

Constituent features:

- aural setting
- space
- action
- dynamics
- timing
- physical setting
- group size
- relationships
- design.

Creating:

- stimuli
- improvisation
- selection and rejection of material
- unison
- canon
- motif development.

3 Be able to review the choreographic process

Process:

- interpretation of stimulus, selection of movement material, use of performance space, working relationships, time management, rehearsal, strengths and weaknesses.

Learners should produce at least two pieces of dance, each of two to three minutes' duration.

Information for delivery staff

Essential requirements

Learners will need access to a dance space, ideally with a sprung floor and mirrors. They will also need access to sound equipment and video/DVD recording and playback facilities. Other materials may include videos of professional works, books and access to the internet. Learners will benefit from opportunities to watch live dance performances, both professional and amateur

Employer engagement and vocational contexts

Centres are encouraged to develop links with professional dance companies and choreographers. Opportunities to take part in workshops delivered by visiting artists and to experience live performance should be built into the delivery of this unit. Appropriate links with local dance agencies should also be developed.

Delivery guidance

The delivery of this unit should focus on practical activity as the basis for the study of the choreographic process and the ways in which social, cultural and historical contexts have influenced dance and dancers. This study should provide a framework within which learners can set their own choreography and performance.

Learners should produce at least two pieces of dance, each of two to three minutes' duration.

Tutors will need to introduce learners to a variety of dance styles to ensure that they understand the different forms of dance and their essential features. The assignment work for this unit will need to be underpinned by workshop sessions where learners experience a range of dance styles. This should be a practical experience with visiting artists, as well as the tutor, delivering specialist dance workshops. Practical classes should be supported by video/DVD footage of professional work that can be analysed and drawn on for inspiration. Trips to the theatre to see dance live and so place dance in its professional context are to be encouraged.

Learners will need to be closely supervised when undertaking historical and social research. They will need clear guidelines as to what information to include in their presentations or portfolios. Initial input from the tutor will be necessary to place the work in context before embarking on the research process. A series of presentations by the tutor supported with video/DVD examples of professional work would provide the underpinning knowledge required for learning outcome 1. At this level learners will need support deciding on the best way to present their research – for some this might be a written piece, for others a scrapbook or portfolio, or a PowerPoint presentation. Tutors may find it helpful to provide their learners with worksheets with specific questions to ensure that they research appropriately.

Practical work in class will provide opportunities for the tutor to observe the choreographic process and give feedback as the work progresses. Video/DVD recording of the dance material as it develops will enable learners to review as they go along in preparation for the post-performance evaluation. Learners should be encouraged to discuss their work and seek feedback from the tutor and their peers. Tutors could suggest that learners maintain a working notebook throughout the choreographic process to record important detail or observations. Guidance will need to be given before the first assessment on how to review the choreographic process to ensure that learners understand what is required to fulfil grading criterion 4. Emphasis will need to be placed on the identification of strengths and areas for development so that learners can develop a personal action plan for future choreographic projects. Learners should be encouraged to look critically at the choreographic process and identify where improvements could be made in relation to their own personal practice and the overall development of the dance material.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to the unit and structure of the programme – whole-class.
Social and historical contexts – presentations from tutor, PowerPoint, DVD footage – ongoing throughout the programme – whole-class learning outcome 1 grading criteria 1 and 2.
Practical workshops exploring the process of choreography – tutor led with individual and duet tasks for learners – whole-class learning outcome 2 grading criteria 3.
How to review work – session led by tutor – whole-class learning outcome 3 grading criteria 4.
<p>Assignment 1: Ghost Dances (P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4)</p> <p>Assignment overview:</p> <ul style="list-style-type: none"> • historical and social research • PowerPoint presentation development • development of choreographic material based on professional repertoire • rehearsal • presentation of research material using PowerPoint • performance/assessment of practical work – learning outcomes 1 and 2, grading criteria 1, 2, 3.
Development and delivery of post-performance/assessment review – PowerPoint/viva voce/written review/ evaluation learning outcome 3 grading criterion 4.
Feedback.

Topic and suggested assignments/activities/assessment**Assignment 2: African Dance (P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4)**

Assignment overview:

- African dance workshop with professional company
- development of movement vocabulary linked to choreographic task
- research on African dance, presentation of findings – PowerPoint/portfolio
- rehearsal of practical material
- performance/assessment of practical work – learning outcomes 1 and 2, grading criteria 1, 2, 3.

Development and delivery of post-performance/assessment review – PowerPoint/viva voce/written review/ evaluation learning outcome 3 grading criterion 4.

Feedback.

Assignment 3: Hip Hop (P2, M2, D2)

- Practical classes developing movement vocabulary and personal technique.
- Development of choreographic task – quartet.
- Research into the development of hip hop, social and historical factors.
- Development of portfolio/presentation covering social and historical factors/influences and features of the dance style.
- Rehearsal.
- Performance/assessment of practical task learning outcomes 1 and 2 grading criteria 1, 2, 3.

Development and delivery of post-performance/assessment review – PowerPoint/viva voce/written review/evaluation learning outcome 3 grading criterion 4.

Feedback.

Assessment guidance

In order to ensure that sufficient practical evidence is generated to assess this unit, it is recommended that learners are offered the opportunity to produce at least two pieces of dance, each of two to three minutes' duration. Learners may choreograph in pairs or small groups, but each individual choreographer's contribution must be identifiable. Dances must be recorded on video/DVD for assessment purposes.

Learning outcome 1 maps to grading criteria 1 and 2.

Grading criterion 1 focuses on the historical and social development of dance and dance styles. This criterion could be evidenced either by written work in the form of an essay (the tutor will need to make a judgement as to whether this is a suitable assessment vehicle for their cohort of Level 2 learners) or a series of smaller tasks focusing on specific dance styles and periods of development in dance. Handouts with a series of questions and spaces for answers would guide learners through the relevant and appropriate research material and help them to structure their answers. Alternatively, some learners may prefer a more visual approach to generating evidence and develop a scrapbook or portfolio of research material that includes pictures, drawings, snippets of information from research sources and their own comments. To take the visual approach further, some learners may prefer to generate a PowerPoint presentation to illustrate their research, using their IT skills to import pictures to illustrate text.

- At pass level learners have been asked to identify social and historical factors and they will require guidance and support when researching the development of dance and dance styles. Learners will be able to produce a timeline of the development of dance and to identify significant social and historical points in the development of dance, for example the introduction of the jitterbug in Britain by American servicemen during the Second World War.
- At merit level learners will be able to produce a timeline for the development of dance and describe the social and historical factors that have influenced the development of dance. They will be able to describe what was happening socially and historically at a particular time and relate this to the identified dance styles.
- At distinction level learners will be able to produce a timeline for the development of dance and explain in detail the social and historical factors that influenced the development of dance and dance styles. They will be able to comment in detail on how social conditions influenced the development of dance and they will be able to explain the historical development of dance and dance styles.

Grading criterion 2 focuses on the identification of a variety of dance styles and the ability to recognise their particular features. Evidence for this criterion can be generated in the same format as for grading criterion 1 above.

- At pass level learners will be able to identify, with support, a variety of dance styles and list their particular features – this could be evidenced orally, or in written or PowerPoint/scrapbook format. Oral presentations will need to be recorded for verification purposes.
- At merit level learners will be able to describe a variety of dance styles and their particular features. In order to achieve at merit level, learners will give more detail than at pass level and be able to pinpoint some specific details of each identified style.

- At distinction level learners will be able to fully explain the identified dance styles and their particular features. They will be able to comment on the technical aspects, specific detail and the presentation of the styles of dance identified.

Learning outcome 2 maps to grading criterion 3.

Grading criterion 3 focuses on the choreographic process and the generation of dance material for assessment. In order to evidence this criterion, emphasis is placed on the tutor observation records, the recording of practical work in class and the final presentation of the dance material. The focus is on the choreographic process and tutors should be aware of how much understanding of the choreographic process learners are demonstrating while they are developing their dance material. This will require the tutor to watch the development of the dance material and also to listen to the conversation to help identify which learners fully understand the key elements of the choreographic process. The tutor will then be required to make a judgement on the learner's ability as a choreographer at pass, merit or distinction level. Detailed observation notes will need to be maintained for internal and external verification purposes. The performance of the final choreography will also demonstrate the level of understanding of the emerging choreographers and provide supplementary information for the assessment of grading criterion 3.

- At pass level learners will demonstrate, through their practical work, key elements of the choreographic process. There will be evidence to show that they have grasped the basics of choreography in terms of the use of space, positioning of dancers, timing, motif development and interpretation of stimuli.
- At merit level learners will show an understanding of the key elements of choreography and their deployment. Obvious choices will have been made to use the key elements creatively and links will have been formed between the movement selection, the use of dynamics and relationships and the interpretation of stimuli material.
- At distinction level learners will show a developed understanding of the deployment of the key elements of the choreographic process. Learners will be confident in their ability to choreograph, and will work creatively with the stimuli material and use a broad range of constituent features within their work.

Learning outcome 3 maps to grading criterion 4.

Grading criterion 4 can be evidenced in similar ways to grading criterion 1. Learners will need to review their practical work in terms of the choreographic process and identify the strengths and weaknesses. Before learners can embark on this assessment, they will need guidance and practise at reviewing choreographic tasks. This could be achieved by setting a series of small practical tasks and asking learners to review their work orally in class. Tutors may wish to give their learners a set of guidelines or questions to answer when reviewing the choreographic process to ensure that they focus on the relevant detail. Once again, learners should be encouraged to present their reviews in a style of their choice – this could be a written piece, portfolio, presentation or *viva voce*.

- At pass level learners will provide, with support, an overview of the choreographic process. They will identify some strengths and weaknesses but these will be limited in detail.
- At merit level learners will produce, with support, a review of the choreographic process with more detail. The review will identify strengths and weaknesses throughout the process, explaining why some aspects were not as successful as others and offering some suggestions for improvement.

- At distinction level learners will provide, with minimal guidance, a thorough review of the choreographic process, identifying strengths and weaknesses in a way that shows perception and insight into the process undertaken. Learners will be able to identify clearly areas for improvement and offer suggestions on how to develop as choreographers in the future.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, P3, P4 M1, M3, M4 D1, D3, D4 Contributes to: P2, M2, D2	Assignment 1: Ghost Dances	Learners will work in pairs or threes to create dance material inspired by professional repertoire taken from Christopher Bruce's Ghost Dances. Post-performance they will review the choreographic process. Learners will work individually to research Ghost Dances and its social and historical context, and present their research.	<ul style="list-style-type: none"> • Tutor observation throughout the choreo-graphic process. • Video/DVD recording of creative workshops. • Individual review of choreo-graphic process • written, presentation or oral (viva voce). • Research presentation/ portfolio
P1, P3, P4 M1, M3, M4 D1, D3, D4 Contributes to: P2, M2, D2	Assignment 2: African Dance	Learners will work in groups of four to create dance material inspired by the movement vocabulary learned in an African dance workshop.	<ul style="list-style-type: none"> • Tutor observation throughout the choreo-graphic process. • Video/DVD recording of creative workshops.

Criteria covered	Assignment title	Scenario	Assessment method
		<p>Post-performance they will review the choreographic process. Learners will work individually to research African dance and to place it in its social and historical context.</p> <p>They will present their research for assessment.</p>	<ul style="list-style-type: none"> • Individual review of choreo-graphic process • – written presentation or oral (viva voce). <p>Research presentation/portfolio.</p>
P2, M2, D2	Assignment 3: Dance Styles	Learners will research a variety of different dance styles and present their research for assessment	Presentation of research by portfolio, response to a series of written questions or presentation.
<p>P1, P3 P4 M1, M3, M4 D1, D3, D4</p> <p>Contributes to: P2, M2, D2</p>	Assignment 4: Hip Hop	<p>Learners will work in groups of four to create dance material inspired by the movement vocabulary learned in hip hop classes.</p> <p>Post-performance they will review the choreographic process The learners will work individually to research hip hop and to place it in its social and historical context They will present their research for assessment.</p>	<ul style="list-style-type: none"> • Tutor observation throughout the choreo-graphic process. • Video/DVD recording of creative workshops. • Individual review of choreo-graphic process • written, presentation or oral (viva voce). • Research presentation/ portfolio.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with:

Level 1	Level 2	Level 3
Exploring Dance Skills	Performing Dance	Dance Performance
		Choreographic Principles
		Choreographing Dances
		Dance Appreciation
		International Dance

Suggested resources

Books

Ashley L – *Essential Guide to Dance, 3rd Edition* (Hodder Arnold, 2002)
ISBN 9780340968383

Auty J and Harrison K – *Dance Ideas* (Hodder and Stoughton, 1991)
ISBN 9780340427705

Blom L A and Tarin Chaplin L – *The Intimate Act of Choreography* (Dance Books, 2003) ISBN 9781852730109

Copeland R and Cohen M (editors) – *What is Dance? Readings in Theory and Criticism* (Oxford University Press, 1983) ISBN 9780195031973

Humphrey D – *The Art of Making Dances* (Dance Books, 1997) ISBN 9781852730536

Minton S C – *Choreography: A Basic Approach Using Improvisation, Third Edition* (Human Kinetics Europe, 2007) ISBN 9780736064767

Smith-Autard J – *Dance Composition: A Practical Guide to Creative Success in Dance Making, Fifth Edition* (A&C Black Publishers, 2004) ISBN 9780713668247

Websites (Relevant websites applicable to learner's home country)

www.dancebooks.co.uk	International centre for dance books, CDs, DVDs and sheet music
www.phoenixdancetheatre.co.uk	Phoenix Dance Theatre Company
www.rambert.org.uk	Rambert Dance Company
www.surrey.ac.uk/NRCD	The National Resource Centre for Dance (NRCD)
www.theplace.org.uk	Richard Alston Dance Company

Unit D15: Costume Construction

Level: **SRF Level 2**

Notional Learning Hours: **100**

Unit value: **10**

SRF unit code: **30867H**

This unit is internally assessed

Unit aim

The aim of the unit is to develop learners' knowledge of the skills required to produce a costume that will be wearable in performance. Learners will do this by developing skills and through creating a costume for a live performance.

Unit introduction

In this unit learners will learn about the uses of different types of fabrics and other materials, how to select the most appropriate fabric or material for a costume, how to interpret a costume design sketch, how to make a costume for performance or demonstration and how to apply safe working practices throughout the process. The work undertaken will introduce learners to the ways costume makers collaborate with designers and performers in the professional world to produce practical and workable costumes.

Learners will find that seeing costumes on stage and in performance will be very useful in discovering how costumes work best, and how they add to the scope of the work of the performing artist. They will also learn how costume is an essential part of the performing arts process, often directly affecting the way an artist can physically produce their performance. No matter how simple they appear, costumes will have undergone consideration and planning in regards to the appearance and use in performance, since they are an essential means of creating meaning for an audience.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know a range of fabric qualities and uses
- 2 Be able to use costume construction skills
- 3 Be able to produce a costume for a performance or demonstration.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify fabrics commonly used in costume construction	M1 describe a variety of fabrics commonly used in costume construction and their suitability for use in the performing arts industry	D1 compare a variety of fabrics commonly used in costume construction, appraising their suitability for use in the performing arts industry
P2 demonstrate basic costume construction skills through the use of suitable tools, equipment and techniques in the construction of a costume or costume piece	M2 competently demonstrate costume construction skills through the use of suitable tools, equipment and techniques in the construction of a costume or costume piece	D2 demonstrate costume construction skills through the use of suitable tools, equipment and techniques in the construction of a costume or costume piece with ease and independence
P3 carry out planning and preparation for a costume	M3 carry out detailed planning and preparation for a costume	D3 carry out thoroughly detailed planning and preparation for a costume
P4 produce a costume that will be wearable in performance.	M4 produce a well-made costume that will be wearable in performance.	D4 produce a well-made costume for a performance that incorporates a high standard of costume construction techniques.

Unit content

1 Know a range of fabric qualities and uses

Fabric types:

- e.g. linens, silk, cotton, wool, the wide range of synthetic fabrics, velvets, brocades, fabrics with decorative finishes, netting, muslin.

Use of fabrics:

- cost
- fabric width
- washability
- suitability for design
- suitability for construction methods
- durability of fabric.

2 Be able to use costume construction skills

Planning:

- interpreting a costume design sketch
- pattern cutting
- selecting
- using a simple pattern
- measurement sheets
- measuring the actor
- use of tape measure.

Costume construction techniques:

- using the pattern
- cutting the material
- measuring
- sewing machine, overlocker, hand-stitching
- using the iron
- glueing
- types of thread
- re-enforcement
- fastenings
- fitting the costume.

Research process to alter fabrics:

- e.g. dyeing, printing, painting, decorative finishes.

Applying decorative finishes:

- e.g. use of glue gun, paint, spraying, ageing, embroidery, appliqué.

3 Be able to produce a costume for a performance or demonstration

Planning:

- select material
- measure the performer
- interpret design sketches
- assess the demands of the costume
- type of performance
- length of run
- calculate quantities needed
- plan schedule
- estimate costs
- attend production meetings.

Select construction methods:

- e.g. cutting, sewing, glue gun, attend fittings, methods of joining, fastenings, decorative finishes, breaking down, ageing, painting the costume achieved, apply finish to the costume.

Health and safety for the costumier:

- e.g. safe use of sewing machine, pins, scissors, glue guns, irons, dyes, finishes
- organisation, use of the workshop space, storage of fabrics and costumes.

Health and safety for the performer wearing the costume:

- allergic reactions
- asthma attacks
- comfort of fit
- ease of movement.

Information for delivery staff

Essential requirements

A space suitable for teaching some of the introductory skills and for practical work as well as a well-equipped space with cutting and measuring tools, sewing machine, models, cutting tables and provision for dyeing and painting techniques will be needed to deliver this unit. Access to a supply of fabrics with provision for dyeing and painting techniques is also needed.

Employer engagement and vocational contexts

Learners should develop links with theatre, film and television studios that have costume design/construction departments. Most of the large producing theatre companies such as The Royal Shakespeare Theatre and The National Theatre offer work placements to learners. Costume designers and makers are usually willing to talk to learners about the processes involved in designing and constructing costume.

Both Skillset, the Sector Skills Council for the audio-visual industries, and the BBC have a substantial section of their websites dedicated to careers, including job descriptions.

Delivery guidance

This unit can be introduced through taught workshop sessions covering fabrics and costume construction methods. Learners could compile a reference book, which they will refer to when they are completing their practical work. They will then apply skills learned to produce a costume for performance or demonstration. Learners will demonstrate an understanding of safe working practise throughout.

Learners should construct costumes for performers ensuring suitability of material, style, safety and comfort. Although the style of costume is the province of the costume designer, costume constructors should show some understanding of the aesthetic demands of the piece that the performer is engaged with. Where the performer has to play with any degree of vigour then the costume constructor has an obligation to ensure that the costume will be robust enough for the performer to have some confidence in it.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to unit and structure of the programme.
Lectures/discussions on: <ul style="list-style-type: none">• natural fabrics and their qualities• synthetic fabrics and their qualities• unconventional fabrics and their use in the performing arts industry.

Topic and suggested assignments/activities/assessment
Practical workshops on: <ul style="list-style-type: none"> ● experimenting with fabrics ● experimenting with unconventional fabrics.
Assignment 1: Fabrics for Costume Construction (P1, M1, D1) <ul style="list-style-type: none"> ● Introduction to unit assignment. Learner: <ul style="list-style-type: none"> ● carries out research into fabrics and their qualities ● collates the research.
Introduction to costume construction 1 – equipment
Introduction to costume construction 2 – skills.
Health and safety.
Practical workshops on: <ul style="list-style-type: none"> ● measuring/pattern drafting ● cutting fabric ● using the sewing machine ● using the overlocker ● applying decorative techniques.
Assignment 2: The Basic Body Block (P2, M2, D2) <ul style="list-style-type: none"> ● Introduction to unit assignment Learner: <ul style="list-style-type: none"> ● measures actor/model ● drafts pattern ● cuts fabric ● overlocks fabric ● constructs garment using machine and hand sewing ● applies decorative techniques to garment ● describes health and safety in the costume construction process.
Lectures/discussions on: <ul style="list-style-type: none"> ● the production process ● the role of the costume maker ● health and safety for the performer ● interpreting designs.

Topic and suggested assignments/activities/assessment

Assignment 3: Constructing a Costume for a College Production (P2, M2, D2, P3, M3, D3, P4, M4, D4)

Assignment overview

Learner:

- assesses the practical requirements of the production
- measures actor
- interprets sketches
- plans construction schedule
- estimates costs
- selects and purchases fabrics and trimmings
- attends production meetings
- drafts pattern
- constructs costume
- applies decorative finishes
- attends costume fittings
- attends technical and dress rehearsal.

Visit to galleries, museums and theatres.

Feedback and reviews.

Assessment guidance

Learners will generate evidence through participation and note taking in introductory sessions and research as well as through work produced in workshop sessions. Skills can then be developed through practical assignments. All skills-based work should be supported by written evidence. Health and safety considerations must be taught and applied throughout the unit.

Further evidence may be gained through tutors' reports, observations of learners, photographs and video recordings.

Learning outcome 1, which relates to grading criterion 1, requires learners to identify fabrics commonly used in costume construction. Differentiation between pass, merit and distinction will be made according to the level of understanding shown by learners. The principal source of evidence will be a written portfolio of work which can be backed up by tutor/learner discussion and tutor observation

- At pass level, learners will give a basic identification of some fabrics commonly used in the performing arts industry. The answer will be unsophisticated and learners will show little attempt to assess the appropriateness of fabrics for use in the performing arts industry. Although simplistic, the information provided by learners will be correct.
- At merit level, learners will competently describe fabrics used in the performing arts industry. Learners must analyse their suitability for use in performance by assessing the good and bad characteristics of each fabric. Learners will describe both conventional and unconventional fabrics.
- At distinction level, learners will competently appraise a variety of fabrics used in the performing arts industry. Learners will assess positive and negative characteristics of the fabrics and give reasoned judgements as to their suitability for the performing arts industry. The findings will be articulated fluently

Learning outcome 2, which relates to grading criterion 2, requires learners to understand basic costume construction skills. Differentiation between pass, merit and distinction will be made according to the level of skill acquisition shown in the finished costume or costume piece. This criterion will be evidenced by tutor observation throughout the costume construction process and by the assessment of the costume-making skills in the finished garment.

- At pass level, learners will demonstrate basic costume construction skills. Learners will make a simple costume or costume piece and will receive support from their tutor. Learners will need support using tools and equipment from their tutor throughout the construction process and assistance in selecting appropriate fabrics and techniques. The finished garment will, for the most part, be accurate, but there may be some slight flaws in the construction process, for example seams will not be sewn totally straight.
- At merit level, learners will demonstrate competent construction skills. Learners will need some support from the tutor during the construction process but will be starting to show confidence and autonomy in the use of tools, equipment and techniques and the handling of materials. The finished garment will be well made.

- At distinction level, learners will demonstrate proficient costume construction skills. Learners will use tools and equipment confidently and independently. The fabrics and costume construction techniques used to produce the garment will be totally appropriate and learners will be able to justify their choices.

Learning outcome 3, which relates to grading criteria 3 and 4, requires learners to produce a costume that will be worn in a performance. Differentiation between pass, merit and distinction will be made according to the level of skill shown in the construction of the costume and how appropriate the costume is for the performance. These criteria will be assessed by tutor observations and by the assessment of the plans and finished costume.

- At pass level, learners will produce a basic costume that will be wearable in performance. Learners will produce simple but correct plans. The costume will be made using straightforward construction techniques. The costume must be worn by a performer or model in a performance or demonstration and will be mostly appropriate in terms of fit and purpose. Learners would expect to receive help from their tutor to achieve these criteria.
- At merit level, learners will produce detailed plans that give step-by-step instructions for the construction of a costume. The work will be competent and display a sense of thoughtfulness. The costume will be made using competent construction techniques. The costume must be worn by a model or performer during a demonstration or performance and will be appropriate in terms of fit and purpose. Learners would expect to receive some help from their tutor to achieve this criterion.
- At distinction level, learners will produce wholly-detailed plans that give precise step-by-step instructions for constructing the costume. Learners' work will display creative thinking and a strong sense that ideas and solutions have been incorporated into the thinking process. The finished garment will show that costume-making skills have been developed creatively. Although learners will need some support during the construction process, this will be minimal.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Fabrics for Costume Construction (learners carry out research)	Brief from Wardrobe magazine wanting research material relating to fabrics used in costume construction that can be used to produce a forthcoming issue of the magazine.	Portfolio of evidence consisting of: <ul style="list-style-type: none"> • fabric swatches • research data on fabrics.
P2, M2, D2	The Basic Body Block (learners draft pattern and construct basic body block)	Brief from a costume construction department wanting a basic body block made.	Project portfolio consisting of: <ul style="list-style-type: none"> • measurement chart • pattern for body block • finished garment • written or verbal (recorded) account of health and safety in the costume construction process.
P2, M2, D2 P3, M3, D3 P4, M4, D4	Constructing a Costume for a College Production (learners construct a costume that is worn in performance)	Brief from a theatre company wanting costumes constructed for a forthcoming production	Project portfolio consisting of: <ul style="list-style-type: none"> • pre-construction paperwork • measurement chart • pattern • construction paperwork

Criteria covered	Assignment title	Scenario	Assessment method
			<ul style="list-style-type: none"> • photographic or video evidence of finished garment worn in performance • written or verbal (recorded) account of health and safety in the costume construction process.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with:

Level 1	Level 2	Level 3
Exploring Design Skills for the Performing Arts	Wardrobe for Stage Performance	Stage Costume Making
Preparing Performing Arts Work		Stage Wardrobe Management
Presenting Performing Arts Work		

This unit also has links with the following National Occupational Standards:

- Technical Theatre HS1 Working safely
- Technical Theatre TP2.1a Contribute to the interpretation of designs for costumes
- Technical Theatre TP7.1a Making and finishing costumes.

Suggested resources

Books

Aldrich W – *Metric Pattern Cutting for Menswear, Fourth Edition* (Blackwell, 2006)
ISBN 9781405131414

Arnold J – *Patterns of Fashion Volume 1* (Macmillan, 1972) ISBN 9780333136065

Arnold J – *Patterns of Fashion Volume 2* (Macmillan, 1982) ISBN 9780333136072

Arnold J – *Patterns of Fashion Volume 3* (Macmillan, 1985) ISBN 9780333382844

Arnold J – *Patterns of Fashion Volume 4* (Macmillan, 2008) ISBN 9780333570821

Hill M H and Bucknell P A – *The Evolution of Fashion: Pattern and Cut from 1066 to 1930* (BT Batsford, 1997) ISBN 9780713458183

Holman G – *Pattern Cutting Made Easy* (BT Batsford, 1997) ISBN 9780713480931

Hunnisett J – *Period Costume for Stage and Screen: Patterns for Women's Dress 1500 to 1800* (Players Press, 1991) ISBN 9780887346101

Tilke M – *Costume Patterns and Designs* (Rizzoli International Publications, 1990)
ISBN 9780847812097

Waugh N – *Corsets and Crinolines* (Theatre Art Books, 1981) ISBN 9780878305261

Waugh N – *The Cut of Men's Clothes 1600-1900* (Faber and Faber, 1994)
ISBN 9780571057146

Waugh N – *The Cut of Women's Clothes 1600-1930* (Faber and Faber, 1994)
ISBN 9780571085941

Websites *(Relevant websites applicable to learner's home country)*

www.bbc.co.uk/design/careers	BBC Design – careers
www.nationaltheatre.org.uk	National Theatre
www.rsc.org.uk	Royal Shakespeare Company
www.skillset.org/careers	Skillset – careers

Unit D16: Crewing for Stage Performance

Level:	SRF Level 2
Notional Learning Hours:	100
Unit value:	10
SRF unit code:	30868H

This unit is internally assessed

Unit aim

The aim of this unit is to develop learners' knowledge of the skills and practices required to work effectively as a member of a stage crew.

Unit introduction

Members of a stage crew are the unseen and often unappreciated people that support successful theatre production. The audience may not be aware of their contribution but, without them, a production could not happen. Stage crew members are often engaged as 'casuals' (i.e. taken on for a limited period for specific tasks associated with a production) and so need to have mastered the skills necessary for a range of tasks. They also need to be flexible and responsive to the needs of a particular situation. These skills are similar across a range of production genres, so learners will be able to support a wide range of productions. More importantly, the skills developed in the unit prepare learners for real work in the industry.

Members of the stage crew usually perform the 'get-in' (the process of moving the scenery and equipment for a production into the venue), the 'fit-up' (the installation of the equipment) and the 'strike' (de-rigging equipment) as well as the 'get-out' (moving the scenery and equipment out of the venue at the end of a run). During the run of a show they may work on setting. Crew members sometimes work as followspot operators or sound/lighting board operators during a performance.

This unit gives learners opportunities to gain the basic skills needed to fulfil the above tasks. They will learn about the basic techniques of handling set elements and the working and functions of hand and power tools associated with the installation of those elements. They will also learn the techniques for fitting set elements together securely and safely. Learning the skills of operating a followspot for performance will also form part of the course.

Learners will be given opportunities to understand the vital role of health and safety regulations and the paramount importance of working safely as a member of the crew, both for their own safety and for that of other production members and the audience.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know the roles, responsibilities and terminology involved in general stage operations
- 2 Be able to operate as a member of the crew preparing for and during performance
- 3 Be able to implement safe working practices when carrying out processes and using tools and equipment.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify at least six backstage/production roles and their responsibilities using appropriate terminology	M1 describe at least six backstage/production roles and their responsibilities using appropriate terminology	D1 explain at least six backstage/production roles and their responsibilities using appropriate terminology
P2 produce a scale drawing with sufficient accuracy to be usable	M2 produce a detailed scale drawing with sufficient accuracy to be usable in which secondary elements are present and accurate to the same standard	D2 produce a complex scale drawing with accuracy suitable for the task in which secondary elements and annotations are accurate and professionally presented
P3 carry out get-in/out, fit-up and strike under direction	M3 carry out get-in/out, fit-up and strike, taking some responsibility for processes implemented	D3 carry out get-in/out, fit-up and strike, taking responsibility and instigating processes
P4 set up basic scenery/set/ props to supplied plans under direction	M4 set-up scenery/set/props to supplied plans with some direction	D4 set-up complex scenery/ set/props to supplied plans without direction
P5 follow cues and react satisfactorily	M5 follow cues using industry terminology, reacting correctly	D5 follow complex cues using industry terminology, reacting correctly and professionally

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P6 demonstrate safe working practises in pre-production and production, showing an awareness of relevant health and safety regulations.	M6 demonstrate safe working practises in pre-production and production, showing a clear awareness of relevant health and safety regulations.	D6 demonstrate safe working practises in pre-production and production, showing a consistent and acute awareness of relevant health and safety regulations.

Unit content

1 Know the roles, responsibilities and terminology involved in general stage operations

Roles:

- e.g. stage crew, stage management team, flying crew, followspot operator

Responsibilities:

- e.g. following cues, management of self and others, handling flats and scenery, managing props, adhering to health and safety requirements.

Terminology:

- technical, e.g. cues, prompt copy, strike; theatrical, e.g. wings, trucks, revolve, pit, tabs
- conventions, e.g. reverse positions, substitute props, control of weapons.

2 Be able to operate as a member of the crew preparing for and during performance

Processes:

- plans/drawings
- get-ins/outs
- fit-ups
- strikes
- technical rehearsals
- plotting
- presets.

Stage scenery:

- setting
- handling flats
- rostra and other scenic elements.

Cueing:

- cue sheets
- talk-back
- verbal cues
- visual cues.

3 Be able to implement safe working practices when carrying out processes and using tools and equipment

Safe procedures for:

- handling, lifting
- communicating and coordinating with others
- hazard identification, assessment and reduction.

Tools and equipment:

- access equipment
- hand tools
- power tools
- mechanical stage equipment
- followspot.

Documentation:

- risk assessments
- record keeping.

Information for delivery staff

Essential requirements

This unit requires learners to have access to a range of theatre production equipment. Simple manual and power tools will need to be available, along with safety and protective equipment.

Handling of flats, either traditional canvas or contemporary solid panel types is required along with braces and weights. Crewing requires the use of a followspot. If one is not available, a profile luminaire will suffice as long as it has the capability of being fitted with an iris diaphragm. Although not essential for simulations, a headset intercom system would be an advantage for a number of crewing activities. It is recognised that not all these facilities will be present in each centre. Either hiring in equipment for specific projects or visiting external theatres that use such equipment is acceptable, as long as learners have the opportunity to handle the equipment and experience a range of different work tasks

Employer engagement and vocational contexts

Centres should develop links with local theatres and other entertainment venues. Centres with learners under 16 years of age need to be aware that placements or real work experience is rarely available in theatres because of legal restrictions.

The Stage newspaper is a source of information and situations vacant in the UK and Europe. Backstage, performance and music positions are frequently advertised on their website. The Association of British Theatre Technicians offers summer schools and other training opportunities, details of which can be found on their website.

Delivery guidance

Many of the criteria could be assessed in formal sessions, while others carried out on live work may be assessed through observation and photographic/video evidence. Learning outcome 1 is concerned with an exploration of the roles and responsibilities of backstage workers. Although not obligatory, it is likely that this area of study will be considered to be mainly a research one, with written reports or presentations as the source of evidence for assessment. This outcome is also where the specific area of theatre terminology is introduced.

There will be an important place for the teaching of skills associated with handling and assembling sets and some of these may be introduced through exercises and simulations, but there should be many opportunities to learn 'on the job'. By working on productions which feature their peers on performance courses, learners will come to understand the need for precision and discipline in their backstage work, as well as the rhythm and timing of the production process. This will also enable learners to appreciate the importance of each member of the team and of their own particular role in being a supportive member of that team with specific responsibilities, which will reinforce the work for criterion 1. The concept of a team in which each member has a specific role underlies criterion 1, which refers to at least six backstage roles. Learners will need to appreciate the nature of these roles. If the essentially paper-based work for criterion 1 is carried out at the start of the course, these practical elements would, if required, allow additional grading that offers learners the opportunity to improve grades.

It is recognised that some areas of study involve references to flying. There is no requirement for learners at Level 2 to carry out flying operations, but learners need to be aware of these job roles and processes so that they are able to operate effectively when they do carry out work in the future in venues that have this type of equipment. In this unit, reference to flying is contained in the learning outcome requiring research into roles and responsibilities.

Working on productions will provide ample opportunity for learners to understand the importance of health and safety regulations and of safe working practices. In the early stages of the course it will be necessary to place continued and repeated emphasis on health and safety, so that it becomes second nature to learners as they engage in practical activities, especially under time pressure.

Risk assessment is a common requirement in the professional world, and learners need to be introduced to the various methods used to monitor and control risk in the industry.

It is very useful to form relationships with local professional or amateur theatres; it may be possible to arrange for learners to visit these venues, or to observe the working practices of experienced professionals or amateurs. Talks and demonstrations from working professionals may also prove invaluable. They may assist learners both with their research into the roles of those who work backstage, and with their understanding of the professional working environment.

Learner activity will need to be observed and assessed as part of the overall assessment process.

The evidence for this unit will be in the form of collected information and research materials for some criteria areas and learners' own contribution to productions from a crewing perspective. Both photographic and audio/video evidence can support the evidence requirement where appropriate. As most activities involve the use of mains electricity, tools or heavy equipment, it is essential that emphasis is put on ensuring health and safety legislation is followed. Learners should be assessed regularly as to their competence in this area.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to unit and structure of the programme – whole group.
Introduction to roles, responsibilities and terminology. Quiz at the end based on terminology (not assessed).
Visit to local theatre for backstage and front of house tour.
Health and safety primer. Introduction to safe working practices – links to grading criterion 6 including: <ul style="list-style-type: none">• electricity at work• working at height• manual handling• work clothing• tools (manual and power)• legislation
Assignment 1: Roles and Responsibilities (P1, M1, D1)
Overview: <ul style="list-style-type: none">• identify and collect equipment required for performance• set up stage for performance• rig equipment• strike equipment and return to store.
Introduction to scale drawing including: <ul style="list-style-type: none">• drawing conventions• estimation – use studio space with yesterday’s layout.
Introduction to followspotting (possibly split session) including: <ul style="list-style-type: none">• operational controls• terminology• technique• communications
Assignment 2: Draw a Stage Layout (P2, M2, D2)
Overview: <ul style="list-style-type: none">• reinforcement of estimation process from last session• use stage layout in studio space for plan measurements• learners start plan drawings.

Topic and suggested assignments/activities/assessment
<p>Assignment 3: Set up Main Space for X-factor Style Show (P3, M3, D3, P4, M4, D4, P5, M5, D5, P6, M6, D6)</p> <p>Overview:</p> <ul style="list-style-type: none"> • identify and collect equipment required for performance • set up stage for performance • rig equipment • change and set up equipment during show • strike equipment and return to store.
Introduction to scenery.
<p>Assignment 4: Set up Stage for Visiting Company (simulation/real event) to Plans Supplied (P4, M4, D4)</p>
Introduction to cues and cueing.
Cueing practise – scripts and cue sheets.
Cueing practise – verbal cueing
<p>Assignment 5: Set up Main Space for A Midsummer Night’s Dream (P5, M5, D5)</p> <p>Split session – learners wishing to improve grades carry out get-in and rig duties as before.</p> <p>Running a show tasks including:</p> <ul style="list-style-type: none"> • cue lists • technical rehearsal (and possibly dress if applicable) • notes and problem solving • performance • debrief.
<p>Assignment 6: Strike Set (P3, M3, D3)</p> <p>Remove set and return to store.</p>
Cueing practise – scripts and verbal cues – repeat session.
<p>Assignment 7: Dance Show (P3, M3, D3, P4, M4, D4, P5, M5, D5)</p> <p>Pre-production tasks including:</p> <ul style="list-style-type: none"> • paint chairs • rig flags • hang slash curtain • make coin plinths for I’m in the Money <p>Production tasks including:</p> <ul style="list-style-type: none"> • set scenery items on cue • strike scenic items on cue.

Topic and suggested assignments/activities/assessment

Assignment 8: Strike Set – allow additional time to ensure correct storage (P3, M3, D3, P6, M6, D6)

Overview:

- remove and store chairs
- return flags to hirer
- remove slash curtain and store carefully
- remove coin plinths
- clear away all discarded props/clothing and waste.

Rostra, treads and catwalks (Part 1) including:

- safety issues
- fitting legs and handrails
- treads and steps

Rostra, treads and catwalks (Part 2):

- using supplied plans, construct a stage set from rostra and treads

Assignment 9: Fashion Show (P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5)

Overview:

- using sketches from fashion students, design the set for the fashion show
- produce lists of materials required
- build set and catwalk.

Overview:

- build set
- build catwalk
- install followspot
- run the show
- strike equipment and materials.

Assignment 10: Final Production (P3, M3, D3, P4, M4, D4, P5, M5, D5, P6, M6, D6)

Overview:

- carry out get-in
- carry out fit-up
- run show
- strike all set and equipment
- carry out get-out.

Assessment guidance

Learning outcome 1 could be evidenced through a written report or a presentation by learners, either individually or in a small group. Presentations should be recorded for internal and external verification purposes. The information collected would be a useful document/information source for many other areas of the programme. It is important that learners are introduced to the correct use of terminology at an early stage. The assessment of roles and responsibilities requires them to use appropriate terminology. A quiz, which is not assessed, as suggested in the outline learning plan would be a good way of introducing terminology to learners. This is not a specification requirement but a suitable method of introducing new vocabulary to learners who may never have heard this terminology before. Simple concepts such as stage directions and a certain amount of theatrical jargon will be used throughout the delivery period of the programme so it is important for learners to be familiar with them at an early stage.

Learning outcome 2 is concerned with the activities required to support a production from start to finish. Grades are available for all of the pre-production phase activities and the production itself. Due to the transient nature of this style of work, evidence should come from a variety of sources. The actual work may well be recorded on video media and photographs may be taken. One possible problem with this style of evidence is that, by its nature, much of the backstage activity is carried out in dim light, or blackout. Teacher observation and possibly witness statements from suitable individuals may support grades awarded. The criteria fulfilled depends on what learners actually did. This means that access to the merit and distinction grades can depend on the individual roles that learners assume. For example, some activities must be carried out under direction from the stage manager or other person 'in charge'. In this example, if the person in charge is directing learners to place a piece of scenery in a particular place, then awarding criterion 4 at distinction may not be possible. Equally, criterion 5 is awarded based on following cues, so the person giving these cues will find criterion 5 difficult to achieve. It is therefore essential that learners can rotate roles to allow the full range of grades to be accessed during the delivery period of this unit.

An essential component of this unit is the embedding of health and safety aspects into virtually all criteria. It is critical that the person delivering the unit fully understands the implications of health and safety legislation and is able to carry out a detailed risk assessment of activities to which learners will be engaged. The intention of this unit is to give learners suitable skills that will help them to progress to further/higher education and/or work. Exposure to processes, practices and common equipment in the workplace is very important. Learners will need to use common examples of access equipment to follow the requirements of this unit. In particular, the correct use of items such as freestanding ladders, steps and treads is important. Centres should take specialist advice on other more complex forms of access equipment such as towers and telescopes.

NB: When applying the grading criteria, tutors should follow the advice given below. Please note that the examples of evidence given here are indicative only.

To achieve P1, learners must identify at least six backstage roles and the responsibilities each role has attached to it. Some learners will be able to list the titles and a brief summary of their responsibilities, but will not be able to add the detail required for M1 due to their misunderstanding of the job titles themselves. For example, the traditional hierarchy of SM/DSM/ASM in a large production may well be replaced with SM/ASM in a smaller production. As a result, there will be some alteration in the responsibility. Assessors should be aware of the context learners are working with when considering the grades. The information required for completion of this criteria area is easily available and should not present any major difficulties. Access to D1 requires learners to demonstrate a comprehensive knowledge of the responsibilities, and will require in-depth explanations of the roles. Bullet point and short note style may be appropriate for P1 and M1, but is unlikely to provide the depth of response required to award at D1.

Grading criterion 2 relates to scale drawing. To achieve the P2 grade, learners must produce a scale drawing that has sufficient accuracy to be used. A degree of spatial awareness is required. In the P2 criterion, learners must be able to use correct units, and produce a plan that can be understood easily. Neatness and usability are critical. For example, if they are using a 'real' set as stimulus material that uses rostra blocks that are in imperial sizes, it is not appropriate to show 8 feet as 2 m or, even worse, mix measurements. Learners must master accurate measurement and recording. Misreading dimensions is a common error. For P2, expect all primary measurements to be in place. The assessor should use their professional skills to decide if the learner has met the minimum standards of accuracy for this criterion, based on the scenario. Secondary elements such as proper titles, annotations and explanations may be omitted by some learners or be presented inaccurately, and are not essential for P2. The requirements for M2 include the requirement for these secondary elements to be in place to the same accuracy standard. Meeting D2 requires learners to have worked on a more complex design and to present the plan in a standard approaching that of a professional drawing. Please note, an assumption is made that the drawing is made by hand, using traditional drawing instruments, but the criterion used for assessing it does not preclude learners submitting work produced on computer aided design software (CAD). In this case, the assessor must be able to determine that the elements being assessed have been produced by the learner rather than by computer software as this could distort the grades, giving unfair advantage to a learner adept in computer use at the expense of a learner who has spent considerable effort producing a hand drawn version.

Work for this unit supports learners who will be performing. Grading criterion 3 is focused on setting up stages and performance spaces, and restoring the space afterwards: the main element of crewing understood by most people.

It is important to note that as the criteria relate to an entire process from get-in through to get-out, it may not be possible to carry out every required activity in sequence. Assessors are encouraged to develop a strategy to track the individual processes concerned, as they are all required to be experienced during the delivery period. Individual learners may have physical attributes that enhance or even prevent certain activities being carried out. Tutors are encouraged to tailor tasks to their strengths. For example, a learner with developed physical strength may well be suitable for one task, while another with more advanced manual dexterity would be the best choice for smaller, more delicate work. There is scope within the criteria descriptors to allow these strengths to be utilised to learners' benefit. Ensure that, wherever possible, all learners can experience different roles within the crewing team. For many activities, someone must be effectively in charge. For safety reasons this may be a member of staff, or another learner where appropriate. This may impact on grading. P3 is awarded when learners have been directed in their work, as sometimes has to happen during a get-in and fit-up when only a small number of people know what comes next. When this direction does not remove all responsibility, then an M3 can be awarded. Use the following as a guide; the learner stage manager directs the crew to take three flats and set them up, up-stage. One learner demonstrates some responsibility by ensuring they are safely erected, tied and located on the marks. This would allow M3 to be awarded. If the learner instigated processes such as directing other crew members in how to do the job they should be awarded D3. Assessors will recognise the requirement for evidence collection during hectic processes such as this. Where video and photographic evidence is impossible, use of peer group or teacher observation style evidence after the event may be appropriate. A combination of learner evidence, peer group evidence and some teacher observation should allow accurate grading.

The requirement to set up scenery and other items using of plans is covered by grading criterion 4. As with grading criterion 3, the grades are differentiated by the level of input required to get the task done. Although intended to be covered in a real production, this criterion could be covered by a scenery build under assessment conditions, maybe against the clock, or in reduced lighting to increase the difficulty level. Assessors need to tailor the difficulty level to the criteria descriptors if a simulation is used. It is likely that this criterion will be revisited on many occasions to allow for grade improvement.

Following cues is the focus for grading criterion 5. The expectation is that learners will be able to follow written cues, essentially self-cueing, and be able to follow verbal cues given by someone else. The minimum standard for a P5 grade is that cues were actually used in a manner that did not impact on the show. As a guide, if the cue was to bring in a new lighting state, open a set of tabs, or push on a piece of scenery and this happened after a short delay, P5 can be awarded. M5 requires the use of appropriate theatre terminology and cueing style such as responding to a standby. For example a number of verbal cue sequences that start in this manner – 'standby house tabs' – 'house tabs standing by' – 'house tabs – go!' – 'tabs complete' would allow an M5 to be awarded if the tabs were opened or closed on cue. D5 is awarded when this sequence of events is carried out in a professional manner, with considered comment especially when things go wrong. Clear speech, fast reactions and clear explanations of problems under stress are examples of the professional element that is not essential at pass and merit level.

Grading criterion 6 is concerned with safe working practices. After the initial health and safety sessions, all learners are expected to have a basic awareness of possible danger areas within performing arts. It cannot be emphasised enough that meeting the P6 grade early in the delivery period of the programme is essential. It may be a centre-devised requirement that any learner not able to meet this criterion is monitored very closely, guided and advised continuously. Assessors need to be aware that this close supervision may have an impact on learners' ability to achieve higher grades in the other unit criteria. Access to M6 requires learners to have a clear awareness, in contrast to a basic awareness in P6. It is appreciated that it is difficult for typical learners to have a consistent approach to this criterion, and D6 is reserved for those who can work at this elevated level of safety awareness, and have the ability to react quickly to potential problems. Learners at D6 will also have spent some time researching the health and safety legislation and will be able to make clear links between the legislation and practice. In general, centres will embed safe working practices into the practical work learners carry out, although written work to support grades in this area could be produced and assessed, if required. There are many methods and styles of risk assessment and centres may use any style that they feel meets the current standards for good practice. It is appreciated that many centres may already have these systems in place as 'real' safety documentation in which case they are encouraged to open them up to learners, perhaps with small modifications to suit the educational purpose.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Assignment 1: Roles and Responsibilities	Learners will investigate four backstage roles in the performing arts industry.	<ul style="list-style-type: none"> Written portfolio or Presentation.
P2, M2, D2	Assignment 2: Draw a Stage Layout	Learners will draw plans based on layout already in use	<ul style="list-style-type: none"> Plans. Documents. Drawings
P3, M3, D3 P4, M4, D4 P5, M5, D5 P6, M6, D6	Assignment 3: Set up Main Space for X-Factor Style Show	Talent show – learners will be setting up and running the show	<ul style="list-style-type: none"> Teacher observation. Learner notes. Video evidence.
P4, M4, D4	Assignment 4: Set up Stage for Visiting Company	Set up performing space to plans supplied by visiting company.	<ul style="list-style-type: none"> Teacher observation. Learner notes. Video evidence.

Criteria covered	Assignment title	Scenario	Assessment method
P5, M5, D5	Assignment 5: Set up Main Space for Midsummer Night's Dream	Running a show – learners will be assessed on activities carried out during the show.	<ul style="list-style-type: none"> • Learner notes/records. • Teacher observation. • Photographs. • Video evidence
P3, M3, D3 P6, M6, D6	Assignment 6: Strike Set	Strike show.	<ul style="list-style-type: none"> • Teacher observation. • Video evidence.
P3, M3, D3 P4, M4, D4 P5, M5, D5 P6, M6, D6	Assignment 7: Dance Show	Learners have to source, paint and make items used.	<ul style="list-style-type: none"> • Learner notes/records • Teacher observation. • Photographs. • Video evidence.
P3, M3, D3 P6, M6, D6	Assignment 8: Strike Set	Strike show.	<ul style="list-style-type: none"> • Teacher observation. • Video evidence.
P2, M2, D2 P3, M3, D3 P4, M4, D4 P5, M5, D5 P6, M6, D6	Assignment 9: Fashion Show	Learners design, build and operate the set for a fashion show.	<ul style="list-style-type: none"> • Learner notes/records. • Teacher observation. • Photographs. • Video evidence.
P3, M3, D3 P4, M4, D4 P5, M5, D5 P6, M6, D6	Assignment 10: Final Production	Learners will be working on a major production	<ul style="list-style-type: none"> • Learner notes/records. • Production documents • Teacher observation. • Photographs. • Video evidence.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with:

Level 1	Level 2	Level 3
Exploring Technical Support for Stage Performance	Lighting Operations for Stage Performance	Stage Lighting Operations
	Sound Operations for Stage Performance	Stage Sound Operations
	Set Construction	Scenic Construction for the Stage
		Production Arts Workshop
		Assistant Stage Management
		Deputy Stage Management
		Stage Management
		Technical Stage Operations

This unit also has links with the following National Occupational Standards:

- Technical Theatre HS1 Working safely
- Technical Theatre T8.1a Setting up flying and installing flown components
- Technical Theatre TP14.1a Getting in, fitting up and getting out.

Suggested resources

Books

Fitt B – *The A-Z of Lighting Terms* (Focal Press, 1999) ISBN 9780240515304

Fitt B and Thornley J – *Lighting Technology: A Guide for the Entertainment Industry, Second Edition* (Focal Press, 2002) ISBN 9780240516516

Moody J L – *Concert Lighting: Techniques, Art and Business, Second Edition* (Focal Press, 1998) ISBN 9780240802930

Palmer S – *Essential Guide to Stage Management, Lighting and Sound* (Hodder and Stoughton, 2000) ISBN 9780340721131

Reid F – *The ABC of Stage Technology* (A&C Black, 1995) ISBN 9780713640557

Reid F – *Stages for Tomorrow* (Focal Press, 1998) ISBN 9780240515151

Vasey J – *Concert Sound and Lighting Systems, Third Edition* (Focal Press, 1999) ISBN 9780240803647

Journals

The Stage – the trade paper of the performing arts industry

Websites (*Relevant websites applicable to learner's home country*)

www.abtt.org.uk	Association of British Theatre Technicians
www.blue-room.org.uk	Blue Room Backstage Forum

Unit D17: Design for Performance

Level: **SRF Level 2**

Notional Learning Hours: **100**

Unit value: **10**

SRF unit code: **30869H**

This unit is internally assessed

Unit aim

The aim of this unit is to develop learners' knowledge of costume, prop and set design and production skills. Learners will develop design production skills that will enable them to make a set, costume, prop, lighting or sound design contribution to a production

Unit introduction

Design is an integral and fundamental component of every production, no matter the venue or the budget. The designer selects elements which help the audience to understand the intentions of the performance.

This unit develops the design skills required to support the needs of a production. The unit will give learners the opportunity to replicate the main features of the design processes. For this unit the term 'design' encompasses all of the creative contributors to a production. The design areas covered by this unit include set, costume, lighting, sound and props. Learners may specialise in one design area or meet the criteria by working across more than one design area. Each of these areas will involve different, specific skills but will deal with the same essential processes and skills required by professional designers working in the industry.

Learners will learn about performance environments and be introduced to design production skills, and then develop specific skills and apply them to a performance. Learners will then demonstrate their understanding by reflecting on their experiences, skills and understanding. On completion of this unit learners should be able to fulfil a design production role with responsibilities such as researching, planning, designing, budgeting, resourcing, realising the designs and managing the production teams. This unit also develops many interpersonal and teamwork skills.

This unit links with a range of other units, for learners following both performance and technical pathways and has direct links with the units Performing Arts Production Process, Devising Plays, Acting Skills and Techniques, Costume Construction, Lighting Operations for Stage Performance, Sound Operations for Stage Performance, Set Construction and Mask Making. This unit can be taught across acting, dance and technical pathways in a collaborative manner and can provide a suitable medium for cross-course teaching. The creation of design elements from this unit can be used as stimulus for other performance work and technical learners will find that the construction skills developed in this unit complement skills developed in other construction-based units

Outcomes of learning

On completion of this unit a learner should:

- 1 Know the characteristics of performance environments
- 2 Be able to implement design production skills
- 3 Be able to realise design ideas
- 4 Understand own design production work.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 describe characteristics of performance environments	M1 discuss the key characteristics of performance environments	D1 explain the main characteristics of performance environments
P2 demonstrate design production skills, materials and processes	M2 demonstrate appropriate design production skills, materials and processes	D2 demonstrate a high level of competence when using key design production skills, materials and processes
P3 use production skills, materials and processes to realise design ideas	M3 realise the key design intentions through the selection and use of suitable production skills, materials and processes	D3 demonstrate high levels of competency when selecting and using appropriate production skills, materials and processes in order to realise design ideas.
P4 explain own design production work.	M4 explain own design production work using some accurate terminology and showing some awareness of the designer's roles and responsibilities.	D4 explain own design production work comprehensively and in detail, using accurate terminology.

Unit content

1 Know the characteristics of performance environments

Performance spaces:

- e.g. proscenium arch, in the round, promenade, thrust, traverse, end on
- theatre terminology, e.g. tabs, wings, rake, and reverse positioning.

Types of performance:

- e.g. dance shows, physical theatre pieces, variety shows, plays, musicals, comedy gigs, music events, talent shows, fashion shows.

Design for performance:

- set design
- prop design
- costume design
- lighting design
- sound design.

2 Be able to implement design production skills

Interpretation:

- e.g. stage directions, stage plans, songs, musical scores, choreography, social and historical context, characterisation, briefing documents, style, significant features, conflicting demands.

Design principles:

- understanding the potential of the performance space
- designing the use of the space, e.g. use of entrances and exits, use of levels, use of treads
- budgeting.

Set design skills:

- design, creation and painting of backdrops and/or flats
- design and painting of floorcloths
- the construction skills to design, make and paint freestanding set pieces
- design sketches
- construction drawings, ground plan.

Costume design skills:

- finding and adapting existing costumes
- making simple costumes using costume patterns
- decorating costumes
- distressing costumes
- wearability of costumes
- costume designs.

Prop design skills:

- making handheld props
- finding and adapting items
- painting and ageing props
- usability of prop
- design plans and sketches.

Lighting design:

- lantern types and selection
- use of colour
- simple lighting design principles
- rigging, plotting and focusing
- lighting plans.

Sound design:

- sound playback equipment
- sound recording equipment
- recording sound effects and sound tracks
- sound checks
- sound cue sheets.

3 Be able to realise design ideas

Design briefs:

- analysing demands
- designing
- planning.

Create and use design artefacts:

- ground plans
- simple scale models
- CAD designs
- Sketches
- Technical sketches
- Diagrams
- working drawings
- rig plans.

Use of materials:

- e.g. model-making materials, set building and painting materials, prop building materials, costume making materials, all lighting equipment, and all sound equipment.

Use of skills:

- model making skills, prop building and painting skills, costume making and decoration skills
- lighting rigging, focusing, plotting and operation skills
- sound rigging skills.

Problem solving:

- recognising problems
- reconciling conflicting demands
- providing solutions.

Organisational skills:

- keeping notes
- adhering to deadlines
- recognising the need for consultation.

Health and safety:

- knowledge of relevant current legislation as it affects performance spaces, audiences
- construction and materials.

4 Understand own design production work

Review ability to use design communication materials:

- e.g. 2D sketches, diagrams, simple scale plans, construction plans, 3D set model.

Review development of design production skills:

- e.g. planning, making, painting, fit-up, final production work.

Review the use of production documentation:

- e.g. simple budget plans, construction plans, sketches, diagrams.

Review production process communication skills:

- contribution to production meetings
- virtual communication
- verbal communication
- written communication
- clarity of expression
- listening
- negotiation
- reliability
- punctuality.

Review the suitability of the final design:

- suitability for performance
- suitability for performance space
- use of appropriate materials
- processes and skills
- cost
- how to improve next time.

Information for delivery staff

Essential requirements

Watching and evaluating design production work can inform and support learner research work. It is important that learners see a range of professional design production work, preferably through live theatre visits but, if not, through recorded performances. Some design professionals may also be happy to come in and talk to learners.

This unit covers a range of design disciplines. The table below details what learners will require for each design element.

Research resources	Set, costume, prop, sound and lighting design
Dry design space	Set, costume, prop design
IT design programmes	Set, costume, lighting
Large building space	Set and prop construction
Wardrobe/sewing room	Costume construction
Performance space including lanterns, grid, control board, gel etc.	Lighting
Performance space including sound source, i.e. mic, iPod, CD player, mixing desk, amplifier, speakers, cabling	Sound

All workshop spaces must be suitably equipped with appropriate set-making tools. The workshop must meet current health and safety guidelines. Learners will require access to a range of design planning and making materials. The centre can inform and further develop learners' research skills with a well-stocked theatre library and links to suitable websites.

Employer engagement and vocational contexts

Watching and evaluating performances can inform and support learner research work. This can be achieved through theatre visits or through inviting a touring theatre company to your centre. Centres should work to develop links with any local theatre companies or receiving houses. Some practitioners may be able to come and run workshops or demonstrate the use of design in performance.

Skillset, the Sector Skills Council for the audio-visual industries, has a section on their website (www.skillset.org/careers) dedicated to careers.

Delivery guidance

This unit will be introduced by learners exploring the design opportunities of performance spaces. Learners will need to be introduced to different types of performance venues and consider how their layout impacts on performance opportunities. Performance venues would be best understood through visits to different venues. If this is not possible, the use of images, videos and illustrations is recommended. The introductory workshops will also introduce learners to design potential and the different types of design: set design, costume design, prop design, lighting design and sound design. This could be achieved through carefully planned research activities and again it is advisable to teach design elements through examples of professional practise. Health and safety considerations when using performance space must be also be fully explained.

Production skills are many and varied and it will not be possible to teach each design production discipline in thorough detail. Therefore the tutor will need to fully consider whether they will teach a range of different disciplines to all learners or whether to teach the same discipline to all learners. For learning outcome 2, learners will be introduced to design production skills and the responsibilities of the design team. These skills include set, costume, prop, sound and lighting skills. It is not important that all learners study all disciplines. However, it is important that learners experience and learn about the design process, the production process and materials that are applicable to every design process. It is hoped that this is the part of the unit in which learners will begin to develop confidence and a style that will enable them to select and develop design production skills and techniques that they will be able to use later in the unit. Planning for the delivery of this unit must encompass the need for a practical experiential approach that may present a resource implication for materials, time and workshop space.

For learning outcome 3, learners will be given design production opportunities to use and apply the design skills, processes and approaches that were introduced and developed in the previous assignment. This must be applied to a practical production process. It would be advisable to offer learners a specific design role; this could include set, lighting, sound or costume skills. Learners will use the production skills and understanding developed through the previous exploratory workshops. It is important that the design process is carefully applied. It is possible that some learners may need guidance to manage the design process.

The last grading criterion relates to learners' ability to demonstrate their understanding through description, discussion and reflection on their experience of this unit. Learners may be guided through this process by workbooks which direct them in their description and reflection on their understanding of the materials, skills and processes encountered. The use of peer or tutor witness statements, observation records, peer assessments and annotated photographs of the process and the final performance will be a useful account of the process. It is important that learner reflection and evaluation is central to the work presented for assessment.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to the unit and the structure of the programme – tutor leads whole-class. Introduction to assignment tasks and aims at the beginning of each assignment.
Assignment 1: The Performance Environment (P1, M1, D1) Introduction to different performance spaces: <ul style="list-style-type: none">• explain with examples, if possible include a theatre visit – group activity• evaluation of studied performance spaces• introduction to design elements• tutor explains the outline use of design elements• learners complete directed research in pairs• learners compile findings for presentation with visual examples to group.
Assignment 2: The Magic Behind the Scenes (P2, M2, D2) Identify production skills: <ul style="list-style-type: none">• tutor demonstration of production skills, learner reinforcement through relevant practical activity• further research into design production skills – pair work• create a handout which describes how to complete and apply a design• production skill – handouts shared with the group so that the whole-class has guides to a range of production skills.
Assignment 3: I Can Do That (P2, M2, D2) Tutor gives out theoretical job descriptions for each design production skill. Learners respond to the demands of a job description and complete theoretical design production planning tasks.
Assignment 4: Teamwork (P3, M3, D3) Learners negotiate and agree production role as a member of a production team, learners detail own role in a job description. Learners' research, design, plan and fulfil a design production role for a performance. Learners complete design element for a performance.
Assignment 5: All Things Considered (P4, M4, D4) Ongoing individual reflection on the learner's experience of the production role. Group reflection on the success of the performance. Learners complete evaluation guidance sheet.

Assessment guidance

Learners will need a good deal of support in discovering how to analyse performance material and to recognise significant features of both this and performance environments. As far as possible, learners' skills and understanding should be assessed in a realistic context where they are able to demonstrate applied skills. It is unlikely that learners will be in a position to adopt a design production role at the beginning of this unit, so tutors may wish to introduce some of the skills through exercises or simulations, building learners' skills and their confidence in those skills. The intention of the unit is that learners should be able to utilise skills learned to plan, manage and fulfil a design role as a member of a production design team.

The following assessment guidance is generic as the term 'design production skills' includes set design, costume design, prop design, sound design and lighting design. Since each of these skills requires different design, planning, resource management and team management skills, this will be reflected in the work that learners produce for this unit.

To achieve learning outcome 1, grading criterion 1, the investigation of different performance venues can be made as a group, in pairs or individually. For assessment purposes it is important that learners clearly identify their own contribution. It is also important that learners make personal comment on the performance venues. This could be evidenced through a questionnaire either written or completed by learners, written or visual response to research findings, and a presentation to the rest of the group. The presentation should be recorded to assess individual understanding – the tutor can use questions and answers. However learners' understanding is presented, it must show that they understand the characteristics of different performance spaces and their potential for performance use, as well as the role of design elements in creating a performance environment.

To achieve learning outcome 2, grading criterion 2, learners will demonstrate an understanding of how to apply design production skills, materials and processes. Learners will generate evidence of their work through taking part in introductory workshops, research and practical assignments. Learners will have evidence of the product of the workshops and will reflect on their experience and skills learned. Skills-based work should be supported with photographs, drawings and written evidence that details methods and materials. Some evidence may be collected by the tutor; this could be in the form of videos, photographs, witness statements, observation records and peer- and self-evaluation.

To achieve learning outcome 3, grading criterion 3, learners will apply the skills and understanding that they have learned and developed through the first two assignments. Learners are expected to select, use and show control and management of a chosen design production skill, the use of relevant materials and production processes. The management of the process will also be assessed. Therefore, through practical work, meetings and appropriate planning materials, learners will demonstrate that they can plan their time and work steadily through the process. Throughout the design process learners will show an understanding of the performance intentions for the design production product. Learners' experience and understanding of the process will be recorded in a logbook with guidance headings. This should be completed by learners as they acquire their design production skills. Some evidence may be collected by the tutor; this could be in the form of videos, photographs, witness statements, observation records and peer- and self-evaluation.

Work for learning outcome 4, grading criterion 4, can be contributed to throughout the work completed for this unit. It is important that learners document their experience of the design production process through notes, videos, photographs and logbooks. Assessment criterion 4.1 requires learners to describe, discuss and evaluate their experience of the range of design production skills they have experienced, with particular reflection on the realisation of the final design element.

The importance of health and safety is implicit and must be emphasised throughout this unit; therefore description of and reflection on health and safety should be integral to all work produced for it. Good health and safety practice can also be recorded to support assessment sessions by peer observation or witness statements.

To achieve P1, learners must be able to describe different performance venues in outline detail and there will be some understanding of the use of design elements to create a performance environment. Work may also include images and photographs which have some simple annotations. There will be little development of learners' first statements and ideas. There will be limited investigation of the venues; the questionnaires will not ask insightful questions and learners' completed questionnaires will contain simple and straightforward answers. Learners will be able to recognise what the design elements are and to describe in general detail their role in the production process. Learners' responses to tutors' questioning will be short, simple sentences that give obvious and briefly considered answers.

At merit level, learners will have given some thought to the use of design elements in the different performance spaces. To achieve M1, learners must be able to describe different performance venues in some detail and there will be a moderate understanding of the use of design elements to create a performance environment. Learners' notes and written work may also include images and photographs which have some accurate annotations. There will be development of learners' first statements and ideas. There will be some useful investigation of the venues; the questionnaires will ask considered questions and learners' completed questionnaires will contain some detailed answers. Learners will be able to recognise clearly what the design elements are and to describe in general detail their role in the production process. Learners' responses to tutors' questioning will show some informed and considered answers. Learners' practical work will show that they appreciate the key limitations and potential of the design elements and the performance venues. Learners' presentations will include some accurate text, images and photographs.

At distinction level, learners' responses to question and answer sessions will demonstrate a thorough understanding of the design elements and potential of performance spaces. To achieve D1, learners must be able to explain different performance venues in considered detail and there will be a competent understanding of the use of design elements to create a performance environment. The work may also include relevant images and photographs which have accurate annotations. There will be clear development of learners' first statements and ideas. There will be some capable investigation of the venues; the questionnaires will ask fully considered questions and learners' completed questionnaires will contain detailed answers. Learners will be able to recognise clearly what the design elements are and to describe in detail their role in the production process. Learners' responses to tutors' questioning will show informed and fully considered answers. Learners' practical work will show that the learner appreciates the key limitations and potential of the design elements and the performance venues. Learners' presentations will include some accurate text, images and photographs.

To achieve P2, learners must be able to show that they have understood design production skills. This criterion is assessed through tutor observation and self-evaluation. Learners will be assessed on their ability to complete practical tasks. At pass level, learners will be able to show that they understand how to apply design production skills. Learners will be able to demonstrate a basic command of design production skills, and the process and final product will show promise but will be incomplete and may not be of a suitable standard for performance. As supporting evidence, self-evaluation on tasks will be outline in detail and show an awareness of the use of the materials, techniques and processes.

Merit level work will be characterised by capable exploration and application of practical design-making skills and learners will be able to use most materials and processes to reasonable effect. To achieve M2, learners must be able to show that they have learned, understood and are capable of applying design-making skills in their practical work. As supporting evidence their evaluations will include an accurate description of the key design materials and techniques and their notes will include some observations about how the skills they have learned can be applied. Work completed in the workshops would be suitable for performance.

Distinction level work will be characterised by skilful exploration and application of practical design production skills, techniques and processes. Processes and techniques will be used skilfully. To achieve D2, learners must be able to show that they have learned, understood and are capable of selecting and applying successful design production materials and skills. The work completed will produce design elements that are suitable for performance with no alteration. As supporting evidence evaluations will be fully considered, detailing their experience and understanding of each production design-making process and materials used, with an awareness of how the skills that they have learned can be applied.

To achieve P3, learners must be able to show that they can choose and use the selected design production skill. Learners will be assessed on their ability to complete practical tasks through reflection in the logbook, the completed standard of the final product and tutor observation. The final product will be suitable for performance with minor alterations and will show that learners have a simple understanding of the design intentions. Learners will have contributed to the meetings and team interactions in the production process as a supportive team member who has mostly completed agreed tasks.

Merit level work will be characterised by capable selection and creative application of the design production skill. To achieve M3, learners will include a mostly detailed account of the process and their notes will include some observations about how they have applied the skills they have learned. The work will include some insightful reflection on their experience of the process. Learners will be assessed on their ability to complete practical tasks with some success and the standard of the final product. The final product will show that learners have an understanding of the design intentions and the work produced will be suitable for performance with minor alterations. Learners will have contributed to the meetings and team interactions in the production process as a positive team member who has completed all agreed tasks.

Distinction level work will be characterised by skilful selection and application of a design production skill. To achieve D3, learners must be able to show that they have learned, understood and are capable of successfully applying production materials, techniques and processes in the practical realisation of an imaginative, competent and wholly appropriate design element that is wholly suitable for performance. Evaluations will be fully considered and learner reflection will show a fully considered understanding of how they have applied the skills they have learned.

Evidence for P4 can be generated throughout the unit. Learners' accounts will be simple and will describe their understanding in outline detail. There will be some attempts to use correct terminology. This may include a brief description of the design intentions, design planning, materials, techniques, processes, resource management and team management and interaction. Notes will include some basic observations about how the skills they have learned have been applied. The work may also include images and photographs of learners completing the process and may include some simple annotations. There will be little explanation of how the processes learned have been applied.

Merit level work will be characterised by thoughtful consideration. Descriptions will show some insight and understanding of how skills, processes and techniques have been applied. To achieve M4, learners must show that they are able to discuss design production work confidently, making some appropriate use of terminology. Learner reflection will draw some considered conclusions. The work will include relevant images, photographs and diagrams which have considered annotations.

To achieve D4, learners must show that they are able to discuss design production skills fully using accurate terminology. Learners will draw fully informed and considered conclusions and make insightful observations that discuss how they have applied the skills they have learned. The work will include relevant images, photographs and diagrams which have informed annotations.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	The Performance Environment	Learners will be introduced to the characteristics of different performance venues. Learners will study three performance spaces including their own centre's performance space; this will include a theatre visit.	Learners will complete questionnaires and gapped information sheets for the different venues. Learners will prepare their own questionnaire for the theatre visit.

Criteria covered	Assignment title	Scenario	Assessment method
		<p>Learners will describe and consider the opportunities of the studied performance spaces.</p> <p>The tutor will introduce the design elements with reference to the venues studied.</p> <p>Learners will be allocated an area to study, i.e. sound, lighting etc. and they will then complete directed research in pairs, using their findings to compile a presentation for the rest of the group with visual examples.</p>	<p>Research work will be guided by the tutor but each learner will identify their contribution to the research.</p> <p>The presentation will be videoed and the tutor will use questions and answers at the end of the presentation to identify learner understanding</p>
P2, M2, D2	The Magic behind the Scenes	Learners are introduced to set design, costume design, prop design, sound design and lighting design production skills through practical workshop sessions.	Learners will be observed throughout the practical activity and the tutor will complete witness observation sheets; in addition the learner will complete a self-evaluation sheet at the end of every session which records the skills that they have learned and how well they have completed the task

Criteria covered	Assignment title	Scenario	Assessment method
		<p>Learners complete further research into a selected design production skill and create a handout which describes how to complete and apply a design production skill. On completion the handouts are shared with the group so that the whole- class have guides to a range of production skills.</p>	
P2, M2, D2	I Can Do That	<p>The tutor gives out theoretical job descriptions for each design production skill.</p> <p>Learners select one role and a production scenario and respond to the demands of a job description and complete theoretical design production planning tasks.</p> <p>Learners will be encouraged to select a different production role from that chosen in the previous assignment.</p>	<p>Learners complete a table that identifies what each member of the production team is responsible for.</p> <p>Learners complete individual outline production planning tasks for a selected role.</p>

Criteria covered	Assignment title	Scenario	Assessment method
P3, M3, D3, P4, M4, D4	Teamwork	<p>Learners will fulfil a role as a member of the design production team. Learners will have been allowed to select and apply for their chosen design production roles.</p> <p>The design process is guided by the tutor who manages and runs production meetings; learners are responsible for completing design and making tasks as allocated to them.</p> <p>Learners keep an individual account of the process in a headed-up logbook which guides learners' description analysis and prompts learner reflection.</p>	<p>Learners will be asked to complete two peer evaluations at different stages of the process.</p> <p>The tutor will complete tutor observation sheets.</p> <p>The final product demonstrates learner skills engagement and understanding.</p> <p>Learners describe their experiences, and reflect on the materials, methods and skills learned in a logbook. The logbook has headings that guide the learner through the process of reflecting on their design production experiences.</p>
P4, M4, D4	All Things Considered	<p>This assignment is a summative overview of the learner's experience of the design production process.</p> <p>This evaluation refers to the logbook completed for the previous assignment and encourages the learner to draw conclusions about what they have learned.</p>	<p>The learner's contribution to the group evaluation.</p> <p>The learner's completion of a SWOT analysis.</p> <p>Tutor/learner 1:1 <i>viva</i> about the success of the final product.</p> <p>An individual written evaluation.</p>

Criteria covered	Assignment title	Scenario	Assessment method
			<p>The learner's contribution to the group evaluation.</p> <p>The learner's completion of a SWOT analysis.</p> <p>Tutor/learner 1:1 <i>viva</i> about the success of the final product</p> <p>An individual written evaluation.</p>

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with the following:

Level 1	Level 2	Level 3
Exploring Design Skills for the Performing Arts	Performing Arts Production Process	Stage Technical Operations
	Lighting Operations for Stage Performance	Scenic Painting
	Sound Operations for Stage Performance	Designing Costumes for Performance
	Crewing for Stage Performance	Stage Design for Performance
	Set Construction	
	Costume Construction	

This unit also has links with the following National Occupational Standards:

- Technical Theatre TP2.3 Developing and refining lighting ideas for performance
- Technical Theatre TP2.4b Developing and refining ideas for sound
- Technical Theatre TP3.3b Planning lighting requirements for a production
- Technical Theatre TP3.4a Support the planning of props requirements for a production
- Technical Theatre TP3.5b Planning set construction requirements for a production
- Technical Theatre TP3.6b Planning sound requirements for a production.

Suggested resources

Books

- Davies G – *Stage Source Book: Props* (A&C Black, 2004) ISBN 9780713665840
- Davies G – *Stage Source Book: Sets* (A&C Black, 2004) ISBN 9780713665864
- Govier J – *Create Your Own Stage Props* (A&C Black, 1989) ISBN 9780713630374
- Holloway J – *Illustrated Theatre Production Guide* (Focal Press, 2002)
ISBN 9780240804934
- Holt M – *A Phaidon Theatre Manual: Costume and makeup* (Phaidon, 1988)
ISBN 9780714825120
- Ingham R and Covey L – *The Costume Designer's Handbook, Second Edition*
(Greenwood Press, 1992) ISBN 9780435086077
- Ionazzi D – *The Stagecraft Handbook* (Northlights Books, 1997)
ISBN 9781558704046
- Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Student Book* (Pearson Education, 2010) ISBN 9780435026516
- Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Teaching Resource Pack* (Pearson Education, 2010) ISBN 9780435026516
- Michael Gillette J – *Theatrical Design and Production: An Introduction to Scenic design and Construction, Lighting, Sound, Costume and Makeup, Sixth Edition*
(McGraw-Hill Higher Education, 2007) ISBN 9780073514192
- Naploi R and Glowan C – *Scenic Design and Lighting Techniques* (Focal Press, 2006)
ISBN 9780240808062
- Thomas T – *Create Your Own Stage Sets* (A&C Black, 1989) ISBN 9780713630381

Journals

Entertainment Design

The Stage

Websites (Relevant websites applicable to learner's home country)

www.skillset.org/careers	Skillset – careers
www.theatredesign.org.uk	The Society of British Theatre Designers

Unit D18: Lighting Operations for Stage Performance

Level:	SRF Level 2
Notional Learning Hours:	100
Unit value:	10
SRF unit code:	30870H

This unit is internally assessed

Unit aim

The aim of this unit is to develop learners' knowledge of lighting equipment and operation; they will be equipped with the skills needed to provide lighting services that can enhance performances.

Unit introduction

The presence of light can often enhance a production and contribute to the meaning and interpretation of a play or dance.

Although learners with pre-existing technical skills can take advantage of this unit, it is designed to be available to learners centring on other specialist areas such as dance, music or drama. It allows the development of skills from basic concepts through to those skills required to light a performance. The skills developed in this unit are transferable, and even if learners do not intend to follow a career in a technical area, a solid grounding in what can be achieved, and how to implement it, is a very useful ability for any student of the performing arts.

This unit gives learners the necessary skills to correctly identify, use and maintain a range of stage lighting equipment in common use in venues ranging from small halls to full-size major producing houses. It concentrates on equipment often referred to as 'generic' lighting. Such equipment typically consists of fresnel, profile, PAR and flood types. Learners will also be introduced to lighting control and dimming equipment and on completion of the unit they should be able to work as effective members of a stage electrics team.

Working individually, as well as within small groups, is a feature of the unit. Learners will be able to produce and use basic scale drawings and documentation typical of work carried out in the industry.

It may be possible for some of the assessed work to be carried out at local venues or other suitable locations. Amateur and professional work experience will enhance learners' opportunities to demonstrate their lighting skills and integrate easily into the unit structure.

Learners will create a lighting plan and select equipment for use; from this plan they will be able to rig the equipment safely, to focus the lantern and select the colour required. Learners will operate the lighting desk, controlling the lighting for stage performance. Learners will do this through research into available equipment and practical exercises using stage lighting equipment.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know how to use a portfolio of reference material
- 2 Be able to rig equipment safely to a lighting plan
- 3 Be able to demonstrate the use of colour in a performance context
- 4 Be able to focus and control luminaires
- 5 Be able to operate lighting controls.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify key components from data collected during research	M1 describe collected relevant data including technical information	D1 describe in detail collected relevant data in a format suitable for use
P2 rig equipment to a plan safely under guidance	M2 rig equipment safely to a scale lighting plan with minimal guidance	D2 rig equipment safely, competently and accurately to a scale lighting plan without guidance
P3 select and use some appropriate colours for specific set projects	M3 select and use appropriate and conventional colours for specific set projects	D3 select and use successful and unconventional colours for specific set projects
P4 focus lighting equipment safely with some accuracy	M4 focus lighting equipment safely, with considerable accuracy	D4 focus lighting equipment safely with total accuracy
P5 record and run cues using basic control functions.	M5 record, edit and run cues using control functions.	D5 record, edit and run cues using advanced control functions.

Unit content

1 Know how to use a portfolio of reference material

Published data:

- e.g. specifications, reviews, images, drawings, price lists, accessories.

Analysis:

- e.g. photometric data, comparisons, cost features, reliability, complexity.

Controls and dimmers:

- types
- features
- presets
- channels
- masters
- control protocols
- power supply and calculations.

Luminaires:

- e.g. profile spot, fresnel spot, PAR, floods, LED.

2 Be able to rig equipment safely to a lighting plan

Plans:

- basic scale drawing
- symbols
- numbering
- conventions.

Access equipment:

- ladders
- A-frames
- specialist access equipment.

Installation:

- rigging to bars
- booms
- truss
- cabling
- clamps
- fittings.

Focus:

- pan
- tilt
- beam
- focus
- peaking
- zoom.

Safety:

- legislation
- equipment
- systems
- risk analysis.

3 Be able to demonstrate the use of colour in a performance context

Colour theory:

- additive and subtractive mixing
- wavelength and transmission.

Conventions:

- mood
- realism
- effect.

Use:

- types
- manufacturers
- cutting
- identification
- installation.

4 Be able to focus and control luminaires

Beam control:

- shutters
- barn doors
- French flags
- Gobos
- iris diaphragms
- others (e.g. rotators)
- effects
- donuts
- top hats
- diffusion.

Power:

- connectors
- cable
- grelcos
- multiway systems
- internally wired bars.

Communication:

- response
- reaction
- accuracy
- speed.

5 Be able to operate lighting controls

Dimmers:

- control cabling
- power cabling
- patching.

Functions:

- e.g. faders, sub masters, masters, presets, memories, groups, palettes, playbacks, stacks, HTP, LTP, ICBF.

Techniques:

- e.g. builds, fades, crossfades, blackouts, move fades, bumps, cues, scripts.

Conventions:

- e.g. tab warmers, full up finish, gauze bleed through, cyc washes, working lights.

Information for delivery staff

Essential requirements

This unit requires a basic level of equipment to be available. The following should be used as a guide to the minimum level of equipment needed to allow learners to achieve a full range of grades.

Centres should have available at least 12 generic luminaires. A mixture of fresnel, profile, PAR and flood types is recommended and where possible, LED systems. Ideally, a modern memory control desk and dimmers will be available; however, a simple two-preset manual control desk would allow the learning outcomes to be achieved, but will require extra work by learners producing paper-based cue sheets and lists. Single preset controls are not suitable for this unit.

Employer engagement and vocational contexts

For this unit learners should have access to a school hall or theatre. Ideally, vocational links to local theatres should be investigated, but because of health and safety legislation it is unlikely that many learners will be able to carry out any work in a theatre venue.

Delivery guidance

This unit can be delivered through a combination of workshop sessions and work on real productions. Throughout the unit, learners will need to carry out research into equipment available and examples of its use. Manufacturers' websites are a suitable source of accurate information and there are a number of useful web forums and industry websites that will help learners gather the information they require. The nature of the work occasionally requires learners to work individually. This is most appropriate when providing lighting services to other groups of learners within the centre or externally, for example when assisting at a local venue with, perhaps, an amateur company.

The nature of the unit, and many of the assessment processes required have health and safety implications. It is imperative that centres ensure all learner activity is carried out with suitable precautions in place.

The essential components of the unit should allow learners to be able to identify equipment, assess its suitability and produce a simple plan for its use. They will then rig the equipment and operate it. This may be for a conventional performing arts production, a shorter segment in a larger performance, or even an assessment session for another group within the centre.

Much of the learning will take place in short theory sessions, with reinforcement and experimentation during the practical sessions that follow. If learners are working on individual projects it is critical that assessors monitor each learner's progress regularly.

Please note that, in some cases, working externally in a venue licensed by the local authority or other bodies may not be possible for learners under the age of 16. Centres are advised to consult the current home countries regulations for advice on under-16s working in a theatre environment.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to stage lighting. Introduction to: <ul style="list-style-type: none">• types of lantern• types of lighting equipment – the lighting chain.
Assignment 1: Research Types of Lighting Equipment (P1, M1, D1) Learners: <ul style="list-style-type: none">• research different types of lantern• research manufacturers of each type• describe and explain similarities and differences between types and manufacturers• describe and explain lantern accessories for each type and their uses• present the information in an indexed portfolio of evidence.
Selection of colour and colour theory introduction
Assignment 2: Use Colour to Create Mood and Atmosphere (P3, M3, D3) Assignment overview: <ul style="list-style-type: none">• selection of colour for a number of different types of scenario• complementary colour• colour exercise• colour mixing.
Introduction to rigging and focusing. Working-at-height training.
Assignment 3: Carry Out Rigging and Focusing (P2, M2, D2, P4, M4, D4) Assignment overview: <ul style="list-style-type: none">• reading scale drawings• rigging procedures• lantern adjustments and accessories• focusing technique.
Recording submasters, memories and cues.

Topic and suggested assignments/activities/assessment

Assignment 4: Plotting and Operation Exercises (P5, M5, D5)

Assignment overview:

- plotting submasters
- plotting memories
- operating lighting board in a show situation to given cues.

Assessment guidance

There are five elements to the assessment of work for this unit:

- producing an indexed reference portfolio of lighting and associated equipment
- demonstration of rigging techniques lanterns safely to a lighting plan
- demonstration of using a range of colour in a performance situation
- demonstration of focusing and control of a luminaire to the lighting designer's requirements
- operation of a lighting desk in a performance situation.

Each element can be documented in a number of ways to produce sufficient and reliable evidence for assessment purposes. Evidence of background research material should include manufacturer and product range research undertaken along with a presented report which is written, spoken or delivered using ICT. The differences and uses of each type of lantern should be identified and explained at least with some technical notation. This should include beam angles and wattage of the lantern, and a clear understanding of the differences between types of lantern and where each type would be used.

Learners should maintain a working log/diary for the practical elements of this unit and should also have supporting evidence in the form of a photograph, video and witness testimony. A permanent record of learners' achievements can best be made with photographic or video evidence of the effects or processes achieved in practical work. Learners' written evidence would also be valid but it would be difficult to adequately detail the actual processes they used and, whilst acceptable as evidence, the production of this written evidence would be very time consuming.

Observational evidence from suitably qualified individuals in a professional environment would also be acceptable subject to internal and external verification processes. Witness testimony, or assessment should be undertaken and a record placed as evidence in learners' portfolios.

Many centres may use this unit as a method of providing lighting for their productions and must ensure that sufficient assessment opportunities will be available. Although a modern memory control desk is advantageous, it is possible to complete this unit successfully using a two-preset manual control desk, using a paper-based cue recording system.

Please note that it is not acceptable for learners to be directed to a member of staff or another learner in the rigging and focusing processes. The individual learner being assessed must carry out the mechanical process on their own. The term 'direction' used in this unit is the industry standard method of instructing another individual to carry out a remote task either directly or via a communications system.

Learning outcome 1 requires learners to develop a portfolio of reference material.

Differentiation between P1, M1 and D1 will be apparent through the depth of research and the factors taken into account by learners when devising their series of events.

Learners will need to articulate their understanding in writing, presenting their ideas to the management board.

- At pass level, learners will list a range of types of lanterns, control desks, dimmers and associated equipment. They should show a basic understanding of the types of lantern and manufacturers' product ranges. Research evidence will be presented along with any letters, emails or documented phone calls to manufacturers. Research can include catalogues and internet printouts but the relevant information should be highlighted or annotated and then used and explained. It is not acceptable to simply collect catalogues without using them to explain and highlight information.
- At merit level, learners will describe lanterns in more detail, evidence will look at basic published data, analysis lantern types, and compare manufacturer and product ranges. Controls and dimmers should be discussed with and differences highlighted and comparisons made. At merit level the information should be presented, analysed to a degree with basic conclusions made as to which product range and type the learner would choose and why.
- At distinction level, learners will describe in detail a range of lanterns, analysing advanced technical details including:
 - ◇ published data: specifications, reviews, images, drawings, price lists, accessories – this should include comparisons of the majority of the above in terms of their technical specifications
 - ◇ analysis: photometric data, comparisons, cost features, reliability, complexity, this should include analysis of the main technical features of each lantern, and justification of why certain lanterns should be selected due to efficiency, or colour temperature, or cost and reliability
 - ◇ controls and dimmers: types, features, presets, channels, masters, control protocols, power supply and calculations, a detailed analysis of modern control desks, comparing manual and memory desks and the advantages and disadvantages of each type of desk
 - ◇ luminaires: profile spot, fresnels, PAR, floods, LEDs – the entire range should be covered, and analysed, with a clear understanding of where each type would be used and its benefits and limitations.

Learning outcome 2 requires learners to safely rig lanterns and control equipment.

- For P2, learners will be able to safely rig a lantern and its accessories with a large degree of support and guidance. This can be done as a simple rigging exercise on the floor. This should include checking the lantern for damage or dents, ensuring it has a valid PAT or other related test and flashing out the lantern to ensure it works prior to rigging. An accessory check of the accessories could include shutters, barn doors, colour frames, colour gel, safety chain, hook clamp and gobos. Learners should produce a basic rigging checklist and then carry out the rigging exercise to the checklist. Video and photographic evidence can be used, along with an authenticated checklist and witness testimony.
- For M2, learners will be able to rig a lantern with minimal guidance to a lighting plan. An understanding of the safety requirements of working at height should be demonstrated, and learners should check the lighting area is safe before entering. Learners should be able to patch the lantern and to get it to function from the control desk at this level.
- For D2, learners should be able to rig and patch with no help or guidance, demonstrating good safety awareness and the ability to work at height. All accessories should be correctly rigged while the lantern should be positioned in the correct place according to the given lighting plan and pointed in the right direction, with barn doors and shutters opened.

Learning outcome 3 requires learners to understand the use of colour in a performance situation. This should include research as to types of colours used in different genres of production.

- For P3, learners will select a range of colours to demonstrate different moods and atmosphere from one gel range. This should include cold colours and warm colours.
- For M3, learners will be able to identify the key colours used in play, musical and dance genres of performance. They will be able to choose colour to set a scene, including good and bad, indoor and outdoor, show a basic knowledge of additive and subtractive colour mixing.
- For D3, learners will be able to select colour for a range of genres of performance. Selection will be made showing consideration of colour theory: additive and subtractive mixing; wavelength and transmission. This should include a knowledge of:
 - ◇ why certain colours do not let a lot of light out, for example 181 Congo Blue has a very minimal transparency therefore about only 3% of the light outputs, this will lead to far darker stages and bleaching of the gels on long runs, comparison of the high temperature gel ranges should be made as a solution to this issue
 - ◇ conventions: selection of colours to create mood, realism, effect
 - ◇ use: types of gel range and their manufacturers, cutting of gel, identification, installation.

Learners at distinction level should be able to safely cut gel, and work out a colour call and numbers of gel pieces that can be cut from one sheet for different types of lantern. They should be able to mark up the gel to industry conventions using a china graph pencil and showing knowledge of a minimum of two gel ranges.

Learning outcome 4 requires learners to focus and control luminaires.

This learning outcome should be implemented during one of the events undertaken, and will require planning and then execution of the requirement. Several options should be considered, and several may be covered by carrying out the role during the event.

- For P4, learners will be able to focus a lantern and its accessories with a large degree of support and guidance. This can be done as a simple rigging exercise on the floor. The focusing should be done to the lighting designer's requirements and learners should follow the directional commands up, down, left, right, along with the focusing, commands, bigger, smaller, hard, soft, and use of barndoors and shutters.
- For M4, learners will be able to focus several types of lantern, with minimal guidance, to the lighting designer's requirements
- For D4, learners should be able to compare several lanterns already focused as a general cover and automatically copy the focus by noting the positions of focusing knobs. The use of peak and flat controls to get the lamp sitting in the middle of the reflector should be demonstrated, as should the ability to focus at least all four types of lantern, profile, fresnel, par and floods.

Learning outcome 5 requires learners to plot and operate a lighting desk. This learning outcome should be implemented during one of the events undertaken, and will require planning and then execution of the requirement. Several options should be considered, and several may be covered by carrying out the role during the event. Video evidence of the learner at the lighting desk would be very useful showing how they react to cues and work professionally in a show situation, along with witness testimonies and performance video.

- For P5, learners will be able to plot several memories and submasters of several lanterns, and operate the cues when cued to do so during a performance. A basic cue sheet should be produced showing cue number and description of the lighting state.
- For M5, learners will be able to edit cues as the plotting session goes on, returning to existing cues to modify and change state. A basic chase or effect, either manual or programmed, could also be demonstrated and the use of automatic timing for fades should be used.
- For D5, learners should be able to use advanced control functions, including point cues, chases, timed fades and detailed cue sheets, with generated notes and detailed state descriptions.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Research Types of Lighting Equipment (individual or pair work)	Learners research different types of lighting equipment and uses, their differences and similarities, and explain accessories.	Portfolio of evidence consisting of: <ul style="list-style-type: none"> • collated research data • research log • report.
P3, M3, D3	Use Colour to Create Mood and Atmosphere (pair work)	Use colour mixing, addition and subtraction. Three scenarios: one play, one musical, one variety show	Portfolio of evidence consisting of: <ul style="list-style-type: none"> • plans • colours chosen • justification for colour choices • gel colour samples • evaluation of mood/ atmosphere to be created.
P2, M2, D2 P4, M4, D4	Carry out Rigging and Focusing Techniques (group work)	Rig several lanterns to a given lighting plan, fitting required accessories, cable and focus to designer's requirements.	Practical rigging and focusing: <ul style="list-style-type: none"> • observation • checklist • video/photographic evidence.
P5, M5, D5	Plotting and Focusing Exercises (group work)	Record a series of labelled submasters for the performance Plot, edit and run lighting cues in rehearsal and performance	Practical plotting and recording of cues and submasters. Portfolio of evidence consisting of. <ul style="list-style-type: none"> • observation • notes on cues, submasters and states created • video/photography • personal evaluation.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with the following.

Level 1	Level 2	Level 3
Exploring Technical Support for Stage Performance	Crewing for Stage Performance	Stage Technical Maintenance
		Technical Stage Operations
		Stage Lighting Design
		Automated Stage Lighting

Suggested resources

Books

Coleman P – *Basics: A Beginner's Guide to Stage Lighting* (Entertainment Technology Press, 2003) ISBN 9781904031208

Fraser N – *A Phaidon Theatre Manual: Lighting and Sound* (Phaidon Press, 1988) ISBN 9780714825144

Morgan N – *Stage Lighting for Theatre Designers* (Entertainment Technology Press, 2003) ISBN 9781904031192

Reid F – *Lighting The Stage: A Lighting Designer's Reflections* (Entertainment Technology Press, 2001) ISBN 9781904031086

Reid F – *The Stage Lighting Handbook* (Theatre Arts, 2002) ISBN 9780878301478

Staines J – *Lighting Techniques for Theatre-in-the-Round* (Entertainment Technology Press, 2000) ISBN 9781904031017

Walters G – *Stage Lighting: Step-by-step* (Betterway Books, 2001) ISBN 9781558706019

Journals

Lighting and Sound International (PLASA)

Websites (*Relevant websites applicable to learner's home country*)

www.abtt.org.uk www.ald.org.uk	Association of British Theatre Technicians The Association of Lighting Designers is a professional body representing lighting designers working in the live performance industry in the United Kingdom and many other parts of the world
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Unit D19: Makeup for Performers

Level:	SRF Level 2
Notional Learning Hours:	100
Unit value:	10
SRF unit code:	30871H

This unit is internally assessed

Unit aim

The aim of this unit is to develop makeup techniques used in the performing arts industry. Learners will study makeup design and application skills, and design and create make-up.

Unit introduction

This unit is an introduction to makeup for performance. The unit gives learners opportunities to explore, develop and apply a range of technical makeup skills and can provide links with practical performance projects. Ideally, learners will have the opportunity to try out their designs and makeup application techniques in a practical setting such as a live performance or by preparing actors for film and TV roles. This will allow the process of design, application and removal of makeup to have relevance to a realistic working environment where factors such as time, cost and health and safety implications can be considered.

On completion of this unit learners should be able to display basic makeup application skills in a range of contexts, making up both themselves and others and taking into consideration the importance of careful preparation, use of application and removal techniques and the safe handling of specialist equipment. Learners should be familiar with some of the specialist types of makeup and how application techniques for stage makeup may differ from those for fashion makeup.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know the basic range of stage makeup and techniques
- 2 Be able to prepare designs for stage makeup
- 3 Be able to interpret makeup designs and apply to themselves and others
- 4 Be able to apply and remove makeup with attention to the safe use of equipment.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify different types of makeup and their application	M1 make comparisons between different types of makeup and their application	D1 make a detailed comparison between different types of makeup and their application
P2 create designs for self-makeup for performance	M2 demonstrate creative ability in developing makeup designs for self-makeup	D2 demonstrate high level of creative ability in developing makeup designs for self-makeup with reflection on research carried out
P3 design character makeup for a performer (other than self) with guidance	M3 design character makeup for a performer (other than self) with creativity and minimum guidance	D3 demonstrate a high level of ability in identifying, developing and designing character makeup for a performer (other than self) with independence and flair
P4 create makeup for self safely using basic makeup techniques	M4 show creative skill in creating makeup for self safely using makeup techniques appropriately	D4 show a high level of creative skill in creating makeup for self safely using makeup techniques confidently
P5 apply character makeup safely to a performer (other than self)	M5 apply appropriate character makeup safely to a performer (other than self) with little guidance	D5 apply appropriate character makeup safely and confidently to a performer (other than self) with ease and independence

To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
<p>P6 prepare, use and remove makeup with care and safety at all times.</p>	<p>M6 demonstrate the ability to organise the makeup working area safely and prepare, use and remove makeup with some guidance.</p>	

Unit content

1 Know the basic range of stage makeup and techniques

Types of makeup:

- e.g. aquacolour, liquid, pancake, grease-based, cream-based, liners, powders.

Techniques:

- e.g. using glues, applying crepe hair, using prosthetics and tooth enamels, using theatrical blood, scar-making, black and ethnic makeup, techniques for theatre, techniques for film and television.

2 Be able to prepare designs for stage makeup

Design drawings:

- facial plan for each character
- indication of techniques to be used
- indication of materials and equipment to be used
- use of colour, texture, shape, additions to features
- different types of makeup.

3 Be able to interpret makeup designs and apply to themselves and others

Preparation and research:

- analysis of model and bone structure
- preparation and application, materials for use, use and interpretation of makeup, e.g. colour, style, relationship to the art form (dance, theatre, film, etc.), interpretation of the director's brief.

Application of makeup:

- application to self
- application to model
- use of designs in practise
- care of skin
- removal of makeup
- cleansing.

4 Be able to apply and remove makeup with attention to the safe use of equipment

Use of equipment:

- preparation of equipment and work area
- awareness of skin reaction and response
- safe use of all makeup materials, care in application and removal, care in maintenance of equipment and materials.

Information for delivery staff

Essential requirements

A suitable, well-illuminated and ventilated area for the application of makeup is needed. Each makeup area or booth should have a good mirror of adequate size and a comfortable chair that can be adjusted to height. A degree of privacy away from other activities would also be beneficial.

Employer engagement and vocational contexts

Learners should develop links with theatre, film and television studios that have makeup departments. Most of the large producing theatre companies such as The Royal Shakespeare Theatre and The National Theatre offer work placements to learners.

Both Skillset, the Sector Skills Council for the audio-visual industries, and the BBC have a substantial section of their websites dedicated to careers, including job descriptions.

Delivery guidance

This unit should be a mixture of tutor-led input, directed and independent research, discussion, observation and practical workshops. Learners should be introduced to a range of materials and techniques and should be encouraged to explore a creative approach to the application and removal of makeup on self and others.

It is important that learners gain experience of a wide range of makeup design, ensuring that there is an understanding of the requirements for basic makeup as well as more demanding character make-up. When designing makeup for someone other than themselves it is important that the makeup learner discusses the design with the performer to ensure aspects of characterisation and personality are satisfactory.

Make-up design should be applied according to the requirements of character but also to the aesthetic demands of performance. The style of play, dance and production concept must be considered in collaboration with performers and directors/choreographers.

Whilst working in the makeup room learners must adhere to health and safety regulations at all times (a copy of the health and safety regulations should be posted up on the wall in the makeup area) and apply and remove makeup with care. Learners must also understand the importance of organising their work area methodically.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to unit and structure of the programme.
Introduction to makeup techniques and types of makeup.
Lectures/discussions: <ul style="list-style-type: none">• straight makeup for theatre• ageing makeup• injuries• face painting• fashion makeup.
Practical demonstrations and videos.
Practical workshops.
Assignment 1: Different Types of makeup and their Application (P1, M1, D1). Learner: <ul style="list-style-type: none">• carries out research• draws on research and collates and presents a research portfolio of different types of makeup and their application.
Lectures/discussions: <ul style="list-style-type: none">• text/character analysis• character makeup• preparation of makeup designs• health and safety.
Practical demonstrations.
Practical workshops.
Assignment 2: makeup for Self (P2, M2, D2, P4, M4, D4, P6, M6, D6). Learner: <ul style="list-style-type: none">• carries out text/character analysis• designs makeup for two characters• produces makeup designs for two characters• researches makeup techniques for two characters• produces written instructions for carrying out the makeup for two characters• prepares work area• applies makeup to self• removes makeup.

Practical workshops.

Assignment 3: Character makeup for a Performance (P3, M3, D3, P5, M5, D5, P6, M6, D6).

Learner:

- discusses the style of the production with the director
- considers other design elements in production
- carries out text/character analysis
- carries out research
- designs makeup for two or more characters
- produces two makeup designs for two or more characters
- produces written instructions for carrying out makeups for two or more characters
- prepares work area and materials
- prepares performer
- applies makeup to at least one performer
- attends technical and dress rehearsals and first performances.

Theatre visits.

Feedback and reviews.

Assessment guidance

The initial stages of this unit will be tutor led as learners are introduced to materials and techniques involved in the application of makeup. Design and materials research will feature throughout the unit. Learners will be expected to make up themselves and others for appropriate characters and roles. Evidence for the assessment, collated in a portfolio, might be appropriately accumulated through the use of designs, reports, photographs, observation records, witness statements and possible video recording. Consideration of the conditions of makeup presentation is a feature of the portfolio work of this unit.

Learning outcome 1, which links to criterion 1, requires learners to demonstrate knowledge of the basic range of stage makeup and techniques. Differentiation between pass, merit and distinction will be made according to the level of knowledge shown by learners. The knowledge can be presented in written or verbal form.

For P1, learners will show a basic knowledge of makeup types and techniques. It will be simplistic and little attempt to make comparisons between makeup types and techniques will be shown. The information provided will be generally accurate.

For M1, learners will show a competent knowledge of makeup types and techniques. Their work will be thoughtful and some attempt to make analytical comparisons between the makeup types will be shown.

For D1, learners will give detailed comparisons between the makeup types and have a sound knowledge of how and when they should be used. This knowledge will be displayed in a sophisticated and thoughtful way, and will be articulated fluently either in writing or by means of a verbal presentation.

Learning outcome 2, which links to grading criteria 2 and 3, requires learners to prepare basic makeup designs for themselves and character makeup for a performer. Differentiation between pass, merit and distinction will be made according to the level of skill in producing the designs.

At pass level (P2/P3), learners will produce simple design ideas, which would require basic makeup techniques to realise them. The work will be accurate but unelaborated. The character makeup will be appropriate for the chosen character but will show little creative ability and sophistication. Although basic, the designs must show the artistic intentions of the learners. Learners would expect support from their tutor to achieve these criteria.

At merit level (M2/M3), learners will produce competent design ideas. The designs will be thoughtful and produced with care and will require some sophisticated makeup skills to realise them. The character makeup will be wholly appropriate for the character and be in keeping with the style of the production. Learners would expect to receive some support from their tutor to achieve these criteria.

At distinction level (D2/D3), learners will produce imaginative and skilfully executed design ideas. The design ideas will require detailed and sophisticated makeup techniques to realise them. The character makeup will show a high level of insight into the character and will be totally in keeping with the performance material. The work will be sophisticated and will be characterised by creative thinking. The learner should work independently to achieve these criteria.

Learning outcomes 3 and 4, which relate to grading criteria 4, 5 and 6, require learners to apply makeup to themselves and to others. Learners are expected to work in an organised manner and to adhere to health and safety regulations at all times. Differentiation between pass, merit and distinction will be made according to the level of skill which the learners display whilst preparing the makeup and applying and removing it.

At pass level (P4/P5), learners will apply makeup using basic techniques. The techniques will be correct but learners will sometimes lack dexterity whilst applying make-up. The finished makeup will reflect the designs but may not be wholly accurate. Learners would expect to receive help from their tutor to achieve this criterion. Whilst carrying out the practical makeup work (P6) learners must show that they adhere to basic health and safety regulations and show some autonomy in setting up their makeup area.

At merit level (M4/M5), learners will apply makeup competently using some skilful makeup techniques. The finished makeup will totally resemble the design. Whilst carrying out the practical makeup work (M6) learners will be expected to set up and organise their makeup area adeptly, and adhere to all health and safety regulations whilst applying and removing the make-up. If necessary, learners would be able to ask for some help from their tutor.

At distinction level (D4/D5), learners will apply makeup skilfully, creatively and thoughtfully using some sophisticated makeup techniques. Learners will use materials and tools with dexterity. Learners will create makeup that totally resembles the design. For D6, learners will be highly organised and set up their makeup areas competently and confidently. Learners will carry out the practical makeup activities without any assistance from their tutor.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Different Types of Makeup and Their Application (individual study into different types of makeup and their application)	Working for a magazine company, learners carry out research into different types of makeup used in the performing arts industry and their application	Portfolio of evidence consisting of: <ul style="list-style-type: none"> • collated research material • presentation (recorded).

Criteria covered	Assignment title	Scenario	Assessment method
P2, M2, D2 P4, M4, D4 P6, M6, D6	Makeup for Self (learners work individually, designing a makeup for self and applying it)	Working as a performer, learners create designs for self-makeup and apply them.	Project portfolio consisting of: <ul style="list-style-type: none"> • text/character analysis • all ideas, notes and sketches • finished makeup designs • instructions for applying makeup designs • photographs of finished makeups • written or verbal (recorded) evidence of adhering to health and safety regulations.
P3, M3, D3 P5, M5, D5 P6, M6, D6	Character Makeup for a Performance (learners work as part of a makeup production team, designing and applying make-up)	Working as a makeup designer, learners design character makeups for a performance and apply them	Project portfolio consisting of: <ul style="list-style-type: none"> • text/character analysis • all ideas, notes and sketches • finished makeup designs • instructions for applying makeup designs • photographs of finished makeups • written or verbal (recorded) evidence of adhering to health and safety regulations.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with:

Level 1	Level 2	Level 3
Exploring Design Skills for the Performing Arts	Performing Arts Production Process	Mask Making
	Performing Dance	Makeup for Performers
	Performing Scripted Plays	Makeup Application Skills and Creative Uses
	Devising Plays	Full Body makeup for Performers
	Mask Making	Special Effects Makeup
		Makeup using Prosthetics
		Period makeup for the Stage
		Fantasy Hair Design for Performers
		Period Hair Design and Wig Making for Performers
		Hair Styling and Dressing for Performers

This unit also has links with the following National Occupational Standards:

- Technical Theatre HS1 Working safely
- Technical Theatre TP2.2b Ensure accurate interpretation of designs for hair and makeup
- Technical Theatre TP12 Applying makeup and special effects.

Suggested resources

Books

Baygan L – *Makeup for Theatre, Film and Television: A Step by Step Photographic Guide* (A&C Black, 1984) ISBN 9780713624304

Conway J – *Makeup Artistry* (Heinemann, 2004) ISBN 9780435453305

Corson R – *Stage Makeup: The Actor's Complete Step by Step Guide to Today's Techniques and Materials* (Backstage Books, 1999) ISBN 9780823088393

Swinfield R – *Period Makeup for the Stage: Step by Step* (A&C Black, 1997) ISBN 9781558704688

Websites (*Relevant websites applicable to learner's home country*)

www.bbc.co.uk/design/careers	BBC Design – careers
www.nationaltheatre.org.uk	National Theatre
www.rsc.org.uk	Royal Shakespeare Company
www.skillset.org/careers	Skillset

Unit D20: Mask Making

Level:	SRF Level 2
Notional Learning Hours:	100
Unit value:	10
SRF unit code:	30872H

This unit is internally assessed

Unit aim

The aim of this unit is to develop learners' knowledge of mask design and production skills. Learners will be able to gain the skills needed to be able to create a mask for a performance

Unit introduction

Masks have been integral to performance and ritual since ancient times; initially masks were created for ritual purposes, and as ritual became performance, masks continued to be used to disguise the performer and to present a single steady expression. Masks continue to be a key element of many performance genres such as dance, drama, film, video and television. Masks also continue to have an important role in ritual in many diverse cultures.

This unit introduces learners to the use of masks in performance and helps them to develop a range of mask design and mask-making materials, skills and processes. Through this unit learners will create a mask to be used in a performance situation. To consolidate their understanding, learners will reflect on all aspects of the process, their understanding and their skills development.

On completion of the unit learners will be able to design and create basic masks and understand the performance purposes for which the masks have been created. Throughout all production and performance work learners will be expected to demonstrate safe working practices.

This unit links with a range of other units for learners following both performance and technical pathways and has direct links with Performing Arts Production Process, Devising Plays, Acting Skills and Techniques, Costume Construction and Makeup for Performers. This unit can be taught across acting, dance and technical pathways in a collaborative manner and therefore provide a suitable medium for cross-course teaching. The creation of masks from this unit can be used as stimulus for other performance work and technical learners may find the construction skills developed in this unit complement skills developed in other construction-based units.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know the use of masks for performance or ritual
- 2 Be able to use mask construction skills
- 3 Be able to make a mask for performance or demonstration
- 4 Be able to review own mask-making work.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 describe how different types of masks can be used in performance or ritual	M1 discuss how masks can be used in performance or ritual	D1 explain with examples how a mask can be used for performance and ritual
P2 demonstrate the use of mask-making materials and processes	M2 demonstrate capable application of mask-making materials and processes	D2 demonstrate successful application of mask-making materials and processes
P3 use techniques, materials and processes to design and make a mask for a performance or demonstration	M3 use suitable techniques, materials and processes to design and make a creative mask that is suitable for use in a performance or demonstration	D3 show considered and skilled application of techniques, materials and processes to design and make an imaginative and effective mask for a performance or demonstration
P4 review own mask-making work.	M4 review own mask-making work using some accurate terminology and with some reference to professional mask-making work.	D4 review in detail own mask-making work using accurate terminology and considered reference to professional mask-making work.

Unit content

1 Know the use of masks for performance or ritual

In performance:

- mask as disguise
- communicate character
- communicate mood
- use of expression
- how the actor wears the mask
- how the mask fits into the design scheme
- history of use of masks.

In ritual:

- mask empowers the wearer
- changes character
- disguise
- supernatural
- powerful.

Types of masks:

- partial face masks, whole facemasks, handheld masks, masks with a headdress, large masks, body masks.

2 Be able to use mask construction skills

Methods and materials:

- e.g. brown paper tape, Modroc, card, paper, foam, latex, fabric
- plaster casting, modelling, papier maché, mould making
- health and safety considerations.

Decorative finishes:

- e.g. paint, PVA, plaster, loose weave cloth, scrim, muslin, string, tissue, beads, dry pasta.

3 Be able to make a mask for performance or demonstration

Generate a design for performance:

- research design ideas, research the demands of the play
- planning, sketches, collage
- consideration of health and safety hazards.

Planning:

- design discussions
- researching the materials
- construction methods
- sketches
- measuring the actor's face
- considering health and safety considerations.

Making the mask:

- e.g. use selected construction method, fitting mask; health and safety considerations.

Mask in performance:

- meet the performance demands, speech requirements, achieve the desired visual impact and meet practical demands
- health and safety considerations.

4 Be able to review own mask-making work

Making the mask:

- e.g. record and evaluate the process throughout, research methods, design, planning, resourcing materials, construction method, decorating mask, fitting mask.

Performance demands:

- evaluate the success of the mask in performance
- ease of wearing
- ease of speech if appropriate
- vision
- suitability to overall design
- length of run
- method of fastening
- possible allergic reactions to materials.

Information for delivery staff

Essential requirements

Watching and evaluating mask performances can inform and support learner research work.

For the practical workshops learners will require access to a range of different mask types. This unit will require two different teaching spaces. Firstly, it will need a performance space where learners can practise with a range of different masks and performance skills. Secondly, it will need a suitably equipped workshop space with the provision for clean designing and planning work and areas for wet, messy making and decorating work.

The workshop must be suitably equipped with mask-making tools. It would be useful for some learners to have examples of the different stages of the mask-making process as exemplar material. The workshop must meet current health and safety guidelines. Learners will require access to a range of common mask-making materials.

The centre can inform and develop learners' research skills with a well-stocked theatre library and links to suitable websites.

Employer engagement and vocational contexts

Watching and evaluating mask performances can inform and support learner research work. This can be achieved through theatre visits or through inviting a touring mask theatre company to your centre. Centres should work to develop links with any local theatre companies or receiving houses. Some practitioners may be able to come and run mask-making workshops or demonstrate the use of masks in performance.

Delivery guidance

The first workshops in this unit will put mask use and mask-making into context. At the beginning of this unit learners will need to be introduced to different types of masks, their creation and their use in performance. It is important that this happens in practical workshops in which learners are given the opportunity to experiment with using different masks in performance and to discuss and reflect on their experiences and understanding. The suitability of different mask types for different performance scenarios should be considered. It is important that learners have examples of different mask types to work with so that they can identify the performance opportunities and limitations of each mask type. Health and safety considerations for the use of the mask in performance must be also be fully considered.

Subsequent workshops will introduce learners to mask-making skills and techniques that include a range of accessible techniques suitable for Level 2 learners. It is important that time is taken to teach and develop accurate and careful mask-making techniques and approaches. It is intended that this is the part of the unit in which learners begin to develop confidence and a style that will enable them to select and develop suitable mask-making skills and techniques that they will be able to use later in the unit for the creation of a final mask. Planning for the delivery of this unit must encompass the need for a practical experiential approach that may present resource implications for materials, time and workshop space.

Learners will use the skills and understanding developed through the previous exploratory processes to design and make a mask for a performance. It is important that design process is carefully applied through research into the proposed performance use, the potential resources and the appropriate making and decoration of the final mask. Some learners may need guidance to manage the design process. It is important that the mask is suitable for the targeted performance and that it is secure. Learners should remain aware of the performance needs and the comfort of the performer. They may include a dialogue with a director or choreographer to ensure that the design principles conform to the concept of production.

The last grading criterion relates to learners' abilities to demonstrate their understanding through their description and discussion of their experience of this unit and their reflection on it. Learners may be guided through this process by workbooks which direct them in their description and reflection on their understanding of the process. The use of peer or tutor witness statements, annotated photographs of the process and the final performance will be a useful account of the process. It is important that learner reflection and evaluation is central to the work presented for grading.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to the unit and the structure of the programme, tutor leads whole-class. Assignment introduction.
<p>Assignment 1: The Performance Mask (P1, M1, D1)</p> <p>Introduction to different mask types:</p> <ul style="list-style-type: none"> ● explain with examples of masks and DVDs of the use of masks in performance – tutor-led, whole-class activity, if possible including a visit to a performance that uses masks. <p>Introduction to different types and uses of masks:</p> <ul style="list-style-type: none"> ● practical exploration of different mask types – tutor-led, whole-class activity ● learners explore the use of different mask types in performance – pair work ● learners study a ritual mask and a performance mask and complete gapped handout in preparation to present findings to class, also demonstrating how the masks could be used in ritual or performance – pair work ● learners work individually to design a mask for a theoretical given performance or ritual scenario.

Topic and suggested assignments/activities/assessment

Assignment 2: Making Faces (P2, M2, D2, P4, M4, D4)

Explore and use mask construction methods:

- tutor demonstration of different mask-making skills, learner reinforcement through relevant practical activity
- further research into mask-making techniques – pair work
- practise two different mask-making techniques
- describe mask-making process in a headed-up logbook which guides the learner through the process of reflecting on their mask-making experiences.

Assignment 3: Changing Faces (P3, M3, D3, P4, M4, D4)

- Plan, design and create a mask for a performance or demonstration.
- Learners research and plan design ideas for the making of the mask – individual work.
- Learners' cost and plan resources for the mask-making process.
- Learners make a mask – individual work.
- Learners evaluate the mask-making process – continuous evaluation and learner comment guided by headed logbook.

Assignment 4: Face It (P4, M4, D4)

- Questionnaire for the mask wearer devised by the learner that asks the performer who wore the masks to evaluate its appropriateness.
- Learner response to questionnaire.
- Ongoing tutor/learner 1:1 interim review.
- Tutor/learner 1:1 *viva* about the success of the final product.

Assessment guidance

For learning outcome 1, grading criterion 1, learners' responses to the exploration and the use of masks can be recorded through tutor observation records and peer observation. The exploration of different mask types can be investigated as a group, in pair work or individually. It is important that learners make personal comment on the mask types that they have experimented with. This could be evidenced through a workbook or a journal, through a viva or a presentation. However learners' understanding is presented, it must be shown that they understand some different mask types and their potential for use in performance.

To achieve learning outcome 2, grading criterion 2, learners will demonstrate an investigation of mask-making materials, techniques and processes. Learners will generate evidence through taking part in introductory workshops, research and practical assignments. Skills-based work should be supported with photographs, drawings and written evidence that details methods, materials and skills learned. Some evidence generated may be collected by the tutor; this could be in the form of videos, photographs or witness statements. Peer and observation records should be included.

To achieve learning outcome 3, grading criterion 3, learners will apply the skills and understanding that they have learned and developed through the first two assignments. It is important that learners are able to select, use and show control and management of mask-making materials and processes. It is important that learners can plan their time and work steadily through the process. Throughout the design process learners will show an understanding of the performance intentions for the mask. Learners' logbooks with guidance headings should be completed by each learner as they design and make their mask. The completed mask must be used in a performance or demonstration.

Work for learning outcome 4, grading criterion 4, can be contributed to throughout the work completed for this unit. It is important that learners document their experience of the mask-making process through notes, videos, photographs and logbooks. Assessment criterion 4.1 requires learners to describe, discuss and evaluate their experience of the mask-making process and the suitability of the final mask for performance. It is always valuable to refer to the work of professional mask makers, therefore the merit and distinction criteria require learners to refer to professional work to broaden their understanding.

Health and safety is implicit and must be emphasised throughout the unit; therefore description of and reflection on health and safety should feature in all work produced for assessment. Good health and safety practice can be recorded to support assessment sessions by peer observation or witness statements.

To achieve P1, learners must be able to describe different masks types; this may include masks for ritual and presentation. They will include a correct but brief description of the appearance of each mask and make some basic observations about how the mask may be worn and used in performance. The work may also include images and photographs which have some simple annotations. There will be little development of learners' first statements and ideas. Learners will be able to demonstrate a key consideration for the use of certain masks in performance, however the performance will be uninformed and lack an insight into the potential use of the mask.

At merit level, learners will have given some thought to the use of the masks in performance. To achieve M1, learners must be able to discuss different masks using some informed detail; work will show an understanding of the different demands of mask for ritual and performance. The description of the masks will have some detail and show an understanding of the how the performance requirements have influenced the design of the mask. Learners will also be able to discuss how the design decisions have influenced the wearability of the mask. Learners' work will show a good understanding of the work completed in class, and may include some individual research. Learners will present their response in written notes, sketches and photographs. Annotations on the images will be informed and accurate. Learners' practical work will show that they appreciate some limitations and potential of the different mask types. Learners will present their response in written notes, sketches and photographs. Annotations on the images will be considered and mostly accurate.

Distinction level work will be characterised by creative application to the exploration of different mask types and their potential. To achieve D1, learners will be able to accurately recognise and fully describe the characteristics of the different masks, recognising the potential of the masks in performance. In describing or demonstrating the use of the masks the learner will be wholly convincing and will be able to refer to relevant and appropriate examples of mask use. Learners' practical work will demonstrate a thorough understanding and representation of the work covered in class. Annotations on the images will be insightful, informed and accurate. Learners will present their response in detailed written notes, relevant sketches and photographs. Annotations on the images will be fully considered, insightful and accurate.

To achieve P2, learners must be able to show that they have understood mask-making techniques. This criterion is assessed through tutor observation and self-evaluation. Learners will be assessed on their ability to complete practical tasks. At pass level learners will be able to complete mask-making activities; however, the process and final product will be flimsy and the mask may not withstand the demands of a performance. As supporting evidence, self-evaluation on tasks will be outlined in detail and show an awareness of the use of the materials, techniques and processes.

Merit level work will be characterised by capable exploration and application of practical mask-making techniques. Learners will be able to use most materials and processes to reasonable effect. To achieve M2, learners must be able to show that they have learned, understood and are capable of applying mask-making techniques in their practical work. As supporting evidence, their evaluations will include an accurate description of each mask-making process, materials and decoration techniques, and their notes will include some observations about how the skills that they have learned can be applied. The work may also include images and photographs of learners completing the process. The notes will include some appropriate annotations.

Distinction level work will be characterised by skilful exploration and application of practical mask-making techniques. Materials, processes and techniques will be used skilfully. To achieve D2, learners must be able to show that they have learned, understood and are capable of applying successful mask-making techniques in their practical work. The work completed will produce masks that are wearable. As supporting evidence, their evaluations will be fully considered, detailing their experience of each mask-making process, materials and decoration techniques, with an awareness of how the skills that they have learned can be applied. The work may also include images and photographs of learners completing the process. The notes will include some appropriate annotations.

To achieve P3, learners must be able to show that they can choose and use mask-making materials, processes and techniques. This criterion is assessed through tutor observation and learner reflection. Learners will be assessed on their ability to complete practical tasks. The learner will be able to make a mask; the final product will be flimsy and may not withstand the demands of many performances. The pass learner will keep a brief record of their experience of the process which may include, plans, notes, diagrams and photographs.

Merit level work will be characterised by capable selection and creative application of practical mask-making materials, techniques and processes. Learners will be able to use selected materials and processes to create a mask that is durable and suitable for the targeted performance. To achieve M3, learners must be able to show that they have learned, understood and are capable of applying mask-making techniques. The merit learner will include a detailed account of the process and decoration techniques, and their notes will include some observations about how they are applying the skills that they have learned. The work will include some insightful learner reflection on their experience of the process.

Distinction level work will be characterised by skilful selection and application of practical mask-making materials, techniques and processes. To achieve D3, learners must be able to show that they have learned, understood and are capable of applying successful mask-making techniques in their practical work. The work completed will produce imaginative and wholly appropriate masks that are entirely suitable for performance. Evaluations will be fully considered, detailing their experience of mask design, material selection and decoration techniques, and learner reflection will show a considered understanding of how the skills that they have learned have been applied.

Evidence for P4 can be generated throughout the unit. Learners' accounts will be simple and will describe learners' understanding in outline detail. This may include a brief description of different mask types, performance demands and an outline description of mask-making processes, materials and decoration techniques; notes will include some basic observations about how the skills that they have learned can be applied. The work may also include images and photographs of learners completing the process. The notes are annotations. There will be little explanation of how the processes learned may be applied.

Merit level work will be characterised by thoughtful consideration, and descriptions will show some insight and understanding of how skills, processes and techniques may be applied. To achieve M4, learners must be able to show that they are able to discuss mask-making work confidently, making appropriate use of terminology. Learners' reflections will draw conclusions that make references to some professional mask work. There will be some detail in the description of each mask-making process, materials and decoration techniques. Reflections will include informed observations which consider how the skills learned can be applied. The work will include relevant images, photographs and diagrams which have considered annotations.

Distinction level work will be characterised by fully-detailed explanations that show an understanding of the use of masks. To achieve D4, learners must show that they are able to fully discuss mask-making work using entirely accurate terminology. Learners' reflections will draw fully-informed and considered conclusions that make relevant references to professional mask work. Descriptions of each mask-making process, materials and decoration techniques will be fully detailed and draw wholly-appropriate conclusions and observations that discuss how the skills that they have learned can be applied. The work will include relevant images, photographs and diagrams which have informed annotations.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	The Performance Mask	Learners will see a performance that uses masks. The visit will include a pre-show talk Learners will be set tasks in response to the performance.	<ul style="list-style-type: none"> • A question and answer sheet to be completed as a part of the visit to the performance venue. • Learners draw the masks used in the performance and list the positives and negatives of using the mask in performance.

Topic and suggested assignments/activities/assessment			
P1, M1, D1	The Steady Stare	Learners will take part in workshops that explore the performance potential of different masks in performance.	<ul style="list-style-type: none"> Learners describe their experiences, and reflect on the potential and limitations of the different masks used in a logbook. The logbook has headings to guide learner responses.
P2, M2, D2, P4, M4, D4	Making Faces	Learners will take part in a number of workshops that explore the use of mask-making materials and processes.	<ul style="list-style-type: none"> Learners describe their experiences, and reflect on the materials, methods and skills learned in a logbook. The logbook has headings that guide the learner through the process of reflecting on their mask-making experiences.
P3, M3, D3 [P4, M4, D4]	Changing Faces	Learners will put their planning into practice and make and decorate a mask for a performance. The mask will be used in a specified performance.	<ul style="list-style-type: none"> All learners' research, planning and design work for the making of the mask – this will include costing and the planning of resources for the mask-making process.

Topic and suggested assignments/activities/assessment			
			<ul style="list-style-type: none"> • Learners must record the process in a logbook which details, describes and reflects on the process and the final mask – this will be used for both assessment criteria. • The mask will also be a valuable assessment tool. • Self-evaluation of the use of the mask in performance.
P4, M4, D4	Face It	This assignment is a summative overview of the mask-making process. A variety of methods is used to evaluate the mask-making process. Learners use a questionnaire that asks the performer who wore the mask to evaluate its appropriateness.	<ul style="list-style-type: none"> • Learners' devised questionnaire. • Learners' response to the questionnaire's findings. • Tutor/learner 1:1 viva about the success of the final product.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with:

Level 1	Level 2	Level 3
Exploring Design Skills for the Performing Arts	Performing Arts Production Process	Design Method
	Devising Plays	Design Materials and Processes
	Acting Skills and Techniques	Prop Making
	Design for Performance	Mask Making

This unit also has links with the following National Occupational Standards:

- Technical Theatre HS1 Working safely.

Suggested resources

Books

Bridgewater A and Bridgewater G – *Carving Masks* (Sterling Publications, 1997) ISBN 9780806913360

Chandavij N and Pramualratana P – *Thai Puppets and Khon Masks* (River Books, 1999) ISBN 9780500974568

Foreman J – *The Background, Making And Use Of Masks* (Lutterworth Press, 1997) ISBN 9780718829483

Grater M – *Paper Mask Making* (Dover Publications, 1985) ISBN 9780486247120

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Student Book* (Pearson Education, 2010) ISBN 9780435026516

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Teaching Resource Pack* (Pearson Education, 2010) ISBN 9780435026516

Lelooska D – *The Traditional Art of The Mask: Carving a Transformation Mask* (Schiffer, 1996) ISBN 9780764300288

Mack J – *Masks: The Art of Expression* (British Museum Press, 1996) ISBN 9780714125305

Mauldin B – *Masks of Mexico, Tigers, Devils and The Dance of Life* (Museum of New Mexico Press, 1999) ISBN 9780890133255

Thurston J – *The Prop Builder's Mask-Making Handbook* (Betterway Books, 1990) ISBN 9781558701663

Wilsher T – *The Mask Handbook: A Practical Guide* (Routledge, 2006) ISBN 9780415414371

Unit D21: Set Construction

Level:	SRF Level 2
Notional Learning Hours:	100
Unit value:	10
SRF unit code:	30873H

This unit is internally assessed

Unit aim

This unit will develop learners' knowledge of scenic construction materials and techniques through the exploration of materials, methods and planning requirements

Unit introduction

This unit is concerned with the skills and knowledge required to plan and build stage scenery safely and accurately, making effective use of standard set-building tools and materials. The skills and knowledge which learners acquire through this unit have a direct relevance to working in the performing arts industry. Learners will come to understand and acquire a degree of proficiency in standard industrial practices and techniques.

Learners will become acquainted with the main tools used in set construction, they will recognise their functions and develop skills in using them appropriately. They will come to understand the processes involved in constructing sets, from the planning stage through to completion. They will gain practical experience in building set elements, as well as learning the importance of safe working practices and how to apply them in their own work. It is also important for set constructors to have a clear awareness of the production process and of the roles of other members of the production team as well as their own role.

The skills which learners acquire in this unit will enable them to take the first steps on career paths which may lead to positions such as master carpenter or technical manager; both of these positions require extensive knowledge and skills in set construction. Theatres vary in scale and relevant positions vary accordingly, but many technical staff in the performing arts industry require set construction skills. In smaller theatres or in touring companies, technicians who are multi-skilled are in demand. Increasingly, theatres are outsourcing their set building and so there is a requirement for those skills in the various firms, both large and small, which service that need. Many of the skills acquired during this unit are transferable to non-theatrical situations.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know the use of set construction tools and materials
- 2 Know the set construction process
- 3 Be able to plan and construct a scenic element
- 4 Be able to demonstrate safe working practices throughout the set construction process.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify set construction tools and their uses	M1 describe set construction tools and their uses	D1 explain the use of set construction tools and their uses
P2 identify set construction materials and their uses	M2 describe the main set construction materials and their uses	D2 explain a wide range of set construction materials and uses
P3 carry out the set construction planning process competently, with support and guidance	M3 carry out the set construction planning process successfully, with little support and guidance	D3 carry out the set construction planning process effectively and independently
P4 demonstrate basic set construction skills in completing the scenic element	M4 demonstrate a capable use of most of the set construction skills, making a competent scenic element	D4 demonstrate a fully effective application of a wide range of set construction skills, making a well-made scenic element
P5 apply basic safe working practices throughout the set construction process.	M5 apply safe working practices throughout the set construction process.	D5 apply well-developed safe working practices throughout the set construction process consistently.

Unit content

1 Know the use of set construction tools and materials

Tools:

- e.g. screwdriver, 110v and 240v power tools (or home country's equivalent), cordless power tools (screwdriver, drill, jig-saw), hammer, mallet, crosscut saw, tenon saw, staple gun, steel tape, rulers, paint brushes and rollers, try- square, craft knife, canvas pliers.

Materials:

- e.g. timber, sheet MDF, ply, hardboard, canvas, Vacform, bolts, hinges, nails, screws and tacks, paint, epoxy resins, solvents, Copydex, PVA, wood glue.

2 Know the set construction process

Planning:

- simple plans
- technical construction drawing
- measuring
- scale
- selecting materials.

Construction methods:

- sawing
- cutting
- drilling
- methods of joining materials
- measuring
- scaling
- painting.

3 Be able to plan and construct a scenic element

Planning:

- make plans
- schedules
- make own deadlines
- sketches
- simple technical drawings.

Set construction:

- use of tools
- measuring
- cutting
- joining
- following own plan
- meeting deadlines
- painting
- applying decorative finish.

Scenic element:

- flat
- ground row
- screen
- simple furniture.

4 Be able to demonstrate safe working practices throughout the set construction process

Safe use of tools and equipment and materials:

- organisation of workshop space
- maintenance of workshop space
- safe use of tools and materials
- adequate protection
- understanding of possible hazards
- risk assessment
- safe lifting techniques
- awareness of relevant health and safety guidelines.

Information for delivery staff

Essential requirements

A suitably equipped workshop space that meets current health and safety guidelines is essential for effective completion of this unit. Learners will require access to scenic construction materials, and tools. Fixed workshop equipment is not essential but provision should be made for learners to familiarise themselves with such equipment and, if possible, undergo a short training course in its use. Space needs to be provided for the construction of scenic elements.

Basic studio resources will be required for the completion of planning, research and technical drawing work. Learners' research work would benefit from access to a library containing appropriate theatre books and to relevant websites.

Employer engagement and vocational contexts

Learners will enhance their understanding through visits to local production theatres or set builders' workshops.

Delivery guidance

This unit will need to be delivered through practical sessions, with learners acquiring skills and knowledge through hands-on experience. They will need to be taught the use of relevant tools and a range of materials, initially under close supervision. From the outset they will need to learn the paramount importance of working safely. Tutors may well find it useful to create a number of small-scale practice projects which will encourage the safe and appropriate use of a range of set construction tools and materials.

After an initial period when skills and confidence have been developed, learners should apply these skills as much as possible to production situations. The processes involved in set construction will be best understood by following them through in the service of an actual production where the demands on set construction are real. If no production immediately presents itself, or if tutors wish to provide further set-building practise, it is possible that basic items such as flats, ground rows, stairs or screens may be built for stock. Learners will need to record their knowledge and experience in order to fulfil a number of the criteria. Tutors may find it useful to encourage the keeping of a log or notebook in which learners may record what they have learned about set construction tools, materials and processes.

In following through the set construction process, learners should be given opportunities to interpret a range of plans (for example sketches and technical drawings) and to understand the importance of accuracy in their work. Through working as part of a production team, they should have opportunities to understand for themselves the importance of the concept that items of set should be 'fit for purpose'. They should be encouraged to develop an insight into the role that construction plays in the production process as a whole and to recognise that, as set constructors, they play a significant part in enabling the production as a whole.

Ideally, learners will have opportunities to work on more than one production during the course of this unit, extending their experience by using a range of construction techniques to create different set elements. Working on a production will provide ample opportunity for learners to understand the importance of health and safety regulations and of safe working practices. In the early stages of the course it will be necessary to place continued and repeated emphasis on health and safety, so that it becomes second nature to learners as they engage in practical activities, especially under time pressure.

It is very useful to form relationships with local professional or amateur theatres; it may be possible to arrange for learners to work at such venues, or to observe the working practices of experienced professionals or amateurs. Talks and demonstrations by working professionals may also prove invaluable. These may assist learners not only with their own research into the roles of those who work backstage, but also with their understanding of the professional working environment.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to the <i>Set Construction</i> unit and rationale.
Construction tools: <ul style="list-style-type: none"> ● screwdriver/hammer/saw/plane/rule – techniques in safe use ● power tools-battery/240v/110v (or home country's equivalent)– skills in operation ● staple gun/glue gun/paint brushes/rollers – when to use and how to use.
Construction materials: <ul style="list-style-type: none"> ● timber/MDF/ply/hardboard/canvas – their characteristics and responses ● hinges/bolts/nails and screws/glues – application and use.
Set construction process: <ul style="list-style-type: none"> ● plans of the scenic element – drawing up/interpretation/communication ● measuring, scale drawings, selecting the right materials for the job.
Set construction methods: <ul style="list-style-type: none"> ● measuring/sawing/cutting/drilling ● joining/painting.
Plan and construct simple scenic element: <ul style="list-style-type: none"> ● create a plan, draw up a schedule, technical drawings – creative process in line with requirements from the production (in rehearsal or in planning) ● use of tools to construct a basic element demonstrating cutting, joining, painting, finishing and working to own deadline.

Topic and suggested assignments/activities/assessment

Safe working practices:

- manual handling techniques and safe working practice
- safe use of tools and materials – use of PPE
- workshop cleanliness and maintenance of storage/working areas
- risk assessing potential hazards and managing the risks identified.

Assignment 1: Set Construction – Planning (P1, P2, P3, M1, M2, M3, D1, D2, D3)

Assignment overview:

- decide on a prop or small set item
- draw and plan the item
- identify the tools required
- identify the methods to be used
- identify health and safety issues
- create related risk assessments.

Assignment 2: Set Construction – Product (P4, M4, D4, P5, M5, D5)

Assignment overview:

- using the ideas and plans from Assignment 1, create the item of set/prop
- observe appropriate and relevant health and safety practices
- create a log and record the process as you progress.

Assessment feedback and tutorials.

Assessment guidance

The unit requires learners to at first demonstrate a basic understanding of the tools and materials with which they will be working and how they are used. In addition, learners will be required to show an understanding of the process of scenic construction and the methods used to construct scenic elements before moving on to carrying out scenic construction as part of a production team working on a show. Many interim formative assessment points will generate valuable evidence for assessment. This could include peer assessment from the production team and 1:1 lecturer and learner tutorials. The final assessment must be informed by the quality of materials, processes and skills used in creating the final scenic element. Opportunities may arise for learners to carry out work placement within a set construction department or company. Careful planning could result in this experience contributing towards successful achievement of this unit.

Grading criterion 1 requires the identification of set construction tools and their use.

To achieve P1, learners will provide a list of appropriate tools to be used in scenic construction such as a hammer, wood saw, plane, router, wood file, paint brush etc. There will be limited, if any, information on how to use them. There may be some pictures to assist in the identification. All tools listed will be relevant to scenic construction.

To achieve M1, learners will describe the tools that were listed with details of the function and use of each tool. Diagrams to show how the tools are used would assist greatly accompanied by a description which is clearly the work of the learner.

To achieve D1, learners must provide an explanation regarding the uses of the tools listed or available. This could be as a lecture demonstration or as part of a Q&A session where tools were laid out with a range of materials (wood, canvas etc.) allowing the learner to select appropriately.

Grading criterion 2 requires a knowledge of the materials used in scenic construction.

To achieve P2, learners will identify set construction materials, including wood, metals, glues, canvas, paints etc. This may be as a list with some photos or graphics to support the list.

To achieve M2, learners will describe the materials they have listed showing some understanding of detail such as grain and strength and ways of fixing together using screws nails and/or glue. The correct order and application of paints to be applied will be identified. Appropriate methods of shaping and cutting metals or canvas will be provided.

To achieve D2, learners will explain the application of the set construction materials comparing different ways of doing the same job. An example might be nailing versus screwing or staple versus glue, going into some detail as to the reasons for each. At least four differing materials should be provided, for example wood, metal, plastic and canvas.

Grading criterion 3 is about being able to implement the planning processes for set construction. The product itself is not assessed in this criteria; the fact that it was produced or part produced as a result of the plan is.

To achieve P3, learners will need to demonstrate the main elements of the planning process from initial ideas that come from the script; if designing, they will need to include the drawings and the list of materials required through to the final product being produced.

To achieve M3, learners will have to carry out the set construction planning process but with some guidance and support. The learner will, with some help, have planned the production of a piece of set, the size of which will relate to learners' and the centre's capabilities and resources, and then will have converted the plan into reality. This would be either in the context of a production or of a simulated production, as long as the relevant pressures are simulated, such as time and budget restrictions.

To achieve D3, learners will carry out the planning process with minimum guidance and support, demonstrating their understanding by applying the process in a realistic context and producing all documentation to support their practical work.

Grading criterion 4 is about understanding and applying set construction skills.

To achieve P4, learners will be able to demonstrate basic skills in set construction using the tools and materials appropriately and safely. This would include cutting wood straight with minimal damage, drilling metals, using a staple gun effectively, applying paint correctly and in the right order.

To achieve M4, learners would be able to demonstrate a more proficient skill in the use of tools against materials. Good cutting skills, drilling skills and painting skills will be applied when working.

To achieve D4, learners would demonstrate a developed and confident application of the relevant skills. Proper preparation, for example measure twice, cut once, minimum wastage of materials, efficient and effective use of paint and fixing materials will all contribute to a clear demonstration of the skills required.

Grading criterion 5 is about the responsibilities of health and safety with regard to the process of planning and building a set piece. Health and safety should be continuously assessed through practical demonstration and application. Additional evidence of learners' understanding of health and safety practice can be assessed through structured questioning in tutorials and/or through observation of working practice by questioning during the construction process.

To achieve P5, learners will demonstrate a basic understanding of safe working practices by identifying what to do and what not to do when carrying out set construction. They will have worked safely with some supervision and guidance where required and when prompted will understand the issues missed such as the wearing of PPE, for example.

To achieve M5, learners will provide a risk assessment relating to the work to be carried out and will make some references back to it during the work. Most of the issues will have been identified and a good understanding will have been achieved with minimal guidance.

To achieve D5, learners will provide a risk assessment which covers all of the work to be undertaken from planning to production. Provision for first aid and emergency will have been made or suggested such as a first aid kit on site. Monitoring of self and others will be made through regular checks on the work site and those in the vicinity.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1 P2, M2, D2 P3, M3, D3	Set Construction – Planning	As part of a production team, plan and prepare to make a set piece.	<ul style="list-style-type: none"> • Observation • Tutorial • Logbook • Drawings
P3, M3, D3 P4, M4, D4	Set Construction – Product	Using the results of Assignment 1, create the set piece.	<ul style="list-style-type: none"> • Observation • Final product • Logbook • Peer assessment

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with the following.

Level 1	Level 2	Level 3
Exploring Design Skills for the Performing Arts	Performing Arts Production Process	Assistant Stage Management (ASM)
		Scenic Construction for the Stage
		Production Management for Live Performance

This unit also has links with the following National Occupational Standards:

- Technical Theatre HS1 Working safely
- Technical Theatre TP7.3a Making and finishing sets.

Suggested resources

Books

- Blurton J – *Scenery: Draughting and Constructing: For Theatres, Museums, Exhibitions and Tradeshows* (A&C Black, 2001) ISBN 9780713656848
- Carter P – *Backstage Handbook: An Illustrated Almanac of Technical Information* (Broadway Press, 1994) ISBN 9780911747393
- Cassady M – *An Introduction to the Art of Theatre: A Comprehensive Text – Past, Present and Future* (Meriwether Publishing, 2007) ISBN 9781566081177
- Coult T and Kershaw B – *Engineers of the Imagination: The Welfare State Handbook* (Methuen, 1983) ISBN 9780413528001
- Courtney C – *Jocelyn Herbert: A Theatre Workbook* (Applause Books, 2003) ISBN 9781557833266
- Fredman R and Reade I – *Essential Guide to Making Theatre* (Hodder and Stoughton, 1996) ISBN 9780340655146
- Gillette J M – *Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup, 6th Edition* (McGraw Hill, 2007) ISBN 9780073514192
- Griffiths T R – *Stagecraft, 2nd Edition* (Phaidon, 1990) ISBN 9780714826448
- Hoggett C – *Stage Crafts, 2nd Edition* (A&C Black, 1995) ISBN 9780713654776
- Ionazzi F – *The Stagecraft Handbook* (North Light Books, 1997) ISBN 9781558704046
- Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Student Book* (Pearson Education, 2010) ISBN 9780435026516
- Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Teaching Resource Pack* (Pearson Education, 2010) ISBN 9780435026516
- Sammler B and Harvey D – *Technical Design Solutions for Theatre: The Technical Brief Collection Volume 1* (Focal Press, 2002) ISBN 9780240804903
- Sammler B and Harvey D – *Technical Design Solutions for Theatre: The Technical Brief Collection Volume 2* (Focal Press, 2002) ISBN 9780240804927

Journals

Sightline (ABTT Subscription)

Websites (Relevant websites applicable to learner's home country)

www.4rfv.co.uk	4RFV – directory of film, television and theatre-related businesses
www.ccskills.org.uk	Creative and Cultural Skills
www.theatre crafts.com	Glossary of technical theatre terms

Unit D22: Wardrobe for Stage Performance

Level: **SRF Level 2**

Notional Learning Hours: **100**

Unit value: **10**

SRF unit code: **30874H**

This unit is internally assessed

Unit aim

This unit gives learners opportunities to gain knowledge and the skills needed to work in the wardrobe department of a theatre.

Unit introduction

The wardrobe team is essential to the success of any theatrical production. In large theatre companies a wardrobe department will include milliners and jewellery makers. The team is led by a wardrobe manager who is a highly skilled and competent person with a wide range of knowledge about materials, tools and working methods. They also have to manage spaces, resources and a team, often working under pressure and to significant production deadlines. A complex range of skills is required, including the management of people and processes. This unit will provide an introduction to the skills required by members of the wardrobe team and their manager, and will allow learners to apply these skills in simulations and by working on actual productions.

Learners will undertake tasks to ensure that fabrics are bought or acquired on time, that relevant information is circulated to the appropriate individuals and that fittings are organised at times agreed with the relevant members of the production team such as the director, designer and costume makers.

This unit will give learners the knowledge and experience to take the first steps on the path which may lead to them becoming members of a wardrobe team, perhaps by taking a junior post in the wardrobe department. They will learn the importance of managing both space and resources where both may be in short supply and require some ingenuity in approach. They will also learn the importance of clear and detailed communication, and of learning and adhering to standard processes of communication with the production team as a whole.

They will learn about the importance of costume care, as the costumes will be an important resource for future, as well as current, productions, or will have to be returned in good condition after hire. They will also learn how significant dressing room management skills are, both during and after the run of a show.

Learners will become acquainted with all the practical day-to-day responsibilities of the wardrobe team, as well as the importance of health and safety practices both for themselves and for other members of the production team. They will acquire a sense of how the wardrobe team dovetails with other members of the production team to create a successful production.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know how a wardrobe department is organised
- 2 Be able to contribute to the preparation for a performance as a member of the wardrobe team
- 3 Be able to operate as a member of the wardrobe team during and after a performance.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify how a wardrobe department is organised	M1 describe how a wardrobe department is organised	D1 explain how a wardrobe department is organised
P2 contribute to the preparation of costumes for a performance	M2 make a competent contribution to the preparation of costumes for a performance	D2 make an effective and confident contribution to the preparation of costumes for a performance
P3 demonstrate communication skills during the production process	M3 demonstrate competent communication skills during the production process	D3 demonstrate effective and confident communication skills during the production process
P4 demonstrate costume care skills during and after a performance.	M4 demonstrate competent costume care skills during and after a performance.	D4 demonstrate effective costume care skills during and after a performance.

Unit content

1 Know how a wardrobe department is organised

People:

- members of the costume team, e.g. wardrobe manager, cutter, stitcher, milliner, jewellery maker
- roles and responsibilities.

Spaces:

- workrooms, e.g. workshops, fabric stores, costume storage facilities
- dressing rooms
- allocation, management.

Equipment:

- e.g. sewing machines, overlockers, irons, ironing boards, glue guns, washing machines, scissors, pins, needles.

Fabrics and accessories:

- fabric stocks
- database of suppliers
- estimate of fabric quantities
- haberdashery
- accessories
- reuse of existing costumes.

Costume budget:

- estimate of costs
- budget planning
- estimate of amounts needed
- keeping account of budget expenditure.

Health and safety:

- potential hazards identified and prevented
- use of electrical and other equipment, e.g. irons, sewing machines, washing machines, glue guns, scissors, needles and pins
- processes and practices, e.g. dyeing, glueing, painting, spraying, wardrobe fittings, maintenance of spaces, removal of rubbish storage of fabrics.

2 Be able to contribute to the preparation for a performance as a member of the wardrobe team

Preparations:

- shopping
- fittings
- keeping account of expenditure
- costume production
- hiring of costumes
- technical rehearsal
- dress parade
- dress rehearsal
- health and safety guidelines.

Communicating with the wardrobe team and the company:

- schedules
- informing company of planning progress
- company production meetings
- wardrobe production meetings
- attending fittings
- technical and dress rehearsals.

Paperwork communication:

- measurement sheets
- schedules
- keeping wardrobe fittings noticeboard up to date
- minutes of wardrobe production meetings
- production diary.

3 Be able to operate as a member of the wardrobe team during and after a performance

During the run of the show:

- maintenance and storage of costumes
- dry-cleaning processes
- laundering
- maintaining finish.

Costume storage after the performance:

- returning hired costumes
- dry cleaning
- laundering
- removing decorative finish if appropriate
- protecting
- recording where the costume is stored.

Information for delivery staff

Essential requirements

Initial theory work can be taught in a classroom. For practical work a well-equipped wardrobe facility that complies with health and safety regulations, a wardrobe storage space, access to a backstage area to be used as a dressing room and a laundry area are required.

Budgets to purchase fabrics etc. for performance and access to ICT to produce schedules, plans, minutes etc. will be needed. Learners would benefit from visiting a local theatre's wardrobe department.

Employer engagement and vocational contexts

Assignments should be set within a vocational context with learners working under guidance on productions. Visits to the wardrobe departments of local theatres, whether amateur or professional, should be provided to allow learners to observe and discuss the work of wardrobe managers.

Delivery guidance

Learners will need to understand and experience both the excitement and the responsibilities that are associated with the role in the wardrobe team. If possible, tutors should organise a field trip to the wardrobe department of a theatre or a session taken by a professional wardrobe manager to provide a positive introduction to the unit. Learners will need to investigate the job roles associated with the wardrobe department, as well as the types of spaces and equipment used by the wardrobe team, the types of materials they work with and the budgetary constraints within which they operate. This could be achieved by breaking the class into research groups with specific tasks and asking groups to report back and share their findings. Learners will need to be introduced to the health and safety issues associated with the working practises of a wardrobe team. Class discussions and simulation exercises could be used to enable them to gain the required knowledge in this area.

Learners will need to understand the role that the wardrobe team fulfil within the wider production process. A series of classroom exercises and simulations could be used to allow them to explore the roles and responsibilities of members of the wardrobe department before, during and after a performance. The importance of paper communication and the keeping of records during the production will need to be stressed.

Once learners have gained a sound working knowledge of the basic processes, they should be given the opportunity to work under guidance on productions. Performances by their peers on acting or dance courses may well provide appropriate opportunities. Working on more than one production during the course of the unit will enable learners to consolidate and extend their range of skills as wardrobe manager, as well as giving them an insight into their role within a production as a whole.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to unit.
Field trip – wardrobe department of theatre. Visit debrief.
Tutor presentation – the organisation of a wardrobe department Followed by group exercise where learners investigate an aspect of the organisation of a wardrobe department and report their findings back to the class Team one – People. Learners investigate the various roles and responsibilities of members of the costume team Team two – Spaces and Equipment. Learners investigate the types of spaces and equipment used by the costume team Team three – Fabrics and Accessories. Learners investigate the materials and resources used by the costume team and how they are managed Team four – Budget. Learners investigate how a costume budget for a show is put together and managed.
Teacher presentation – health and safety in the costume department.
Assignment 1: Fact Sheets (P1, M1, D1) Learners design a series of illustrated fact sheets detailing how a wardrobe department is organised.
Teacher presentation – the life cycle of a costume. Learners discuss the presentation and as a class create a timeline for a costume that is made for a specific production and reused a number of times.
The production process – learners research the process of costuming a production to produce a timeline that outlines the stages in the process.
Series of practical simulation exercises to prepare learners for the preparation of costumes for a performance and organisation of the wardrobe during and after a show (learning outcome 2/3) Activities should include: <ul style="list-style-type: none">• establishing costume requirements• planning production of costumes• use of paper communication• attending production meeting• dealing with hire companies

Topic and suggested assignments/activities/assessment

- fittings
- technical and dress rehearsals
- costume care
- dressing room management.

Assignment 2: Costuming a Small Production (P2, M2, D2, P3, M3, D3, P4, M4, D4)

Communicate with the production team to establish the costume requirements for the production.

Produce appropriate forms of paper communication, e.g. schedules, notices, minutes of meetings, production diary.

- Monitor the costume budget for the production.
- Contribute to the management of the wardrobe.
- Work within health and safety guidelines.
- Contribute to the management of the dressing room.
- Care for the costumes before, during and after the production.

Feedback from assignment, lessons learned, improvements to be made.

Assignment 3: Costuming a Large Production (P2, M2, D2, P3, M3, D3, P4, M4, D4)

- Communicate with the production team to establish the costume requirements for the production.
- Produce appropriate forms of paper communication, e.g. schedules, notices, minutes of meetings, production diary.
- Manage the costume budget for the production.
- Contribute to the management of the wardrobe.
- Work within health and safety guidelines.
- Contribute to the management of the dressing room.
- Care for the costumes before, during and after the production.

Feedback from assignment.

Assessment guidance

Assessment requirements for this unit include demonstrating an understanding of how a wardrobe department operates within a theatre. This could be evidenced through a written document or recorded oral presentation. To achieve P1, learners must be able to provide a list of the roles and responsibilities of members of the wardrobe team along with the equipment, spaces and materials they work with. They must also identify the financial constraints under which they work and the health and safety issues that are relevant to a wardrobe department. For M1, learners must also provide descriptions of the above. To achieve D1, learners should be able to explain the operations of a wardrobe department, for example by discussing how the different job roles and responsibilities relate to each other and to those of the wider production team.

Achievement of grading criteria 2, 3 and 4 will be evidenced through a process portfolio that includes appropriate paperwork (for example schedules, minutes, measurement sheets, risk assessments and schedules) and a production diary that includes elements of reflection and evaluation. Tutor observation will be an important strategy and tutors may also wish to encourage peer observation. To achieve P2, P3 and P4, learners must make a valid contribution to the preparation of costumes for a performance, responding appropriately to instructions and completing required tasks to an acceptable standard. They should be able to use appropriate communication skills during the production process and will care for costumes in a manner that ensures they are available and in a useable condition for performances. To achieve M2, M3 and M4, learners will play a more active role in the process, contributing ideas and suggestions and taking some responsibility for the completion of tasks. They should demonstrate capable use of different forms of communication, for example written and oral messages will be clear and responses to queries handled in an appropriate manner. They will be able to demonstrate an understanding of storage, repairs and cleaning requirements throughout the production process. To achieve D2, D3 and D4, learners should demonstrate resourcefulness during the production process. They will complete some tasks autonomously and take into account deadlines and other constraints in their planning and completion of tasks. They will demonstrate an efficient and self-assured use of communication skills and demonstrate the ability to work autonomously, making appropriate decisions with regard to costume care and anticipating storage, repair and cleaning needs.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Fact Sheets	Learners design a series of illustrated fact sheets detailing how a wardrobe department is organised.	Assessment of content of fact sheets produced.
P2, M2, D2 P3, M3, D3 P4, M4, D4	Costuming a Small Production	Learners work as a team to costume a small production staged by their peers.	Process log consisting of: <ul style="list-style-type: none"> • production diary • copies of minutes of meetings and forms of paper communication • draft designs of costumes, notes, photographs etc. • costume budget. Tutor observations.
P2, M2, D2 P3, M3, D3 P4, M4, D4	Costuming a Large Production	Learners work as a team to costume a major production staged by their peers.	Process log consisting of: <ul style="list-style-type: none"> • production diary • copies of minutes of meetings and forms of paper communication

Topic and suggested assignments/activities/assessment			
			<ul style="list-style-type: none"> • draft designs of costumes, notes, photographs etc. • costume budget. Tutor observations. Peer observations.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with:

Level 1	Level 2	Level 3
Exploring Production Skills for the Performing Arts	Costume Construction	Stage Wardrobe Management
Exploring Design Skills for the Performing Arts		Developing Costume Design Skills
		Designing Costumes for Performance
		Period Costume for the Stage

This unit also has links with the following National Occupational Standards:

- Technical Theatre HS1 Working safely
- Technical Theatre TP24b Assist the organisation of the wardrobe.

Suggested resources

Books

Fredman R and Reade I – *The Essential Guide to Making Theatre* (Hodder and Stoughton, 1995) ISBN 9780340655146

Griffiths T R – *Stagecraft* (Phaidon, 1993) ISBN 9780714826448

Hill M H – *The Evolution of Fashion* (Macmillan, 1985) ISBN 9780713458183

Holt M – *Costume and Makeup* (Phaidon, 1988) ISBN 9780714825120

Unit D23: Sound Operations for Stage Performance

Level:	SRF Level 2
Notional Learning Hours:	100
Unit value:	10
SRF unit code:	30875H

This unit is internally assessed

Unit aim

The aim of this unit is to develop learners' knowledge of sound equipment and operation. Learners will operate the sound equipment, controlling the sound to given cues for stage performance.

Unit introduction

The theatre and entertainment industry has a need for people skilled in the procurement, installation and operation of a large variety of specialised sound equipment. Members of the general public are very aware of both the quality and depth of sound found in venues of all sizes, covering a wide range of genres.

This unit is designed to provide essential skills across this wide range of applications. The unit content covers both theory and the practical elements needed to be a useful member of a production team, and engage in individual work that will produce some of the common audio products such as sound effects, recording, editing and playback. Learners can use these essential skills if they go directly into the industry or as a good grounding for further study at a higher level.

The unit is suitable for study by a newcomer to the sound area of production and can also be a useful method of gaining additional skills for someone already working in the industry in a different area; lighting and staging are good examples.

Learners should note that many of the skills developed in this unit can be transferred to work in associated areas. Nightclubs, churches, exhibition centres, public buildings, radio and television all require staff with a thorough working knowledge of sound operation techniques.

It may be possible for some of the assessed work to be carried out at local venues or other suitable locations. Amateur and professional work experience integrates easily into the unit structure and will enhance the opportunities available for learners to demonstrate their sound skills.

Outcomes of learning

On completion of this unit a learner should:

- 1 Understand the principles of sound and acoustic theory
- 2 Be able to demonstrate skills in setting up sound equipment and recording techniques
- 3 Be able to provide sound for performance.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 evaluate the acoustic properties of a performance venue	M1 evaluate the acoustic properties of a performance venue with some attention to detail using industry terminology	D1 evaluate the acoustic properties of a performance venue, using terminology and suggesting practical solutions for how venue acoustics could be improved
P2 select and use equipment that is largely appropriate	M2 select and use appropriate equipment with minimum guidance	D2 select and use equipment with confidence and independence
P3 set up sound equipment for recording and performance under supervision ensuring it functions	M3 set up sound equipment for recording and performance to a sound plan with some supervision and with consideration of application, carrying out basic fault-finding techniques	D3 set up sound equipment for recording and performance to a sound plan, independently and with confidence, solving problems faced and ensuring it is fit for purpose
P4 produce recordings that are fit for purpose with some guidance	M4 produce recordings, with minimal support, which show competent recording and editing techniques	D4 produce recordings without help at an advanced level demonstrating the correct recording levels, timing and editing techniques

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P5 control live sound equipment in a performance and produce sound effects when cued to do so.	M5 control live sound equipment in a performance to the correct sound levels and fade times, on time and on cue.	D5 control live sound equipment at the correct sound levels, to verbal and visual cues, constantly changing and balancing levels as required during the performance.

Unit content

1 Understand the principles of sound and acoustic theory

Sound:

- wavelength
- frequency
- amplitude
- direction
- fundamentals and harmonics
- octaves
- frequency response
- decibels (dBs)
- human voice and hearing.

Acoustics:

- natural and artificial reverberation
- reflection
- absorption
- insulation and isolation.

Transducers:

- microphone types
- pick-up patterns (polar diagrams)
- selection and use
- loudspeaker types
- baffles
- ports
- active and passive crossovers
- connectors and cables.

2 Be able to demonstrate skills in setting up sound equipment and recording techniques

Microphone technique:

- stands
- positioning
- instruments
- cabling
- cable safety
- direct injection boxes.

Sound mixers:

- analogue/digital equipment
- gain
- polarity (phase)
- auxiliaries
- inserts
- sub groups
- meters
- monitoring
- busses.

Systems:

- the recording process
- analogue/digital recording
- signal processing
- data compression and reduction
- synchronisation
- storage media
- hardware/software systems.

Products:

- backing tracks
- sound effects
- scene setting music or effects
- information and safety announcements.

3 Be able to provide sound for performance

Rigging:

- get-ins/outs
- set-up and placement
- line checks
- monitors
- sound check
- safety.

Equalisation:

- parametric
- band pass
- graphic
- feedback reduction

Amplification:

- power supply
- power output
- impedance matching
- levels
- distortion

Operation:

- role of sound operator in production and performance
- cue sheets
- scripts and documentation
- fault finding
- radio microphone systems

Information for delivery staff

Essential requirements

This unit requires a basic level of equipment to be available. The following should be used as a guide to the minimum level of equipment needed to allow learners to achieve a full range of grades.

Centres should have equipment available that allows learners to provide the types of services found in modern entertainment technology applications. This consists of recording and PA equipment. The expectation is that learners will be able to use more complex equipment at Level 3 than at Level 2.

As a guide, a four track Portastudio and compact PA system is not suitable.

PC-based editing facilities are required and access to more powerful PA systems with separate subs and monitors is necessary for successful completion of the unit.

Although a modern digital mixer may appear to be advantageous, it is possible to complete this unit successfully using a basic small format analogue mixer of professional quality as long as it has a sufficient number of inputs.

Employer engagement and vocational contexts

Centres should develop links with local theatres and/or recording studios if possible. The performance should have enough sound requirements to stretch the learner and this may include microphones and recorded sound cues.

Delivery guidance

In most cases how this unit is delivered will be dictated by the requirements of the type of audio products required for real performances. Wherever possible, grades should be gained through learners providing audio services for performances from a wide variety of genres – music, drama, light entertainment, television, radio, advertising etc. It is appreciated that access to this wide range may be difficult, and simulations, rehearsals and technical sessions may all be used to produce evidence that criteria have been covered.

Learners will need to carry out research. Much of the technical specification information is available on manufacturer websites and technical literature. Some of the unit content requires access to conventional teaching spaces and for which learners will need to be able to use a range of basic test equipment. The nature of the unit requires learners to be able to work individually and in small groups. This is most appropriate when providing sound services to other groups of learners within the centre or externally, for example when assisting at a local venue perhaps with a music event. The nature of the unit, and many of the assessment processes required, mean that there are health and safety implications and as such it is imperative that centres ensure all learner activity is carried out with suitable precautions in place.

The essential components of the unit should allow learners to be able to identify equipment, assess its suitability and produce a simple plan for its use. They will then rig the equipment and operate it.

Much of the learning will take place in short theory sessions, with reinforcement and experimentation during the practical sessions that follow. If learners are working on individual projects it is critical that assessors monitor the progress of each learner regularly. Please note that, in some cases, working externally in a venue licensed by the local authority may not be possible for learners under the age of 16. Centres are advised to consult the current BERR regulations for advice on under-16s working in a theatre environment or home countries regulations.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction

with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to sound – tutor.
Introduction to acoustics – tutor
<p>Assignment 1: Acoustic Evaluation of the Venue (P1,M1,D1)</p> <p>Learners:</p> <ul style="list-style-type: none"> ● draw a plan of the venue ● carry out acoustic exercises looking at echo and reverberation in different parts of the venue ● decide on why acoustic properties of the venue are being affected by venue structure, including distance from stage ● decide on how acoustics can be improved and measures that can be taken ● design sound system location to complement the acoustic properties of the venue.
Introduction to sound chain and equipment types.
<p>Assignment 2: Research Sound Equipment and its Uses (P2, M2,D2)</p> <p>Learners:</p> <ul style="list-style-type: none"> ● research different types of microphone and select most appropriate for the uses required – covering recording and live performance ● research different types of sound desk and select the most appropriate for the performance – covering recording and live performance ● research loudspeaker types and select most appropriate, including locations, and justify acoustically the choices and positions ● create an overall sound design for the recording and live systems
<p>Introduction to recording and live sound technique – tutor discusses:</p> <ul style="list-style-type: none"> ● operation of a desk ● setting levels ● recording levels ● EQ ● effects.

Topic and suggested assignments/activities/assessment

Assignment 3: Set Up a Sound System for Recording Sound and Record Effects (P3, M3, D3, P4, M4, D4)

Learners:

- use their selected sound design from Assignment 2 to set up the recording system
- connect, test and fault find the equipment, ensuring it functions as designed.

Learners record:

- a scene-long background ambience track (wild track)
- a minimum of three cue, specific sound effects which may include thunder, door creaks, bells and other spot effects
- a music track for use as backing with vocal tracks recorded by learners for miming
- a backing track derived from real or MIDI-based sound sources
- an information or safety announcement.

Assignment 4: Set Up a Live PA System and Operate in a Performance Situation (P3, M3, D3, P5, M5, D5)

Learners:

- use their selected sound design from Assignment 2 to set up the live sound system
- connect, test and fault find the equipment, ensuring it functions as designed
- set levels for playback and produce detailed cue sheets
- operate the sounds to cues, either visual or verbal, on time and at the correct levels.

Assessment guidance

During the delivery period learners must have the opportunity to create different styles of recording, typical of those used in entertainment venues and theatres. They could create:

- a scene-long background ambience track (wild track)
- a minimum of three cue, specific sound effects which may include thunder, door creaks, bells and other spot effects
- a music track for use as backing with vocal tracks recorded by learners for miming
- a backing track derived from real or MIDI-based sound sources
- an information or safety announcement.

These recordings ensure that learners have experience of a wide range of audio products. A portfolio of research material will be collected and this builds into the evidence required for the study components of the unit.

A permanent record of learners' achievements is best made with audio or audio/visual evidence of the effects or processes achieved in practical work. Written evidence from learners would also be valid but it would be difficult to adequately detail the actual processes they used and, whilst acceptable as evidence for certain criteria, the production of this written evidence would be very time consuming.

Observational evidence from suitably qualified individuals in a professional environment would be acceptable, subject to internal and external verification processes. Many centres may use this unit as a method of providing sound for their productions and must ensure that sufficient assessment opportunities for learners will be available.

Each element can be documented in a number of ways to produce sufficient and reliable evidence for assessment purposes. Evidence of background research material, should include manufacturer and product range research undertaken, along with a presented report either written, spoken or using ICT. The differences and uses of each type of studio equipment should be identified, and explained, with some technical details. Information should be provided covering acoustic products and what affects venue acoustics.

Learners should maintain a working log/diary for the practical elements of this unit and should also have supporting evidence in the form of photographic, video and witness testimony. A permanent record of learners' achievements can be made with photographic or video evidence of the effects or processes achieved in practical work. Written evidence from learners would also be valid but it would be difficult to adequately detail the actual processes they used and, whilst acceptable as evidence, the production of this written evidence would be very time consuming.

Observational evidence from suitably qualified individuals in a professional environment would also be acceptable, subject to internal and external verification processes. Witness testimony or assessment should be undertaken and a record placed as evidence in the learner's portfolio.

Centres may use this unit as a method of providing sound for their productions and must ensure that sufficient assessment opportunities for the learners will be available.

Learning outcome 1 (grading criterion 1) requires learners to present information regarding venue acoustics.

Differentiation between pass, merit and distinction will be apparent through the depth of research and the factors taken into account when analysing the acoustic properties.

- At pass level, learners will list a range of items that affect the venue acoustics, and they should show a basic understanding of the types of absorbers and reflectors and how different the venue acoustics will be when full of audience. Research evidence as to the acoustic issues within their chosen venue will be presented.
- At merit level, learners will analyse the effects in more detail, evidence should look at reverberation, absorption and reflection identifying the features of the venue that provide them. At merit level the information should be presented and analysed to a degree. Basic conclusions should be made on the issues faced.

- At distinction level, learners will describe in detail the acoustic issues. The range of items, including natural and artificial reverberation, reflection, absorption, insulation and isolation, ways to improve the acoustics using these methods should be discussed. Learners should research what products are available to improve the acoustic issues faced, including reverb correction and time delays on speakers. Learners should present a detailed plan showing what structural or additional features would need to be addressed to solve each issue highlighted.

Learning outcome 2 (grading criteria 2 and 3) requires learners to select and set up sound equipment and use recording techniques. This should be assessed practically and will allow learners to set up equipment from a sound plan, and carry out fault-finding techniques.

- At pass level, learners will be able to set up a sound system under supervision for live operation and for recording performance. It will function to a basic level, and learners should justify their choice of equipment. This will involve selection of appropriate equipment for each type of operation. Evidence for this outcome would be through witness testimony, video or photographic evidence and notes taken showing the relevant sound chains for each set up.
- At merit level, learners will be able to set up a sound system with minimal supervision. They should justify their choice of sound equipment, showing understanding of the main equipment types and manufacturers giving reasons for their selection. They will demonstrate basic fault-finding techniques, and the fault-finding process to solve problems and test the system functions as designed.
- At distinction level, learners should be able to set up a sound system on their own, with detailed equipment knowledge and a good justification of their choice of equipment. The equipment should be rigged and tested and fault-finding skills shown to ensure it functions to the highest level.

Learning outcome 3 (grading criteria 4 and 5) requires learners to provide sound for performance, both in live performance and when carrying out recordings. This could be a series of sound effects or recording a performance. Evidence for this outcome will be provided by real performance operation and through witness testimony, video, photo, production paperwork and evaluations of performance.

- At pass level, learners will provide recordings that are fit for purpose with some guidance, and will be able to operate live sound on cue when cued to do so. They will provide notes and cue sheets showing effects and levels.
- At merit level, learners will be able to provide recordings showing examples of editing techniques used. This could include editing or looping a sound effect, or looping it or editing a final recording of a
- performance, removing pauses and tidying up the start and finish. The live sound performance will show knowledge of levels and the ability to operate on cue effects and microphones.
- At distinction level, learners will be able to produce recording at an advanced level, with no help, with good recording levels, timing and editing of the finished recordings, this may include voice over or titles on a recorded performance or advanced editing techniques on sound effects. The live performance will be operated to a high standard with no help given, and the proficient engineer should show through, constantly changing levels, dealing with feedback, ensuring balance between music and vocals, balancing the levels throughout the performance.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Acoustic Evaluation of the Venue	Learners carry out acoustic exercises noting the physical features of the venue that reflect and absorb sound, describing how these can be resolved or reduced.	Portfolio of evidence consisting of: <ul style="list-style-type: none"> • research log • report • venue plan • summary of recommendations.
P2, M2, D2	Research Sound Equipment and its Uses	Learners carry out research on the main types of sound equipment and manufacturers.	Portfolio of evidence consisting of: <ul style="list-style-type: none"> • collated research data • research log • selection and justification of equipment to be used.
P3, M3, D3 P4, M4, D4	Set up a Sound System for Recording Sound and Record Effects	Learners set up recording studio equipment and produce required recordings using recording and editing techniques.	Portfolio of evidence consisting of: <ul style="list-style-type: none"> • sound chain diagram • observation/video of setting up equipment • samples, and editing techniques used • recordings created • diary.

Criteria covered	Assignment title	Scenario	Assessment method
P3, M3, D3 [P5, M5, D5]	Set up a Live PA System and Operate in a Performance Situation	Learners set up live PA equipment and operate sound cues in performance.	Portfolio of evidence consisting of: <ul style="list-style-type: none"> • sound chain diagram • observation/video of setting up equipment • recordings/sound effects created • cue sheet • video of performance • witness testimony • diary.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with the following.

Level 1	Level 2	Level 3
Exploring Technical Support for Stage Performance	Crewing for Stage Performance	Stage Sound Design
		Live Sound for the Stage

Suggested resources

Books

Davis G and Jones R – *The Sound Reinforcement Handbook, 2nd Edition* (Hal Leonard Publishing, 2008) ISBN 9780881889000

Fraser N – *Lighting and Sound Theatre Manual* (Phaidon Press, 1988) ISBN 9780714825144

Stark H – *Live Sound Reinforcement* (Course Technology, 2004) ISBN 9781592006915

White P – *Basic Live Sound* (Sanctuary Publishing, 2000) ISBN 9781860742712

White P – *Basic Mixing* (Sanctuary Publishing, 2000) ISBN 9781860742668

White P – *Basic Mixing Techniques* (Sanctuary Publishing, 2000)
ISBN 9781860742835

White P – *Recording and Production Techniques, 2nd Edition* (Sanctuary Publishing, 2002) ISBN 9781860744433

Websites (*Relevant websites applicable to learner's home country*)

www.abtt.org.uk	Association of British Theatre Technicians
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Unit E24: DJ Technology and Performance

Level: **SRF Level 2**

Notional Learning Hours: **100**

Unit value: **10**

SRF unit code: **30876H**

This unit is internally assessed

Unit aim

The aim of this unit is to explore the ways in which DJs can function and make a living, not only in specialist areas, but in the mainstream entertainment industry. Learners will become familiar with the range of skills and equipment required, understand roles and environments, and be able to select an effective programme of material with which to perform.

Unit introduction

DJing is a popular pastime for many musicians and some are able to make a living from this activity. The 1990s saw the rise of the DJ as a significant force in popular music. DJs can enjoy the same billing and status once only afforded to more traditional performers. The skills of the 'turntablist' are now considered by many to be on a par with those of a guitarist, drummer or singer. There is a wide range of DJs from the club DJ to a radio DJ. Working as a DJ is as much about creating a performance as being part of a band or orchestra. DJs need to understand how to structure their set as well as communicate with their audience to achieve a successful performance.

This unit gives learners the opportunity to develop a range of technical and artistic skills relevant to careers as club or production DJs. The emphasis of the unit is on DJs as performers and producers of dance music.

This unit will familiarise learners with the range of equipment that contemporary DJs use in a variety of roles and environments. Working with electrical equipment means that DJs need to have a thorough understanding of the safe operation of this equipment. As many DJs work in environments with high noise levels, learners will gain an understanding of working in a way that protects their health. Learners will be introduced to the safe and creative operation of DJ equipment and will learn a range of DJ performance techniques.

Learners will develop an understanding of the different roles and environments in which DJs operate in order to be able to make an informed choice about their own development and progression in the field.

They will explore popular dance music styles and genres. Learners will also demonstrate how to use a range of related music technology, including sequencing and sampling equipment, to expand and enhance their performances.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know the equipment necessary to operate as a DJ
- 2 Be able to set up and perform using DJ equipment and techniques safely
- 3 Know the roles and environments in which DJs function
- 4 Be able to select and programme appropriate material for performance.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify the different pieces of equipment necessary to work as a DJ	M1 compare the different pieces of equipment necessary to work as a DJ	D1 analyse the different pieces of equipment necessary to work as a DJ
P2 demonstrate the set-up and safe operation of DJ equipment with tutor support	M2 demonstrate the set-up and safe operation of DJ equipment, with minimal support	D2 demonstrate the set-up and safe operation of DJ equipment, independently and confidently
P3 identify different types of DJ and the environment in which they operate	M3 compare different types of DJ and the environment in which they operate	D3 analyse different types of DJ and the environment in which they operate
P4 plan and perform a structured DJ set.	M4 plan and perform a DJ set which uses material suitable for the genre.	D4 plan a DJ set and perform it communicating effectively with an audience.

Unit content

1 Know the equipment necessary to operate as a DJ

Equipment:

- turntables (decks, vinyl)
- CD decks
- MP3 players
- laptops/PCs with DJ software
- channel faders
- crossfaders
- EQ controls
- transform switches
- kill switches
- headphones
- amplifiers
- speakers
- microphones
- leads and connectors.

2 Be able to set up and perform using DJ equipment and techniques safely

DJ techniques:

- beats per minute
- pitch control
- phrasing
- spin backs
- button stopping
- crossfading
- drop-ins
- cutting.

Equipment:

- decks
- amplifiers
- speaker system
- headphones
- laptop/PC
- CD deck.

Health and safety:

- electrical risks
- physical risks
- safe handling and storage
- noise levels.

3 Know the roles and environments in which DJs function

Types of DJ:

- club DJ
- personality' DJ
- radio DJ
- DJ producer.

Environments:

- recording studio
- club
- broadcast studio.

4 Be able to select and programme appropriate material for performance

Select appropriate material:

- e.g. house, techno, hip-hop, garage, trance, euro etc.

Programming:

- event type, audience type and reactions
- trends.

Performance:

- choosing tracks for a set
- structuring the set
- communicating with the audience
- material suitable for genre.

Information for delivery staff

Essential requirements

Learners must, as a minimum, have access to a range of DJ equipment, including decks, mixers, sound amplification and monitoring.

Ideally, they should also be able to access and incorporate a range of related performance equipment, including sequencers, samplers and beat-boxes.

They must also have access to musical material, including a varied range of musical styles on vinyl.

Delivery guidance

Delivery of this unit should be mainly workshop based, concentrating on the acquisition of practical skills in the early part of the unit, leading on to the development of the creative use of the technology within performance and production.

Learners should be introduced to the different ranges of DJ equipment available in the centre and should also have the opportunity to research equipment that would be available to DJs working professionally. If possible, a visit to a professional venue would be helpful. When exploring the different types of DJ, learners should explore the ways in which they work and, again if possible, should have the chance to speak to a practising DJ.

Learners should be encouraged to devise a number of performances aimed at different audiences. When doing this, they will be required to explore the different styles and genres of dance music so that they may then be aware of how these styles are mixed effectively. Learners should be encouraged to listen to a number of sets by professional DJs to experience how a set is structured throughout the course. It is not enough that learners simply play a number of tracks in a row. The structure of a set is very important and is often the sign of a good DJ. Phasing different tracks effectively and musically, as well as planning track order, are vital skills that learners need to be able to create smooth transitions through the set.

If possible, learners should perform a number of sets aimed at different audiences, and using a variety of themes throughout the delivery of the unit. The techniques used by a range of DJs should be explored and replicated by learners in their own sets before they move on to create their own individual DJ style. Performing to an audience is a vital aspect of this unit as learners are required to use the reaction of the audience to shape their own performance. Learners should be encouraged to plan their set to a certain extent, but also to work with the audience in order to deliver a successful performance.

Note: when working with DJ equipment, centres and learners should consider health and safety issues and these procedures and processes should be embedded at an early stage.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to the unit – whole-class
Introduction to DJ equipment (to cover basic DJ techniques) – whole-class. Introduction to sound systems and monitoring for DJs – whole-class with workshops Assignment 1: Equipment for the DJ (P1, M1, D1) <ul style="list-style-type: none">• Overview.• Research in class.• Collating/editing evidence – report/presentation preparation.• Assessment feedback and improving evidence.
Basic system set-up and operation – whole class. DJ techniques – practical sessions on decks/related resources. Developing techniques – practical. Health and safety – includes test. System set-up practical sessions. Assignment 2: Ready to Mix? (P2, M2, D2) <ul style="list-style-type: none">• Overview• DJ performances including preparation• Report writing• Feedback and review.
Assignment 3: DJ Roles (P3, M3, D3) Research. <ul style="list-style-type: none">• Overview.• Collate research.• Report writing.• Assessment feedback, amend and improve.
Assignment 4: DJ Performance (P4, M4, D4) DJ material – whole class. Matching material to an event – whole class. Set structure, and communication – whole class. <ul style="list-style-type: none">• Overview.• Prepare and rehearse set.• Set up and perform.• Assessment feedback, amend and improve.

Assessment guidance

The evidence required for this unit will be in the form of practical demonstrations, performances and responses to oral and written questioning. Performing is a vital part of the assessment of this unit and learners should be encouraged to perform on a number of occasions throughout the delivery of the unit. Learners may also produce a portfolio of research into the different types of DJ in order that they may demonstrate their understanding of the roles and also compare the variety of DJ professions.

Where appropriate, learners should be encouraged to perform both inside and outside of the learning environment in order to develop skills in identifying and adapting to audience needs. This could be to an audience made up of their peers from the course but performances to wider audiences, for example other learners at the centre or friends and family, would give learners a greater depth of experience. The performances should be to a number of different briefs so that learners are able to prepare for a variety of DJ settings.

Learners should be encouraged to reflect on each assignment, identifying strengths and weaknesses. This should be incorporated into the assessment criteria, following consultation with the tutor and other learners.

Performances should be recorded on video so that the material of the set is recognised as well as the audience reaction. Learners should be encouraged to evaluate their performances, detailing how they changed their set in accordance with the audience's reaction. Detailed set lists may be provided so that learners can demonstrate how they planned for the type of audience to which they performed.

Learning outcome 1 can be evidenced through a written piece and/or a presentation which covers the equipment necessary to operate as a DJ. Traditionally, DJs have used older technology, i.e. record decks, but learners need to be aware of the latest developments, mostly digital, on offer.

Learning outcome 2 requires practical evidence with learners setting up and operating DJ equipment safely. A full performance is not necessary, simply an opportunity for each learner to demonstrate the complete system working safely. Tutor observation can support the level of independence with which each learner is able to work, though A/V recordings are a useful resource for this purpose. A learner can be offered the opportunity to summarise the process, allowing each learners to address the higher grade criteria which require detail on the processes involved.

Evidence for learning outcome 3 is likely to be a written piece which shows an understanding of the full range of roles and corresponding environment in which DJs can function. Through this learning outcome, learners can begin to understand the varied career opportunities available in this field.

Creating evidence for learning outcome 4 can give each learner the opportunity to show off DJ skills to an audience either in the centre or at a suitable external venue. As this is a 'performance' some communication with an audience is to be expected though the level and type of communication may be dictated by the style chosen.

A rehearsal/preparation diary and audio recording of the set with tutor observation would be the minimum acceptable in terms of evidence, though an A/V recording would be useful in terms of assessment and as an aid to improvement.

To achieve P1, learners must provide a comprehensive list of DJ equipment, including a brief description of the purpose for which each piece will be used. Learners should include all types of equipment available – not just for a preferred method of working.

To achieve M1, learners will, in addition, compare the different pieces of equipment which could be utilised for similar purposes but may be preferred for a particular style of music.

Distinction level work will include reasoning, for example learners will analyse the direct drive specification required in turntables used by DJs.

To achieve P2, learners will set up and operate the complete DJ system safely, with some tutor support permissible. A full performance is not necessary, simply a short demonstration that the equipment operates correctly. A typical system will include decks (vinyl and/or CD) but could also be a laptop/PC, amplifier/ speaker system, and headphone monitoring, and learners will demonstrate using a range of simple DJ techniques, for example beat-matching, pitch control, and cross-fading. Tutor observation and the learner's written report can support A/V evidence and identify the level of independence with which the learner was able to complete the exercise.

For M2, minimal support is expected, and for D2 a learner will work independently and with confidence; they should be able to show a clear understanding of all processes – creative and practical.

To achieve P3, the learner's report will identify different types of DJ and the environment in which they may work, with some detail on the actual roles and environment involved.

Some specialist music styles could restrict the choices of performance environment and audiences for the DJ; others perform material that is acceptable across a wide range of venues and audiences.

Learners should be able to identify this and make comparisons to address M3, as well as comparing different roles and environments as a whole.

To achieve D3, the learner must, in addition, analyse the types of DJ listed in unit content, and the environments in which they are likely to work. Learners may also recognise that some types of DJ are able to work in a variety of situations and this can form an effective part of the analysis.

To achieve a P4, the learner's performance will utilise basic DJ skills, for example identifying beat one in a 4/4 bar, adjusting BPM, cueing a record/track ready to play, balancing volumes between tracks, balancing the weight of the tone arm, and using the slip mat correctly (if using traditional DJ equipment).

At M4, learners will choose material matching genres, audience and musical taste.

For a distinction learners will communicate with an audience in a way which shows an ability to recognise and cater for audience requirements for the genre in question.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Equipment for the DJ (individual written piece, and/or presentation)	Working as a visiting specialist, learners deliver a presentation on the equipment necessary to operate as a DJ.	Evidence comprising: <ul style="list-style-type: none"> • PowerPoint presentation • handouts • tutor observation.
P2, M2, D2	Ready to Mix? (individual practical sessions setting up and performing with DJ equipment)	Brief from a DJ agency to demonstrate the safe operation of a DJ rig and perform a short set as part of an audition.	Evidence comprising: <ul style="list-style-type: none"> • tutor observation • A/V recordings • written report.
P3, M3, D3	DJ Roles (individual magazine article/ written piece)	Brief from editor of school or college magazine to write a piece on DJ roles, targeted at the parents of potential DJs.	Magazine article.
P4, M4, D4	DJ Performance (preparation and individual DJ performance)	Brief from a DJ agency to perform a complete set for a specific event type.	Evidence comprising: <ul style="list-style-type: none"> • rehearsal diary • set list • mix CD • A/V evidence • tutor observation.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with:

Level 1	Level 2	Level 3
Performing Arts Individual Repertoire and Showcase	Exploring Computer Systems Used by Musicians	DJ Performance Techniques

Suggested resources

Books

Dodge C and Jerse T A – *Computer Music, 2nd Edition* (Wadsworth Publishing, 1997) ISBN 9780028646824

Reighley K B – *Looking for the Perfect Beat: The Art and Culture of the DJ* (Pocket Books, 2003) ISBN 9780671038694

Roads C – *The Computer Music Tutorial* (MIT Press, 1996) ISBN 9780262680820

Webber S – *DJ Skills: The Essential Guide to Mixing and Scratching* (Focal Press, 2008) ISBN 9780240520698

Webber S – *Turntable Techniques: The Art of the DJ* (Berklee Press Publications, 2000) ISBN 9780876390108

Journals

DJ Magazine (Nexus)

EQ (Nexus)

Future Music (Future Publishing)

Websites (Relevant websites applicable to learner's home country)

www.djmag.com	DJ Mag's website
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Unit E25: Exploring Computer Systems Used By Musicians

Level: **SRF Level 2**

Notional Learning Hours: **100**

Unit value: **10**

SRF unit code: **30877H**

This unit is internally assessed

Unit aim

The aim of this unit is to develop learners' knowledge of the specification and operation of computer systems designed specifically for the creation of music. Learners will also operate music computer systems whilst creating pieces of music, which will include their own original compositions; health and safety will form an integral part of the process.

Unit introduction

The digital age has seen computers take centre stage in music production environments. The wealth of software tools and hardware systems has led to 'virtual studio' environments capable of producing recordings of the quality only previously available to expensive hardware-based systems, and at a fraction of the cost. MIDI and audio sequencing tools have put entire orchestras into the hands of composers and performers of music.

Work will concentrate on learners exploring the components of computer hardware and software used in music production and performance. Learners will be introduced to the principles and techniques involved in using music creation software and will develop a familiarity with a range of relevant technology.

Learners will be expected to demonstrate an understanding of a computer-based music production system and will then use the system to create music. Over the course of the unit, an awareness of the role of the hardware and software components involved in a computer-based music production system will be developed with learners being able to describe, explain and use the equipment independently. They will need to be able to set up and configure a straightforward but functioning system, and operate a range of typical music production software tools. As part of their work, learners will sequence edited audio clips and integrate MIDI information where appropriate.

Finally, but potentially most importantly, learners will learn techniques for using a computer-based music system to create pieces of music, both their own original material and versions of music by others.

Learners attempting this unit should be musically creative, or should at least have the potential to be able to originate musical ideas that may be realised using the kind of music technology being explored in the unit.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know how to select hardware and software components for a computer-based music creation system
- 2 Be able to set up and configure a computer-based music creation system in a safe manner
- 3 Be able to operate audio and MIDI software tools
- 4 Be able to realise musical ideas using music creation software.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify the principal hardware and software components of a typical computer-based audio/MIDI music creation system	M1 compare the principal hardware and software components of a typical computer-based audio/MIDI music creation system	D1 analyse the principal hardware and software components of a typical computer-based audio/MIDI music creation system
P2 demonstrate how to set up and configure a computer-based audio/MIDI music production system safely, with limited tutor support	M2 demonstrate how to set up and configure a computer-based audio/MIDI music production system competently and with total independence	D2 demonstrate how to set up and configure a computer-based audio/MIDI music production system confidently, competently and with independence
P3 demonstrate the operation of audio/MIDI software tools with limited tutor support	M3 demonstrate the operation of audio/MIDI software tools, with total independence	D3 demonstrate the operation of audio/MIDI software tools with confidence, competence and independence
P4 produce musical pieces, using available techniques in audio/MIDI computer software effectively.	M4 produce musical pieces, using advanced techniques in audio/MIDI computer software effectively.	D4 produce musical pieces, using creative techniques in audio/MIDI computer software effectively.

Unit content

1 Know how to select hardware and software components for a computer-based music creation system

Software components:

- audio editors
- loop-based sequencers
- MIDI and audio sequencers
- Software synthesisers
- plug-ins
- VST instruments
- software patching systems.

Hardware components:

- CPU
- monitor
- cables
- input devices
- audio monitoring
- mixing equipment
- backup and storage devices.

Software environment:

- e.g. operating system issues
- program location and launching
- filing systems
- storage conventions.

2 Be able to set up and configure a computer-based music creation system in a safe manner

Software configuration and set-up:

- audio set-up
- audio clip/file management
- software preferences.

Hardware configuration and set-up:

- selecting components
- interconnecting equipment
- correct use of cables and positioning of equipment.

Health and safety considerations:

- correct wiring
- not overloading electrical components
- no food and drink in the studio
- loose wires taped to the ground.

3 Be able to operate audio and MIDI software tools

Audio tools:

- aligning and editing audio files
- dealing with tuning, timing and tempo issues
- normalisation
- effects and other audio processing etc.

Music software tools:

- using MIDI tracks
- selecting MIDI voices
- detailed editing MIDI events, using controller messages.

Program and file management:

- organising the production environment
- an organised approach to file management
- planning and documentation.

4 Be able to realise musical ideas using music creation software

Musical ideas:

- effective editing of MIDI events and manipulation of audio material
- using the software tools effectively
- the creative use of audio-processing facilities.

Information for delivery staff

Essential requirements

Learners will require regular access to computer-based music production systems. These music systems may be based on any operating system, including Mac OS, Windows and Linux-based PCs, provided they feature the software tools necessary for learners to satisfy the grading criteria. As a minimum, the systems should be equipped with a loop-based production package that includes MIDI (for example, Apple's GarageBand or Sony's ACID Pro) some form of audio editing that allows audio clips to be trimmed, normalised and effected and MIDI sound sources (software or hardware).

It is not necessary for learners to have full access to a high-end production package such as Logic or Cubase.

Delivery guidance

The unit is aimed both at budding music producers and performers. The important role of computer-based systems in contemporary music production should be explored and learners encouraged to focus on the practical benefits of familiarity with the technology and techniques involved. Computer-based systems may be used as an aid to musical composition, as the means to create backing tracks, and in the creation of demonstration/guide material for studio recording purposes.

This unit should be delivered in practical workshop sessions. Learners should have access, during and outside of sessions, to up-to-date audio/MIDI software that provides a range of functionality, including audio editing and time line based audio/MIDI sequencing. As a minimum, learners should have access to a loop-based audio sequencing system that has the ability to carry out straightforward edits of audio information, and that has some MIDI sequencing functionality.

Ideally, learners will be developing musical ideas from an early stage to encourage their engagement with the technology. Learning and assessment of the theoretical/technical aspects of the unit should, therefore, be integrated into practical creative tasks wherever possible.

Group sizes should be kept to a minimum where possible to allow tutors to engage in regular contact with learners who may be spending significant amounts of time isolated through headphone use.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to the unit – whole-class.
Whole-class sessions covering hardware and software components, and environment – an introduction to the tools used to create music in computers
Assignment 1: Computer-based Music Creation Systems (P1, M1, D1) Assignment overview: <ul style="list-style-type: none">• research including sourcing of illustrations (internet). Report writing• assessment feedback, review and re-submit work
Introduction to health and safety with electronic equipment – whole-class.
Selecting and connecting components – whole-class, with smaller group workshops.
Setting up and configuring software – whole-class, with smaller group workshops.
Assignment 2A: Music Production Hardware (P2, M2, D2) Assignment overview: <ul style="list-style-type: none">• research configurations/illustrations (internet). Report writing• set up and test DAW – individual exercises with peer group observation.
Assignment 2B: Music Production Software – overview Assignment overview: <ul style="list-style-type: none">• configuration sessions – individually working with DAW – observed by tutor• report writing, assessment feedback, review/repeat assignment
Whole-class sessions covering MIDI and audio software tools, with individual activities on music workstations focus on chosen areas from unit content for this strand
Assignment 3: Software Tools (P3, M3, D3) Assignment overview: <ul style="list-style-type: none">• practical – portfolio evidence building – individual work• report writing and log• assessment, feedback and review/grade improvement
Assignment 4: Musical Ideas (P4, M4, D4) Assignment overview: <ul style="list-style-type: none">• individual practical work at music workstations including backing up of work and creating log with screenshots• assessment, feedback and review/grade improvement

Assessment guidance

The unit requires two main forms of evidence: one to support learners' understanding of the computer-based production environment, and one to provide evidence that they are able to use that environment to create music.

It is acceptable for the former to have an emphasis on tutor observation and/or records of oral and written questioning. Ideally, learners should be encouraged to evidence their understanding of the technology by talking through the process of music creation and role of the various components involved.

The latter should be evidenced by the generation of some form of finished musical product recorded to an acceptable medium. This should be accompanied by tutor confirmation of the authenticity of the work. A finished product should, as a minimum, be a complete and musically acceptable piece of music, although the definition of 'musically acceptable' may require some negotiation between learner and tutor.

In order to encourage integration of units, an example of finished product could include an effective and well-sequenced backing track used as the basis for additional studio-based recording. That evidence might then also be used as part of the learner's submission for the Level 2 unit *Producing a Musical Recording*.

Learning outcome 1 can be evidenced through a written piece in which the learner selects a computer system consisting of the principal hardware and software components required to produce music effectively.

Learning outcome 2 can be evidenced firstly through a series of practical sessions where learners are given access to the principal hardware components of a typical computer music workstation and asked to assemble the system competently and safely. Once learners have demonstrated the ability to put together and configure a working hardware system, the software elements can be set up and configured, with the results saved to a template for later use. This outcome also allows each learner to take into consideration health and safety with electrical/electronic components as part of the assessment. Many current systems in use have very basic hardware elements, often using just USB connections for keyboard and soundcard or audio interface. This type of system is adequate for the purposes of this learning outcome.

Learning outcome 3 gives learners the opportunity to experience the more creative techniques available when using computers to produce music. Where learners are working with a given audio/MIDI file, evidence will include 'before and after' versions of the piece, which may be supported by tutor observation, screen- shots and A/V recordings.

Evidence for learning outcome 4 is likely to be a portfolio of recordings created using audio/MIDI computer software. Learners may need to be encouraged to attempt contrasting musical styles in order to use an acceptable range of techniques when creating their work as certain styles focus on a very limited range of techniques which may not address the unit requirements effectively.

To achieve a pass for grading criterion 1, learners should identify all of the principal hardware and software components of a typical well specified computer-based music creation system likely to be used to study this unit, including, for example, operating systems, especially where a software package is exclusive to a particular operating system.

To achieve a merit for grading criterion 1, learners will compare the alternatives available in both hardware and software elements when creating a well-specified system.

In order to achieve a distinction for grading criterion 1, each learner will analyse the chosen components, for example at this level learners will be able to show an awareness of operating system issues, and the advantages/disadvantages of available software packages.

A written piece can use diagrams and include recommendations which are learners' own opinions. However, for the higher grades these opinions are expected to be wholly accurate.

Grading criteria 2 and 3 both require a large element of practical work, each with the degree of independence determining the grade achieved. Tutor observations are to be considered supporting evidence only, with learners' work and A/V material used as the primary source. A finished CD recording is required evidence at all levels addressing grading criterion 3.

To achieve a pass for grading criterion 2, learners will be able to assemble and demonstrate a given hardware system safely. Furthermore, the software element must be configured and fit for purpose as a music production system. Limited tutor support is acceptable and can still result in a grade being awarded.

The accompanying written report can refer to this support and can include annotated diagrams where appropriate, along with details of how the task was completed safely.

To achieve a pass for grading criterion 3, the learner should be able to demonstrate the effective use of the main audio/MIDI tools in the available music creation package(s). Again, limited tutor support is acceptable and this criterion can be evidenced by A/V recordings, supported by tutor observation, and a written report which can include screenshots showing the various tools and techniques used.

To achieve a merit for both grading criteria 2 and 3 learners will, in addition, complete the practical elements of each task with total independence as evidenced.

Distinction criteria for both strands will be achieved by learners who provide evidence in their written piece of a clear understanding of all processes involved in completing the tasks presented. For grading criterion 2 this will include, for example, the reasons for selecting components and interconnecting equipment, audio and MIDI setup in software, and file management. For grading criterion 3, learners achieving distinction will show a clear understanding, for example, of the tools and process for editing and manipulating audio and MIDI files, timing and tempo issues, and audio processing techniques.

Written work can include screenshots of advanced techniques.

To address grading criterion 4, learners will realise their own musical ideas to create a portfolio of productions using audio/MIDI technology. Evidence will consist of a production diary and notes utilising screenshots which track progress and illustrate techniques where appropriate. Tutor observation can support the process but learners must create an audio CD containing their productions.

Learners achieving a pass for grading criterion 4 will present a portfolio which demonstrates an ability to produce pieces using audio and MIDI techniques, for example basic audio and MIDI recording, audio clip aligning, the editing of MIDI events, cut/copy/paste, using effects and mixing effectively.

To achieve a merit, learners may, in addition, use more advanced techniques, for example editing effects patches by adjusting delay times/reverb times/modulation, and audio processing such as normalising and time-stretch.

A distinction portfolio will contain evidence of creative techniques such as adjusting the pitch of a vocal, rearranging a piece through editing, and the creative use of audio processing techniques.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Computer-based Music Creation Systems (individual written piece in the style of a music technology publication)	Working as a writer for a music technology magazine, prepare a piece which recommends a computer system suitable for creating music.	A magazine article – <i>Computers for Music</i>
P2, M2, D2	Music Production – Hardware and Software Systems In two parts: A: focusing on hardware B: focusing on software (working individually, demonstrate to the whole-class)	Working as an install and maintenance operative, demonstrate how to set up and configure a computer-based audio/ MIDI music production system safely to a group of learners.	Evidence comprising: <ul style="list-style-type: none"> • electrical health and safety handouts • tutor observation and/or A/V recordings of demonstrations • learner’s written piece with diagrams.
P3, M3, D3	Software Tools (working individually on an audio/MIDI file provided by the tutor)	Working as a remix producer, manipulate, edit, and process the given piece into a finished audio track, providing an organised backup of the project.	Evidence comprising: <ul style="list-style-type: none"> • screenshots • CD master • CD ROM/hard disc backups • written report.

Criteria covered	Assignment title	Scenario	Assessment method
P4, M4, D4	Musical Ideas (individual production exercise)	Brief from a record company to produce tracks for a sampler CD containing contrasting material.	Evidence comprising: <ul style="list-style-type: none"> • screenshots • audio CD • production notes/report.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with:

Level 1	Level 2	Level 3
	Exploring Musical Composition	Computer Music Systems
		Working with Music Notation Software Packages

Suggested resources

Books

Collins M – *Choosing and Using Audio and Music Software* (Focal Press, 2004)
ISBN 9780240519210

Journals

Sound-On-Sound (SOS Publications Group)

Websites (*Relevant websites applicable to learner's home country*)

www.soundonsound.com	music recording technology magazine
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Unit E26: Exploring Musical Composition

Level: **SRF Level 2**

Notional Learning Hours: **100**

Unit value: **10**

SRF unit code: **30878H**

This unit is internally assessed

Unit aim

This unit aims to provide an insight into the fundamentals of some musical composition techniques. The knowledge learners' gain will allow them to develop their compositional ideas in a structured and purposeful way.

Unit introduction

The essence of musical activity is creativity. Music thrives on the continuing development of new ideas and new sounds, and composers are at the forefront of this creative process. Whether composing for the concert hall, within popular music or in studios, or for other commercial media, all composers deal with the same fundamental building blocks; generating material and working with it to form pieces usually to deadlines and specific commissioned briefs. Composers working within the commercial world require a wide range of techniques and ideas to create the desired effect quickly and competently.

Exploring composition brings the creative aspect of music to the fore and will guide learners through the process of creating music. Learners will be introduced to the technical and creative skills required of a working composer. They will be encouraged to explore a range of compositional starting points, to investigate a range of techniques for developing and manipulating ideas, and finally to form ideas into completed pieces of music.

The focus of this unit is twofold: firstly, on the acquisition of knowledge about some of the fundamental principles of musical composition; secondly, on experimentation. Learners will discover compositional possibilities through practical explorations of ideas and techniques. Learners are free to work within a range of instrumental resources (both acoustic and electronic) and genres, though breadth of experience is actively encouraged throughout the unit. Presentation of music, whether in audio or printed form, is essential and learners will be required to present their music in an appropriate form.

Learners will be exposed to a range of compositional concepts and techniques both past and present. Above all, this unit is about the creation of music in the here and now. Learners will be encouraged to find their own creative routes through the compositional process and ultimately begin to develop their own creative voice.

Outcomes of learning

On completion of this unit a learner should:

- 1 Be able to generate original musical ideas from starting points
- 2 Know how to extend, develop and manipulate musical material
- 3 Be able to form musical material into completed compositions
- 4 Be able to present compositions appropriately.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 create five original musical ideas that could form a basis for a composition	M1 create five original musical ideas that could form a basis for a composition, demonstrating a range of distinctive characteristics	D1 create five original musical ideas that could form a basis for a composition, demonstrating a wide range of distinctive characteristics and showing imagination
P2 identify the techniques used to extend, develop and manipulate three original musical ideas	M2 describe the range of techniques used to extend, develop and manipulate three musical ideas	D2 explain the range of techniques used to extend, develop and manipulate three musical ideas
P3 create a fully-formed musical composition, demonstrating the ability to handle musical elements appropriately composition, demonstrating the ability to handle musical elements appropriately	M3 create a fully-formed musical composition, demonstrating the ability to handle a range of contrasting musical elements appropriately and in a structured way	D3 create a fully-formed musical composition, demonstrating the ability to handle a wide range of contrasting musical elements appropriately, in a structured way and demonstrating imagination
P4 present musical material in a manner appropriate to the style/genre.	M4 present musical material in a manner appropriate to the style/genre with clarity and accuracy.	D4 present musical material in a manner appropriate to the style/genre with clarity, accuracy and attention to detail.

Unit content

1 Be able to generate original musical ideas from starting points

Generating material:

- pitches
- rhythms
- chords
- harmonic systems
- textures
- non-musical starting points such as themes, texts and images.

Musical starting points:

- riffs and hooks
- melodic ideas
- rhythmic pattern
- chord progressions
- sound palettes.

Working to a brief:

- interpreting a brief
- devising appropriate musical ideas.

2 Know how to extend, develop and manipulate musical material

Extending and developing an idea:

- repetition
- decoration
- variation
- sequence
- contrast.

Manipulating techniques:

- transposition
- transformations (inversion, retrograde, retrograde inversion)
- cut and paste techniques
- processes (canon, phasing, addition, subtraction, augmentation, diminution, displacement).

Working with layers:

- instrumentation
- textures
- contrasts.

3 Be able to form musical material into completed compositions

Form and structure:

- block structures (binary, ternary, rondo, arch, ground bass)
- introductions
- codas
- song structures (12-bar blues and other templates, verse-chorus constructions)
- effective use of repetition and contrast.

Pace:

- maintaining momentum
- contrasts
- balancing repetition and change.

4 Be able to present compositions appropriately

Appropriate presentation methods:

- conventions of particular styles, genres (recordings, MIDI and audio files)
- scores.

Types of score:

- full score
- lead sheet
- chord chart
- graphic scores
- relevant computer software.

Information for delivery staff

Essential requirements

Learners will require a range of instruments and/or music technology. Audio playback facilities and access to a wide range of recordings and scores are also critical resources.

Employer engagement and vocational contexts

It is essential for this unit that tutors provide learners with current information regarding copyright so that they will understand the processes involved. They should also be made aware of organisations such as The Performing Rights Society (PRS), the Mechanical Copyright Protection Society (MCPS) and the British Academy of Composers and Songwriters or home country's equivalent.

Where possible, centres should arrange visits from active, professional composers.

Delivery guidance

This unit should be delivered in a practical way wherever possible. Learners should be encouraged to explore composition ideas and techniques using instruments or music technology. It is essential that learners experience a wide range of music from different times, places, styles and genres.

Musical creativity often needs a 'kick-start' and imaginative ways of inspiring learners should be developed. Composition workshops from visiting artists, attending live performances and exploring specific themes are all valid starting points for composition projects. While learners will need guidance and direction, they should be allowed an amount of creative freedom. The creative process necessarily takes unexpected twists and turns, and learners should be encouraged to follow an organic approach to musical creativity.

The unit aims to demystify composition, and tutors should take care to lead learners through the creative process from start to finish. It should be made apparent how each step leads naturally on to the next. A range of small-scale exercises building towards increasingly autonomous project work is a good strategy. Encouraging learners to work to specific briefs has the advantage of both introducing them to the 'real world' of composing and focusing them on a desired outcome.

Learners' prior experience of composition activity will probably be largely through group work. The transition from composing in a group to working independently is an important focus of this unit. There is no reason why exploratory tasks cannot be undertaken in groups, and sharing ideas among peers should be a constant thread throughout the unit. Group work can be an essential tool in building learners' confidence before taking up compositional activities independently.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to unit
Assignment 1: Five Original Ideas (P1, M1, D1) Be able to generate musical ideas from starting points. <ul style="list-style-type: none">• Generating material – ongoing throughout the programme.• Musical starting points.• Working to a brief.• Research and preparation of assessment material.• Assessment feedback and review.
Assignment 2: Developing Ideas (P2, M2, D2) Understand how to extend, develop and manipulate musical material. <ul style="list-style-type: none">• Extending and developing an idea/techniques in manipulating musical material/working with layers.• Experimentation and preparation of assessment material.• Assessment feedback and review.
Assignment 3: Putting it Together (P3, M3, D3) Be able to form musical material into completed compositions. <ul style="list-style-type: none">• Form and structure.• Pace• Research and preparation of assessment material.• Assessment feedback and review.
Assignment 4: Presenting Music – What’s the Score?! (P4, M4, D4) Be able to present compositions appropriately. <ul style="list-style-type: none">• Presentation methods.• Types of score.• Experimentation and preparation of assessment material.• Assessment feedback and review.• Whole-unit review and re-assessment opportunities.

Assessment guidance

Evidence for this unit will be generated through the development of a portfolio. This will include recordings, scores and possibly video and other media. Producing printed scores for compositions is not essential but pieces should be presented in an appropriate manner. Learners may wish to include both recordings and scores of their work and, wherever possible, performances of ideas and pieces should be encouraged.

Written accounts of work describing the process, highlighting any problems encountered and how they were overcome could also be included. The portfolio should not rely purely on fully-formed pieces; indeed it is necessary to include work in progress as the unit aims to assess the compositional process from start to finish. Learners should record, score and annotate initial musical ideas, extensions and development of those ideas and, finally, completed pieces.

For grading criterion 1, learners should submit a portfolio containing five original musical ideas. These should be short musical starting points from which creative explorations could be made. To satisfy the pass criteria, they do not have to be complex or developed but should have the potential to form the basis for a piece or section of a piece. To gain a merit grade, the key is that they have a variety of distinctive characteristics (for example, well-constructed melodic content, chord progressions and catchy hooks) and, for a distinction, they should show some imagination, essentially, ideas that grab listeners' attention.

A strong portfolio will demonstrate a broad range of starting points. These could include, although not be restricted to:

- chord progressions of about 4-8 bars that could form the basis for a verse or chorus from a song
- melodic phrases/fragments of about 4-8 bars that could provide the basis for an instrumental study
- riffs or hook lines
- collections of samples that could act as sound palettes for electro-acoustic pieces or a film score
- rhythmic phrases or backbeats that could form the basis of a sequencer piece.

For grading criterion 2, it would make most sense for the three examples of developed musical ideas to grow out of the above musical starting points, although learners should not be restricted by this if they create new material to develop. The developed musical ideas should take the form of compositional exercises or studies, not fully-formed pieces but explorations of specific extension and development techniques. These could include, but are not restricted to chord charts for songs, short studies for solo instruments that explore manipulation techniques, a block structure moving between contrasting riffs and a sequencer exercise exploring minimalist processes. For a pass, learners need to extend, develop and manipulate the three ideas, identifying the techniques used. For a merit, they should describe how the techniques have been used. For a distinction, they should explain the results of employing the specific techniques and the end results should display some imagination.

For grading criterion 3, again, it would make most sense for the fully-formed composition to grow out of one or more of the above ideas and developments. Compositions could be, but are not restricted to: a fully- formed song, complete with lyrics and instrumental arrangement; an instrumental piece for one or more instruments; an electronic film score; an electro-acoustic piece created using a MIDI sequencer or audio editor. The focus here is on the formation of a structured piece, using original ideas and explorations. To satisfy the pass criteria, learners need to show that they can handle the musical elements in appropriate ways, i.e. correctly. For a merit, in addition to addressing the pass criteria, the learner needs to handle a variety of contrasting musical elements correctly and in a structured way (for example AABA). For a distinction, learners need to handle a wide range of contrasting musical elements correctly and in a structured way. The end results should display some imagination.

Above all, the portfolio should provide evidence of learners' abilities to work through the entire creative process, from the conception of an idea, through development and exploration, to fully-formed composition.

For grading criterion 4, the music should be presented in such a way that it can be performed by other musicians, even where it is computer generated. For a pass, the musical material should be presented in an appropriate manner, for example a piece for a church choir should be presented in a score form featuring soprano, alto, tenor and bass lines. For a merit, in addition to being appropriate to the style/genre of the music, the presentation should be clear and accurate. For a distinction, in addition to the merit criteria, the presentation should demonstrate attention to detail, for example accurate placing of dynamic markings.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Five Original Ideas	An advertising agency has asked you to prepare five ideas for music to accompany a range of TV adverts	Portfolio of evidence comprising: <ul style="list-style-type: none"> • MIDI/audio recordings • project log • printouts of computer-generated material (where appropriate) • handwritten musical ideas (staff, tab, graphic etc.)

Criteria covered	Assignment title	Scenario	Assessment method
P2, M2, D2	Developing Ideas	The advertising agency has asked you to select three of the five ideas you submitted to them and to develop and extend the ideas.	<ul style="list-style-type: none"> • Portfolio of evidence comprising • MIDI/audio recordings • project log • printouts of computer generated material (where appropriate) • handwritten musical ideas (staff, tab, graphic etc.)
P3, M3, D3	Putting it Together	The advertising agency has asked you to select one of the three developed ideas you submitted to them and to make a complete musical composition of between two and three minutes' duration.	<ul style="list-style-type: none"> • Portfolio of evidence comprising; • MIDI/audio recordings • project log • printouts of computer generated material (where appropriate) • handwritten musical ideas (staff, tab, graphic etc.)
P4, M4, D4	Presenting Music – What's the Score?!	The piece you have submitted to the advertising agency is to be passed to their music production department, where it will be recorded. You are required to present the music in a form appropriate for performance.	Portfolio of evidence comprising: <ul style="list-style-type: none"> • MIDI/audio recordings • project log • printouts of computer generated material (where appropriate) • handwritten musical ideas (staff, tab, graphic etc.)

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with:

Level 1	Level 2	Level 3
	Developing Music Theory	Composing Music
	Exploring Computer Systems Used By Musicians	

Suggested resources

Books

Cole B – *The Composer’s Handbook* (Schott, 1996) ISBN 9780946535804

Cole B – *The Pop Composer’s Handbook – A Step-by-Step Guide to the Composition of Melody, Harmony, Rhythm and Structure* (Schott, 2006) ISBN 9781902455600

Runswick D – *Rock, Jazz and Pop Arranging* (Faber, 1993) ISBN 9780571511082

Russel B and Harris T – *The GCSE Composition Course* (Peters Edition, 2007) ISBN 9781843670056

Russo W – *Composing Music: A New Approach* (Chicago University Press, 1988) ISBN 9780226732169

Stewart D – *Inside the Music: The Musician’s Guide to Composition, Improvisation and the Mechanics of Music* (Backbeat Books, 2000) ISBN 9780879305710

Winterson J (editor) – *The New Edexcel GCSE Anthology of Music: Anthology of Scores, Revised Edition* (Peters Edition, 2007) ISBN 9781843670216

Websites (Relevant websites applicable to learner’s home country)

www.britishacademy.com	British Academy of Songwriters, Composers and Authors
www.prsformusic.com	Performing Right Society for Music

Unit E27: Exploring Musical Improvisation

Level: **SRF Level 2**

Notional Learning Hours: **100**

Unit value: **10**

SRF unit code: **30879H**

This unit is internally assessed

Unit aim

The aim of this unit is to enable learners to understand the concept and realisation of improvisational techniques in music. Learners will do this by exploring the possibilities when responding to others.

Unit introduction

Many working musicians are routinely required to 'think on their feet' or to develop material quickly, to respond to previously unheard music or to invent and perform parts (or even solos) with little or no notice. Those who work as accompanists to singers in the popular music genre also carry out much work using improvisation. It may be that a pianist or guitarist is given a lead sheet or bass line from which they are asked to accompany a singer. Alternatively, musicians working with graphic scores are required to improvise their parts initially, before working to consolidate their ideas over time. It is important that the musicians are able to improvise in a way that is appropriate to the given style of music.

Spontaneous music-making can be the most exhilarating of all creative activities. It is also an area that many training musicians find most intimidating. This unit, therefore, aims to introduce learners to the experience of social and spontaneous music-making. Learners will investigate the range of skills and techniques crucial to the improvising musician. Through practical exploration, learners will develop strategies for working within a range of improvised music.

The unit will focus on the development of the listening skills required when working with improvised music: primarily the ability to respond spontaneously and musically to others. The unit investigates ways of instinctively manipulating musical ideas and ways of structuring such material. Learners will be encouraged to improvise both alone and in groups from a range of given stimuli and will be exposed to a range of styles and genres associated with improvisation, including music from cultures outside of the western world. Overall, the unit aims to develop learners' confidence in working within improvised music, and to experience the unique creative energy of spontaneous music-making.

Outcomes of learning

On completion of this unit a learner should:

- 1 Be able to respond musically to others
- 2 Be able to improvise effectively
- 3 Be able to manipulate and develop musical material spontaneously.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 improvise in a group, demonstrating an ability to listen to others and respond musically	M1 improvise in a group, demonstrating an ability to listen to others and respond musically with confidence	D1 improvise in a group, demonstrating an ability to listen to others and respond musically, with some originality
P2 improvise effectively within three distinct musical templates	M2 improvise effectively within three distinct musical templates with confidence	D2 improvise effectively within three distinct musical templates, with some creativity
P3 perform spontaneously, from an agreed musical idea, to develop and manipulate musical content.	M3 perform spontaneously, from an agreed musical idea, to develop and manipulate musical content with confidence.	D3 perform spontaneously, from an agreed musical idea, to develop and manipulate musical content, showing creativity.

Unit content

1 Be able to respond musically to others

Responding to others:

- listening to others in the group
- getting a balance between players
- not overloading the improvisation
- taking ideas from other members and developing those across the different instruments
- overall structure of improvisation.

Musical response:

- attention paid to musical elements, e.g. pitch, rhythm, harmony, texture, timbre, dynamics and balance.

Practical explorations:

- rhythmic improvisation
- colouristic/textural improvisation
- free improvisation
- simple structures (e.g. getting from A to B, rondo ideas)
- restrictive exercises (one, two or three pitch improvisation)
- visual or textual starting points (artworks, poems, scores such as Cornelius Cardew's *Treatise or The Tiger's Mind*).

2 Be able to improvise effectively

Templates:

- modes
- pentatonic
- raga
- diatonic scales
- blues scales
- invented scales.

Harmonic and structural templates:

- 12-bar blues
- chord progressions in a range of styles, e.g. rock, jazz, baroque
- Indian raga.

Stylistic templates:

- blues notes
- pitch bending
- jazz inflections
- substitutions
- decorations
- extended techniques.

3 Be able to manipulate and develop musical material spontaneously

Methods of manipulation:

- repetition
- substituting
- embellishing/decorating
- transposition
- dynamic and colouristic manipulation
- tempo
- rhythmic development
- processes, e.g. adding, subtracting, augmenting, diminishing
- serial manipulations (inverse, retrograde, inverse retrograde).

Working from a given starting point:

- melodic fragments
- headers
- chord progressions
- rhythmic material
- texts.

Structures:

- forming an improvisation
- simple structures, e.g. binary, ternary, block, circular
- pacing material
- balancing repetition and contrast
- overall shape.

Information for delivery staff

Essential requirements

Audio/visual recording equipment is essential, as are learners' instruments and appropriate spaces for individual practice, workshops and group work. Recordings of music that relies heavily on improvisation should be available to learners in order that they may hear examples of how it could and should be done

Delivery guidance

This is a practical unit aimed at practising instrumentalists. Delivery will most likely be through a combination of tutor-led workshops, group work and individual learner consolidation. Practical exploration of ideas is paramount and tutors should strive to develop a relaxed environment of mutual discovery. Many learners will find the notion of playing without preparation intimidating and will need reassurance that mistakes are allowed. In fact, improvisation is naturally associated with 'happy accidents' and learners should be made to feel at ease with making mistakes and learning from them.

At the centre of this unit is the development of the musical ear and the ability to respond musically to events. Time should be devoted to listening and discussing as well as improvising practically. Detail should be paid to all musical elements, and a series of exercises designed to guide learners towards responding musically to specific elements is a useful approach. Recording learners' improvisations and analysing key features and strengths should be an integral part of the process. Activities should also be made relevant to the 'real world' whenever appropriate. Creating real-life scenarios and giving learners strict time limits in which to prepare is a valid approach.

While group work is crucial in the development of spontaneous musical response (as well as being one of the most rewarding of musical activities), learners should also be encouraged to improvise alone, especially when developing skills related to the manipulation and development of ideas. Pace and structure should also be carefully examined, perhaps through peer sharing of practical work. It should be stressed that improvisation is not simply a case of 'making it up as you go along' but should contain all the elements of contrast, pace and shape found in 'composed' music.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to unit – whole-class.
Whole-class sessions on working effectively within an ensemble – focus on areas from unit content to establish effective working breakout groups Ensemble work with individual learners improvising against structured ensemble Parts – whole-class breaking out into smaller ensembles focusing on Responding to others from unit content Expand to include elements from Musical response in unit content Expand to focus on remaining elements in Practical explorations unit content.
Assignment 1: Respond to Others (P1, M1, D1) <ul style="list-style-type: none">• Development, rehearsal and preparation in groups.• Solo and group audio visual recordings.• Assessment, feedback and review/grade improvements.• Whole-class sessions on examples of templates – include tonal/harmonic and stylistic forms with breakout into smaller groups to develop ideas.• Whole-group session – include peer feedback.
Assignment 2: Musical Templates (P2, M2, D2) <ul style="list-style-type: none">• Development, rehearsal and preparation.• Solo and group A/V recordings.• Assessment, feedback and review/grade improvements.• Whole-class discussion on content for exercise, then into breakout groups to work on given piece – focusing on suggested areas in unit content for this strand, individual learners to develop working with given piece in preparation for Assignment 3.
Assignment 3: Spontaneous Development (P3, M3, D3) <ul style="list-style-type: none">• Develop given idea, rehearse.• A/V recording of performance for portfolio.• Assessment, feedback and review/grade improvement

Assessment guidance

Assessment of this unit will be through the development of an audio or video portfolio. The transient nature of improvised music means that capturing the moment of live events is paramount to the development of a portfolio. Audio recordings are suitable for this purpose, though video should also be considered because the physical side of musical interaction is also strong when working in improvised music. It would do no harm to record workshop and activity sessions as a matter of course, as the unpredictability of improvisation can provide 'magic moments' when they are least expected! Annotation of recorded work could also be a worthy inclusion, giving learners the opportunity to describe the processes involved and providing evaluations of their work.

A typical portfolio is likely to contain audio or video recordings of exploratory group improvisation work. These could originate from initial workshops and activities and provide evidence that the learner is responding musically to others.

Three audio or video recordings of group or solo work based around specific templates and styles are also likely to be included within the portfolio. These could include working to a harmonic template such as the blues or an Indian raga style improvisation or working within a specific idiomatic style such as jazz.

Video or audio recordings can provide evidence of learners developing and manipulating a musical idea spontaneously. This could be a solo or group improvisation based on a specific musical starting point such as a melodic fragment, a chord progression or a rhythm.

The strongest portfolios would be those providing evidence of working in both solo and group situations across a broad range of templates, styles and musical starting points.

Learning outcome 1 focuses on learners' abilities to work in groups, responding effectively to others in that group. Evidence can include learners' rehearsal diaries, but will benefit from the use of A/V recordings supported by tutor observation.

Learning outcome 2 requires learners to be provided with material based around three musical templates though it may be useful to target a level suitable for their perceived current ability.

Learning outcome 3 requires some discussion in class, and then in groups to agree on musical content, followed by performances where learners will develop and manipulate music spontaneously. Primary evidence is likely to A/V recordings supported by tutor observation.

Pass criteria for all strands will be achieved where learners are able to improvise around a single chord – major/minor and simple chord sequences, for example CFG and CAmFG over simple tempos.

Merit criteria will be achieved when learners are, in addition, able to incorporate for example 'blue' notes and pentatonic scales, whilst distinction work will use non-standard/passing chords and, for example, added 9th notes where appropriate.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Assignment 1: Responding to Others (group work on improvisation)	Prepare for a group improvisation performance with a focus on responding musically to others in the group.	<ul style="list-style-type: none"> Individual rehearsal diaries. A/V evidence from rehearsal sessions and/ or performances
P2, M2, D2	Assignment 2: Musical Templates (whole-class sessions with examples, then break out into groups to improvise)	Prepare for performances which adhere to specific music templates – drawing from tonal, harmonic, structural, and stylistic.	Solo and group A/V recordings
P3, M3, D3	Assignment 3: Spontaneous Development (whole-class discussions on potential content followed by group work leading to performances)	Deliver a spontaneous performance from an agreed musical idea, which develops and manipulates musical content.	A/V recordings of solo and/or group performances

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with:

Level 1	Level 2	Level 3
Exploring Music Performance Skills	Working as a Musical Ensemble	Improvising Music
	Solo Musical Performance	Improvising Music in a Jazz Style

Suggested resources

Books

Crook H – *How to Improvise: An Approach to Practising Improvisation* (Advanced Music, 1991) ASIN: B001AMCXYS

Paton R – *Living Music: Improvisation Guidelines for Teachers and Community Musicians* (Chichester, 2000) ISBN 9780862604769

Unit E28: Developing Music Theory

Level: **SRF Level 2**

Notional Learning Hours: **100**

Unit value: **10**

SRF unit code: **30880H**

This unit is internally assessed

Unit aim

The aim of this unit is to enable learners to develop some of the fundamental knowledge of music theory, in order to facilitate the practical application of essential theoretical principles.

Unit introduction

This unit is designed to enable learners to gain theoretical knowledge which they can apply to practical situations such as rehearsals and performances. In addition, the unit gives learners the language needed for copying, transcribing, composing and arranging music. There are many instances in the life of a working musician when theoretical knowledge is required, for example copying music for additional performers, transposing music to fit the ranges of different instruments or singers, clarifying written arrangements through the use of dynamics and expression markings.

On completion of the unit, learners will have acquired a musical vocabulary and understanding of some of the fundamental skills to enable them to use theory in the working environment. Those gaining the highest grades will be expected to have the ability to apply this knowledge creatively to professional situations where time is limited. This unit is designed for all musicians and can encompass all styles of music. Many learners may wish to use computer software packages to notate music and this is encouraged where appropriate. However, learners must develop the underpinning knowledge in order to apply theoretical principles to practical situations, without the aid of technology.

Outcomes of learning

On completion of this unit a learner should:

- 1 Be able to notate pitch, rhythm and harmony using staff notation
- 2 Be able to notate music, showing dynamics, tempo and expression
- 3 Be able to harmonise melodies using chords
- 4 Be able to transpose melody and harmony to related keys
- 5 Know how to explore elements of timbres and textures.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 use staff notation to write pitch, rhythm and harmony with few errors	M1 use staff notation to write pitch, rhythm and harmony, accurately	D1 use staff notation to write pitch, rhythm and harmony accurately and within appropriate contexts
P2 notate music using dynamic, tempo and expression markings	M2 notate music showing different methods of applying dynamic, tempo and expression markings	D2 notate music showing different methods of applying dynamic, tempo and expression markings accurately and within appropriate contexts
P3 apply identified primary chords, in root position, in the harmonisation of diatonic melodies	M3 apply identified primary and secondary chords, in root position, in the harmonisation of diatonic melodies	D3 apply identified primary and secondary chords, in root position and first inversions, in the harmonisation of diatonic melodies
P4 transpose melodies to related major keys, with few errors, using staff notation	M4 transpose melodies to related major keys, accurately, using staff notation	D4 transpose complex melodies to related major and minor keys, accurately, using staff notation
P5 identify elements of musical timbres and textures from audio recorded examples, with few errors.	M5 identify individual elements of musical timbres and textures from audio recorded examples, accurately.	D5 identify simultaneous elements of musical timbres and textures from audio recorded examples, accurately.

Unit content

1 Be able to notate pitch, rhythm and harmony using staff notation

Pitch:

- clefs (treble and bass)
- note names
- accidentals
- intervals
- scales
- key signatures (up to 4#s and 4bs).

Rhythm:

- bars and measures, bar lines, double bar lines
- note values (from semibreves to semiquavers), rest values (from semibreves to semiquavers)
- time signatures, simple time
- correct note groupings.

Harmony:

- triads
- primary chords
- secondary chords
- root position, first inversions.

2 Be able to notate music, showing dynamics, tempo and expression

Dynamics:

- changes in volume
- crescendo
- diminuendo
- use of text, use of signs and symbols.

Tempo:

- beats per minute (bpm)
- simple Italian and English terms
- changes in tempo.

Expression:

- staccato
- legato
- slurs
- accents
- phrase marks.

3 Be able to harmonise melodies using chords

Harmonise melodies using chords:

- adding chords to simple melodies
- harmonising individual melody notes – range of available chords for each scale note
- block chords.

4 Be able to transpose melody and harmony to related keys

Transpose:

- to related keys, e.g. dominant, subdominant, relative major, relative minor
- to appropriate keys for Bb instruments
- to concert pitch from Bb instruments.

5 Know how to explore elements of timbres and textures

Instrumental families:

- brass, percussion, strings, woodwind, electric/electronic (e.g. synthesiser, sampler, sequencer, drum machine)
- acoustic piano, electric piano, keyboards.

Texture:

- solo, doubling, unison
- 2/3/4 parts
- counter melody
- accompaniment.

Information for delivery staff

Essential requirements

The centre should provide a wide range of recordings of different music, including western classical music, 20th century art music, popular music, jazz music and music from around the world. There should be adequate facilities for learners to be able to listen to these examples. Access to a range of scores is required, including graphic scores. There should be sufficient space for learners to be able to work in groups as appropriate. Where possible, learners will benefit from access to keyboards to be used as tools to underpin theoretical concepts.

Delivery guidance

Ideally, this unit should be delivered through a combination of lecture-based and practical sessions. Learners should be encouraged to demonstrate their ability to read appropriate forms of notation in a practical way. Recognition of different components of music should also be tested in a practical way, perhaps by short listening tasks that demonstrate that learners can hear harmonic, rhythmic and melodic development. All of the tasks should allow learners to explore a variety of musical traditions in order that they can recognise different elements across a number of styles. Certain components may be more easily demonstrated by examples from the western classical tradition but this unit need not be delivered entirely through western classical music.

Delivery of this unit should be through a range of activities but mainly through listening and practical work. Learners should be introduced to the components of music in ways with which they feel comfortable as well as challenged. Introducing the concepts and ideas to learners through music with which they are familiar would be a positive starting point. Learners should have the opportunity to investigate and explore a wide variety of musical styles over the course of this unit. When exploring different types of score and notation, learners should be encouraged to work practically with the resources. Discussions about graphic scores and different interpretations are likely to lead to a greater depth of understanding and work on realising a graphic score would best take place in groups. Whilst this unit covers the theoretical basis of music, dry theory lessons should be avoided as far as possible.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to the unit – whole-class activity
Assignment 1: Pitch, Rhythm and Harmony (P1, M1, D1) Ongoing whole-class activity. Research and preparation of assessment material. Assessment feedback and review
Assignment 2: Dynamics, Tempo and Expression (P2, M2, D2) Ongoing whole-class activity. Research and preparation of assessment material. Assessment feedback and review.
Assignment 3: Harmonising Melodies (P3, M3, D3) Ongoing whole-class activity. Research and preparation of assessment material. Assessment feedback and review.
Assignment 4: Transposing (P4, M4, D4) Ongoing whole-class activity. Research and preparation of assessment material. Assessment feedback and review.
Assignment 5: Timbres and Textures (P5, M5, D5) Ongoing whole-class activity. Research and preparation of assessment material. Assessment feedback and review.
Whole-unit review and re-assessment opportunities

Assessment guidance

Evidence for this unit can be generated in a variety of ways. Learners may wish to show their knowledge of music theory through any or a number of the following: written examples; audio examples; by demonstrating on their instrument; a presentation to their peers. The recognition and knowledge of timbres and textures can be assessed through aural tests with written answers, although recorded spoken responses would be just as effective. When realising a score, learners may sing, play or whistle, if appropriate.

The following information provides guidance on what learners need to do in order to satisfy the grading criteria. However, it is not the intention to infer that the grading criteria should be assessed in isolation from each other.

Grading criterion 1 deals with the actual writing of pitch, rhythm and harmony using conventional staff notation. For a pass, learners should be able to notate these elements with just a small number of errors. To gain a merit grade, the learner should be able to notate accurately. For a distinction, learners must notate accurately and within appropriate contexts. This means that, for example, if harmonising a hymn tune, the correct context would be to write for SATB, two parts to a stave. Also, if notating the harmony to a 'pop' song lead sheet, the correct context would be to use chord symbols (C – Dm7 – G7 etc.), rather than using fully-notated chords.

Grading criterion 2 concerns dynamics, tempo and expression markings. Once the learner has a basic grasp of the concepts, assessment could be made either through written work or through the use of practical exercises or, indeed, a combination of the two. For a pass, learners should be able to identify examples of a range of relevant markings both visually (on scores) and aurally, via played examples. To gain a merit grade, learners should demonstrate the ability to use different methods of notating dynamics, tempo and expression markings. For a distinction, in addition to the accurate notation of these markings, learners should be able to use them in the appropriate context for example Italian terms being used in some types of music (legato in a piece of classical music), but English is used in others (*smoothly* in a jazz piece).

Grading criterion 3 brings in the element of harmony. Learners need to 'Apply identified primary and secondary chords'. This means that they should be able to recognise different chords both visually and aurally and then be able to apply them appropriately. For a pass, learners need to be able to identify and apply primary chords in root position in the harmonisation of enharmonic melodies. For a merit, learners should add secondary chords in root position (chords II and VI but not chord VII). For a distinction, they should use primary and secondary chords root position and first inversion. Although this is basic harmony, it will be of enormous use to learners if they can develop a good facility in the use of these chords, especially in a range of keys.

Grading criterion 4 introduces transposition. The term related *major* keys in this context means a key that is either the subdominant, dominant, relative major or relative minor of the starting key. At this level, learners should be expected to be familiar with keys of up to four sharps and four flats. For the purposes of assessment, learners should transpose melodies without key signatures, so as to become familiar with the use of enharmonic accidentals. To satisfy the pass criteria, learners should show that they can transpose melodies in major keys, with few errors. For the merit grade, the transpositions should be accurate. In order to gain a distinction, learners should transpose complex melodic material to related major and minor keys, accurately. Complex melodies, in this context, means material that contains chromatic notes.

Grading criterion 5 assesses learners' knowledge of musical timbres and textures. This will be assessed through aural exercises where the learner is able to recognise the sound of families of instruments and the individual instruments within those families. They must also be able to identify the elements of texture as listed in the unit content. For a pass grade, learners should be able to identify individual elements of musical timbres and textures, with few errors. Individual elements might be that the learners are asked to recognise what instruments are being played in the example and how it is contributing to the texture for example piano – accompaniment. Few errors should be interpreted as learners being able to be accurate in three out of four examples. For a merit, the identifications should be completely accurate. To gain a distinction, in addition to the merit criteria, learners are expected to be able to identify *simultaneous elements*. Here, learners should be able to recognise a range of instruments (i.e. at least three) from within the same given example, together with a recognition of how each instrument is contributing to the texture.

On the question of setting assignments for each of the grading criterion for this unit, tutors should be aware that the setting of large, examination type assignments is not part of the BTEC ethos. However, it should also be borne in mind that asking learners to answer only one set of, say, 15 questions will not be sufficient evidence to satisfy the spirit of the grading criteria. Consequently, tutors may like to consider the setting of a number of small assignments for example four or five, which will become progressively more advanced as learners go through the course. Grading for these mini-assignments will be formative and final grades can only be awarded on completion of the series of assignments. So as to keep learners informed as to the standard they are working to on an individual assignment basis, indicative grades can be given, i.e. '*You are currently working at pass/merit/distinction level*'.

Where grading criteria target more than one element (for example grading criterion 1 deals with pitch, rhythm and harmony) assignments should cover all of the required elements.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Pitch, Rhythm and Harmony	In preparation for future performance and composition work, you are required to improve your level of theoretical knowledge.	A series of assignments, each of which may integrate some or all of grading criteria 2, 4 and 5, at the discretion of the tutor. Answers may be either written or practical, as directed by your tutor.
P2, M2, D2	Dynamics, Tempo and Expression	In order to use appropriate dynamic, tempo and expression marks in your own performances, arrangements or compositions, you need to gain an understanding of these elements of music.	A series of assignments, each of which may integrate some or all of grading criteria 2, 4 and 5, at the discretion of the tutor. Answers may be either written or practical, as directed by your tutor.
P3, M3, D3	Harmonising Melodies	You need to develop the skills necessary to enable you to apply effective harmony to your compositions and arrangements.	A series of assignments, in which you will be required to harmonise given melodies. Answers will be either written or practical, as directed by your tutor.

Criteria covered	Assignment title	Scenario	Assessment method
P4, M4, D4	Transposing	So that you can compose and/ or arrange music for different instruments, you need to learn how to transpose music effectively.	A series of assignments, in which you will be required to transpose melodies into different keys. Answers will be either written or practical, as directed by your tutor.
P5, M5, D5	Timbres and Textures	In order to develop interesting and appropriate instrumental sound combinations in your own performances, arrangements or compositions, you need to gain an understanding of these elements of music.	A series of assignments, each of which may integrate some or all of grading criteria 2, 4 and 5, at the discretion of the tutor. Answers may be either written or practical, as directed by your tutor.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with:

Level 1	Level 2	Level 3
		Music Theory and Harmony

Suggested resources

Books

Day H and Pilhofer M – *Music Theory for Dummies* (John Wiley and Sons, 2007)
ISBN 9780764578380

Hewitt M – *Music Theory for Computer Musicians* (Delmar, 2008)
ISBN 9781598635034

Sissons N – *Read Music From Scratch* (Boosey and Hawkes Music Publishers, Ltd
2000) ISBN 9780851622682

Tagliarino B – *Music Theory – A Practical Guide for All Musicians* (Hal Leonard,
Corporation 2006) ISBN 9781423401773

Taylor E – *The A.B. Guide to Music Theory* (Associated Board of the Royal Schools of
Music, 1991) ISBN 9781854724479

Unit E29: Producing a Music Recording

Level: **SRF Level 2**

Notional Learning Hours: **100**

Unit value: **10**

SRF unit code: **30881H**

This unit is internally assessed

Unit aim

The aim of this unit is to develop learners' knowledge of the audio recording equipment likely to be found in a recording studio, and for them to discover how this equipment is used to create a finished music recording by preparing and applying the range of techniques required.

Unit introduction

The ability to operate the audio recording equipment and technology used to produce a music product is essential for anyone working in a recording and production role in the music industry. Studio engineers and producers work with a range of equipment and technology in their roles. It is these people using their skills that allows music to be accessible to wide audiences using CDs and MP3s for exposure through the internet, radio airplay and the audio required for music television. This unit is designed to introduce learners to some of the technology and techniques involved in creating music recordings. As is the case when working with any electrical equipment, an understanding of the importance of the health and safety issues associated with music recording is also essential.

Learners will be expected to explore the technology typical of music recording, including mixing consoles, microphones, effects/processing, and recording devices. The unit recognises that an organised approach to session planning and execution is essential. Efficiently-run recording sessions will be the most productive relative to their cost.

As part of the unit, learners will create a recorded product in a digital distributable form such as MP3 or CD. Learners will need to develop an appreciation of the technical and creative processes involved in capturing live audio sources. These sources will include drum kits, guitars, bass instruments, keyboards and vocals. They will learn how to mix music and use audio processing tools such as reverb, echo and chorus to enhance their musical creations.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know how to select audio recording equipment for specific applications
- 2 Understand how to prepare for recording sessions safely
- 3 Be able to capture audio sources, using appropriate recording techniques
- 4 Be able to use available resources to produce a finished music recording.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify different forms of audio recording equipment and technology	M1 compare different forms of audio recording equipment and technology	D1 analyse different forms of audio recording equipment and technology
P2 explain the planning and organisation of recording sessions, within health and safety requirements	M2 explain, in detail, the planning and organisation of recording sessions, within health and safety requirements	D2 analyse the planning and organisation of recording sessions, within health and safety requirements
P3 record a range of audio sources using both microphones and direct techniques competently, with limited tutor support	M3 record a range of audio sources using both microphones and direct techniques confidently, with independence	D3 record a range of audio sources using both microphones and direct techniques confidently, competently and with total independence
P4 produce a completed mix of a multi-track recording using appropriate processing and mixing technology competently, and with limited tutor support.	M4 produce a completed mix of a multi-track recording using appropriate processing and mixing technology confidently, with independence.	D4 produce a completed mix of a multi-track recording using appropriate processing and mixing technology with confidence, competence and with total independence.

Unit content

1 Know how to select audio recording equipment for specific applications

Microphones:

- microphone types
- polar patterns
- phantom power
- mic stands
- mic cables and connectors
- microphone storage and handling.

Audio recording and processing devices:

- DAWs
- computer-based recording systems
- hard disc recorders
- mini disk recorders
- DI boxes
- Mixers
- Effects
- control of dynamics
- recording media (e.g. Mini Disk™, hard-disc)
- safe operation and handling.

2 Understand how to prepare for recording sessions safely

Selecting and configuring equipment:

- choosing the right microphone
- examining compatibility issues
- interconnecting equipment
- testing signal paths
- positioning equipment appropriately.

Preparing:

- organising sessions
- organising self and others
- timekeeping
- setting targets and monitoring progress
- keeping accurate records (recording log, track sheets etc.).

3 Be able to capture audio sources, using appropriate recording techniques

Audio sources:

- e.g. drum kit, guitar, bass, piano, woodwind and brass instruments, orchestral instruments, single and multiple voices.

Capture/techniques:

- microphone positioning
- microphone selection
- direct recording (DI)
- analogue/digital multi-track
- talkback
- foldback
- tuning issues
- timing issues.

4 Be able to use available resources to produce a finished music recording

Processing:

- e.g. reverb, echo, chorus, compression, gating, auto-tuning, harmonisation.

Mix:

- amplitude balance
- tonal balance
- creative mixing techniques
- the 'sound stage'.

Finished product recording format:

- e.g. CD, MP3, Mini DiskTM, DAT.

Information for delivery staff

Essential requirements

Ideally, learners should have access to soundproof recording facilities, in order to provide them with the best opportunity to achieve high quality close-mic recordings. Recording equipment should be as contemporary as possible but should, as a minimum, provide the facility to monitor and mix recorded material and apply effects and other audio processing such as compression and gating.

It would be beneficial for learners if a wide range of different microphones were provided. However, the unit can be achieved with limited resources, provided they are suitable for the recording processes undertaken.

Delivery guidance

Most, if not all, of this unit should be delivered through practical workshops. Learners will need to access the technology required to conduct multi-track recordings, including microphones, sound-generating equipment and musical instruments, and mixing/recording equipment. Ideally, learners should have access to a wide range of equipment and be encouraged to experiment with different recording equipment and recording techniques in order to discover which methods are most effective. Listening to examples of a variety of professional recordings will allow learners to hear the effects that using different techniques and styles has on commercial recordings. Learners should be encouraged to talk about the recording process, using appropriate vocabulary.

Learners should be engaged in the process of creating music product from an early stage of the unit delivery, with the required theoretical and contextual elements of the unit added as necessary. The theory behind recording would be best delivered in a practical way. Learners must be encouraged to adopt a professional and time-conscious approach to the recording process from the start. Learners should understand that 'time is money' in the recording business and that wasted studio time would still need to be paid for in a professional context.

It is accepted that few, if any, centres will have the resources to support the kind of group sizes that will allow learners to concentrate more than a small amount of timetabled session time to individual projects. Class time is likely, therefore, to focus on team activity, with learners required to work in a number of roles, including engineer, producer, assistant, performer etc. as necessary. However, learners will need to have sufficient access to recording facilities outside of contact time to enable them to produce the individual evidence required to satisfy the unit.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to the unit – whole class
Introduction to microphones and direct recording techniques – whole-class two or three sessions – include DI configurations. Delivery by tutor/technician – between class and studio
Introduction to recording and processing devices, both soft and hardware – whole-class two or three sessions, but may be broken down into smaller groups for practical elements
Assignment 1: Equipment in the Studio (P1, M1, D1) Assignment overview: <ul style="list-style-type: none">• research including sourcing illustrations (internet)• report writing. Health and safety in the studio – test• assessment feedback, amend and improve assessment evidence
Choosing – microphones or direct injection? – whole-class including some practical instruction in smaller groups – one or two sessions
Signal routing, and path to the mixing console – small groups mainly practical in studio and control room – one or two sessions
Communication – investigate talkback and foldback in small groups – one to two sessions.
Project time and resource management/session planning – whole-class session
Introduction to safety in the studio – whole class
Assignment 2: Session Planning and Resources (P2, M2, D2) Assignment overview: <ul style="list-style-type: none">• collating class notes, sourcing illustrations.• Report writing/feedback and review.
Recording techniques – whole-class refresher and overview of assignment
Assignment 3.1: Multi-track Recording (P3, M3, D3) Studio/control room sessions in small 'production teams' with a group of musicians: <ul style="list-style-type: none">• session set up including line/level check.• recording essential information – track sheets, mixer templates, studio layout diagrams.• record basic multi- track, backup and wrap session.• update log.• feedback and review (repeat assignment).

Topic and suggested assignments/activities/assessment
Assignment 3.2: Instrument Overdub – Working Individually in Studio with Musicians <ul style="list-style-type: none">• Session set up including monitor/headphone balance, level check.• Record overdubs, backup, complete studio log. Feedback and repeat assignment.
Assignment 3.3: Vocal Overdub – Working Individually with Vocalists. Multiple Sessions <ul style="list-style-type: none">• Process as C2 plus collate vocal tracks before backup.• Update studio log/report. Feedback and review (repeat assignment).
Mixing techniques – whole-class refresher.
Assignment 4: The Final Mix (P4, M4, D4) <p>Working individually at DAW and/or in studio:</p> <ul style="list-style-type: none">• mix completed multi-track with overdubs and master to suitable medium. Backup files• write report. Feedback and review (repeat assignment).

Assessment guidance

This unit is not only about learners' abilities to use recording technology to create musically acceptable products, but also about their understanding and management of the recording process.

The primary piece of evidence in this unit is the 'master' of their multi-track recording, using an appropriate digital medium.

Learners should be encouraged to keep an assessed activity log or diary, recording the organisation of sessions. This will allow them to evidence that they have shown a planned and structured approach to the recording sessions. Learners should detail the selection and set-up of equipment and the techniques used to conduct their close-mic recordings, explaining and justifying their choices in order to access the higher-level criteria. As it is possible that learners will work in groups, it is important that documentary evidence of the recording sessions clearly indicates the contribution individual learners made to any group or team sessions.

Learners' understanding of the technology they are using and their awareness of the health and safety issues involved may be evidenced using responses to written and/or oral questioning.

Group or team recording submissions are acceptable, provided each learner's contribution is significant and identifiable. Tutors should provide confirmation that this is the case with submissions.

Learning outcome 1 could be evidenced through a written report on microphone types and suitability, together with accessories, and storage/handling of these pieces. Learners will also need to show an awareness of the different audio recording and processing devices likely to be used when producing music.

Evidence for learning outcome 2 will show an understanding of how to prepare for recording sessions effectively, including choosing the correct microphone for each application/instrument.

A written report can include diagrams which show how equipment is connected, and illustrate how equipment is located in the studio/control room. Studio logs and track sheets are also useful evidence, as is some indication of how targets and progress are to be monitored. Much of the evidence can point directly to the work undertaken for learning outcomes 3 and 4.

Learning outcome 3 can be evidenced through audio recordings of a range of audio sources, supported by studio log, track sheets and tutor observation. A written report will indicate the learner's level of knowledge with regard to the processes involved.

Learning outcome 4 is primarily evidenced by the learner's completed audio mix of a multi-track recording. Where a DAW is used, screen-shots can be useful as evidence, and a written report will allow the learner to show the level of understanding of processes, and indicate the level of independence attained. Tutor observation can support this evidence.

To achieve P1, learners will identify typical microphone types, for example condenser, ribbon, dynamic/ moving coil/ribbon and their polar patterns – cardioid, figure of 8, omni. Learners will understand which microphone types use phantom power and the best methods of storage and handling. The piece will also identify recording and processing devices – multi-track and stereo recorders, accessories such as DI boxes, mixers and units which process the signal, for example effects and the control of dynamics.

At merit level, learners will compare pieces of equipment that can perform similar functions, and at distinction level will know how to analyse the differences.

To achieve P2, a learner's report will show an understanding of the processes involved in the organising and planning of recording sessions from first choosing the correct microphones and methods through to organising the session itself around the availability of musicians and facilities. Learners can use this exercise to plan their own sessions for the practical elements of this unit. Health and safety issues should be addressed throughout the activities involved. At merit level the learner will, in addition, provide accurate illustrations of equipment layout and signal paths, with studio logs and track sheets which provide a high level of detail. In order to achieve a distinction learners will show a level of analysis in the piece with regard to overall planning, and the selection/configuration of the equipment.

In order to meet P3, a learner could record a group consisting of a range of instruments, for example a drum kit, bass guitar, guitars and vocals. The learner may choose to lay down the backing track without vocal and add the vocal later to avoid 'spill' or, if resources are available, record the vocal in a separate room or booth at the same time as the track. Whatever method is used, each learner should be able to record the individual parts cleanly ensuring the minimum amount of 'spill' possible in the available environment. In this particular situation, for example, the cleanest method of recording for the bass guitar would be using a DI (direct injection) box. Evidence will include audio recordings and a diary with track sheets and technical information. Tutor observation can record the degree of independence with which each learner is able to complete the process, and at pass level some tutor support is permissible.

At merit level, learners must work with total independence, and to achieve a distinction a learner should be able to show a clear understanding of the processes involved, for example the reasons for choosing particular microphone types for the drum kit, close and microphone techniques and the proximity effect.

To address P4 effectively, each learner could choose from any multi-track recording made previously and focus on a completed mix which uses a range of techniques typical to the genre of the piece. This might include the use of effects – reverb/chorus/harmonisation, the control of dynamics –compression/limiting/ gating, and creative techniques like auto tune. The completed mix can be on audio CD or a similar medium and should demonstrate the effective use of tonal balance and stereo image with technical competence shown throughout. Audio evidence can be supported by mix notes and a review of the process, with tutor observation to confirm the degree of independence with which the learner has been able to work. At merit level the learner will have worked with independence and confidence, and for a distinction the learner will in addition show a clear understanding of the processes – for example reasons for applying processing to particular instruments/signals and the effect of placement of a given instrument within the stereo picture.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Equipment in the Studio (individual written piece)	Brief from a music agency to come up with ideas on the equipment required to record rehearsals and demos with their acts, ranging from solo singers to rock bands.	Evidence to include: <ul style="list-style-type: none"> • equipment lists • diagrams • technical information.
P2, M2, D2	Session Planning and Resources (individual written reports)	This band of grading criteria is linked to grading criteria 3 and 4. There is no scenario as such, simply information directly related to learners' work on grading criteria 3 and 4 for this unit.	Evidence to include: <ul style="list-style-type: none"> • report on microphone choices • studio layout/connection diagrams • track sheets and/or diary/log • health and safety hazard check.
P3, M3, D3	Multi-track Recording (small group work with individual practical/written evidence)	Brief from a production company to record a series of artists across a range of styles.	Evidence to include: <ul style="list-style-type: none"> • studio layout plans • tutor observations • audio recordings • recording log • track sheets.

Criteria covered	Assignment title	Scenario	Assessment method
P4, M4, D4	The Final Mix (individual practical work with written report)	Brief from production company to complete the recording/ mixing of one of the artists' recordings from previous assignment.	Evidence to include: <ul style="list-style-type: none"> • stereo audio 'master' • tutor observation • screen-shots (where applicable) • report.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with the following.

Level 1	Level 2	Level 3
Exploring Technical Support for Stage Performance		Sequencing Systems and Techniques

Suggested resources

Books

Bartlett B and Bartlett J – *Practical Recording Techniques: The Step by Step Approach to Professional Audio Recording, Fifth Edition* (Focal Press, 2008)
ISBN 9780240811444

Crich T – *Recording Tips for Engineers: For Cleaner, Brighter Tracks, 2nd Edition* (Focal Press, 2005) ISBN 9780240519746

White P – *Basic Mixing Techniques* (Sanctuary Publishing, 2000)
ISBN 9781860742835

Journals

Sound on Sound (SOS Publications Group)

Websites (Relevant websites applicable to learner's home country)

www.soundonsound.com	Music Recording Technology Magazine
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Unit E30: Solo Musical Performance

Level: **SRF Level 2**

Notional Learning Hours: **100**

Unit value: **10**

SRF unit code: **30882H**

This unit is internally assessed

Unit aim

This unit focuses on enabling the learner to develop some of the skills required by a solo musician

Unit introduction

Having a career as a solo performer requires high levels of technical ability using an instrument or the voice. In order to achieve high levels of technical proficiency, musicians need to be able to develop an appropriate practise discipline and perseverance. It is vital that the soloist is able to choose musical material that will showcase their technical and musical ability and that it will be appropriate for their target audience.

Performers need to be able to play/sing both confidently and accurately to an audience with a level of expression and interpretation in their work.

Over the course of this unit, learners will explore the repertoire for their chosen instrument and make decisions as to which pieces they intend to prepare for performance. Planning and practising are both vital parts of a successful performance; learners should be made aware of when their performances are due to take place so that they are able to plan their preparation time. Learners should be encouraged to choose their own pieces for performance to an audience. Learners should work with a specialist teacher of their instrument to improve their technique and should keep a practice log that details how they have improved over the duration of the unit. If appropriate, learners should organise their own accompaniment whether this be a single accompanist or a band.

Learners should practise and rehearse their chosen pieces so that they present polished performances. Some learners may find performing to an audience daunting. Therefore, they should be given plenty of opportunities to perform to audiences.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know how to choose appropriate pieces of music for performance
- 2 Know how to prepare for a solo performance
- 3 Be able to perform music to an audience.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify music for a concert programme that is generally appropriate to their performance standard	M1 provide a description of the music selected for a concert programme that is appropriate to their standard of performance	D1 justify the choices of music for a concert programme that are appropriate to their standard of performance
P2 identify examples of music practise techniques that are used to improve performance on their instrument	M2 describe the music practise techniques that they have used to improve performance on their instrument	D2 evaluate the music practise techniques that they have used to improve performance on their instrument
P3 present a recorded portfolio of at least four contrasting pieces of music that are performed accurately to an audience, showing some sense of musical style.	M3 present a recorded portfolio of at least four contrasting pieces of music that are performed accurately, showing a sense of style and musical communication with the audience.	D3 present a recorded portfolio of at least four contrasting pieces of music that are performed accurately, showing expression, a clear sense of style and demonstrating musical communication with the audience.

Unit content

1 Know how to choose appropriate pieces of music for performance

Choose appropriate pieces:

- defining difficulty levels
- amount of preparation time before concert or gig
- availability of scores/recordings
- availability of accompaniment
- concert or gig venue
- audience type, e.g. primary school children, peers, parents, youth club members.

2 Know how to prepare for a solo performance

Technical preparations:

- e.g. 'warm-up' techniques, scales, arpeggios, other technical exercises to improve tone and technique relevant to the instrument or voice
- formulate effective practice routines
- pieces for performance thoroughly rehearsed and learned.

Physical preparation:

- relaxation and/or breathing exercises as appropriate
- concentration techniques
- exercises to control nerves
- 'dry-run' performances to practise performing at the venue and to an audience.

Other preparations:

- instrument and equipment (where applicable) is in working order, e.g. new strings, amplifiers, correct reeds/mouth pieces, correct beaters, vocal warm-up
- accompanist or band is organised and prepared
- rehearsal with accompanist or band (where applicable).

3 Be able to perform music to an audience

Attributes for a successful performance:

- accuracy of rhythm
- accuracy of pitch
- accuracy of intonation
- expression
- confidence
- timing.

Communication:

- communicate effectively with accompanist/band
- communication with audience.

Information for delivery staff

Essential requirements

Learners will need to provide their own instruments. Centres should provide larger instruments, such as pianos and drum kits, where appropriate, as well as amplification equipment and PAs if required, for learners to use on the premises. Learners should have access to specialist instrumental teachers who will be able to offer additional guidance for development. A variety of CDs and scores should be available for learners to use for their research. Video recording equipment is essential for recording rehearsals and performances, for both review and assessment purposes.

Employer engagement and vocational contexts

Learners should be encouraged to attend live performances wherever possible, especially where they can hear performances featuring the instrument(s) that they play. Centres are encouraged to invite professional performers in to speak with learners and, where practical, to deliver master classes

Delivery guidance

The role of the tutor is to encourage learners to plan and prepare for their solo performance as well as research which pieces are to be performed. Often, learners may not realise the wealth of music available for their instrument and they should be encouraged to explore how their instrument is used in styles of music different to the one in which they most often perform. For example, a violinist may only have ever played classical music, so they should be encouraged to explore how they might perform in a more popular or jazz style. Singers who may be used to performing in a popular music style may investigate opera or folk singers' techniques.

Learners should have access to a wide range of recordings and scores for their instrument in order that they are able to research the repertoire available for their instruments. Another useful resource is videos/DVDs of live concerts in which learners may see their instruments being used with a range of styles.

An important element of this unit is teaching learners how to decide which music would be appropriate for their level of performance. Very often, learners struggle to perform a piece that is technically too demanding. Learners are then discouraged when they receive lower grades for their efforts owing to their lack of accuracy. Through this unit, learners should gain an understanding that an overall performance is judged on far more than the ability to play a technically demanding piece of music. They should be taught that it is more effective to play a manageable piece of music well rather than struggle through a more demanding piece where they end up making mistakes. In order to achieve the higher-level criteria, learners will need to demonstrate expression, style and communication with the audience in their solo performances.

In terms of instrumental technical ability, the tutor should guide the learner in a range of appropriate practice techniques that are specific to their individual needs. It would be beneficial if early practice sessions could be recorded. Learners may then revisit these recordings to hear how they have improved so far, and set targets for the remainder of the unit. A practice log will be a useful tool for learners to evidence their practice techniques.

Learners should have the opportunity to perform to an audience on more than one occasion so that they become comfortable in such an environment.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to the unit – whole-class activity.
<p>Assignment 1: My Concert Programme (P1, M1, D1)</p> <ul style="list-style-type: none"> • Be able to choose appropriate pieces of music for performance. • Individual activity supported by instrumental or vocal tutor where appropriate. • Research and preparation of assessment material for Assignment 1 (grading criterion 1). • Assessment feedback and review of Assignment 1 (grading criterion 1).
<p>Assignment 2: Music Practise Techniques (P2, M2, D2)</p> <ul style="list-style-type: none"> • Know how to prepare for a solo performance. • Initial considerations – whole-class activities. • Technical, physical and other preparation – ongoing process throughout the unit during rehearsal process, but specifically prior to performances. • Research and preparation of assessment material for Assignment 3 (grading criterion 2). • Assessment feedback and review Assignment 3 (grading criterion 2).
<p>Assignment 3: Performance Portfolio (P3, M3, D3)</p> <ul style="list-style-type: none"> • Be able to perform music to an audience. • Presenting a performance: theoretical and practical activities in class and within individual practice sessions. • Attributes for successful performance and musical communication – mainly experiential learning through regular rehearsals/practise routines, culminating in the completion of a video portfolio of performances for Assignment 3 (grading criterion 3). • Assessment feedback and review Assignment 4 (grading criterion 3).
Whole-unit review and re-assessment opportunities.

Assessment guidance

The evidence required for this unit will be generated through assessing learners' abilities to choose appropriate material for performance and their performing ability on their chosen instrument or voice (for which they need to produce recordings of their performances).

For P1, the ability to choose appropriate material for performance is likely to be assessed in the performance itself. If learners have chosen pieces that are too technically demanding, they will be unable to produce a well-rounded performance. NB: the examples given for this criterion should be restricted to pieces that are appropriate for the learner's standard of playing. Tutors are free to decide how long the proposed concert programme should be but should consider the requirements for P3, M3 and D3; they should also bear in mind that for M1, learners have to describe the repertoire. This should consist of a brief overview of when and where the pieces were composed; the nature of the piece, for example does it tell a story? Is it designed to show off the technical brilliance of the performer, for example as in a concerto? For D1, learners should explain and justify their chosen examples with regard to, for example, the style and mood being appropriate for the intended audience.

For P2, assessment of practice techniques can be achieved through the keeping of a practice log in which learners detail how they have used technical exercises in order to improve their own performance. For example, string players who may have double-stopping within their chosen piece may choose to practice scales in thirds. In a similar way, singers may practise different breathing techniques, depending on the songs they have chosen to perform. Learners may wish to video some of their instrumental/vocal lessons in which they are seen to be practising specific passages of a piece, to demonstrate how they have approached any difficulties. Where learners find it difficult to describe what they have done in a written format, they should be given the opportunity to provide this information as part of an oral presentation. Learners should be encouraged to analyse their own strengths and weaknesses in music performance, and to develop strategies to improve on weaknesses. Activities such as master classes would be beneficial where appropriate. To address the pass criteria, learners should identify music practise techniques used to improve performance on their instrument. This does not have to focus on the learner's own individual practise routines. This could feature techniques that are generally accepted as being appropriate for their instrument. In dealing with the M2 criteria, however, this requires learners to demonstrate practice techniques that they have used themselves. For D2, learners' evaluation of the techniques they have used should discuss positive effects the use of certain practise techniques have had on their instrumental performance. Learners may choose to demonstrate the practise techniques live or recorded.

P3 requires learners to produce video/DVD and CD recordings (and supported by tutor observation records) of their performances of four contrasting pieces. It is not necessary for learners to perform all four pieces at once, as they may be presented over time. However, each performance should take place in front of an audience. The contrast element should be relatively easy to achieve for most learners but, even where the chosen musical genre is quite narrow and much of the music is in the same style, learners must find a way to satisfy the grading criteria. To gain P3, learners must perform accurately showing some sense of musical style, for example the performance is in keeping with the conventions of the particular style of music. For M3, in addition to the pass criteria, the learner must demonstrate musical communication with the audience, for example were the members of the audience attentive and engaged with the performance? In addition, for D3, the learner must show musical expression and a clear (and appropriate) sense of style.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	My Concert Programme	You have been invited to take part in a charity concert on behalf of Cancer Research UK. You need to submit a list of 6-8 pieces that you would like to perform.	A concert programme with notes on each piece and a written or oral justification of your choices.
P2, M2, D2	Music Practise Techniques	Your instrumental or vocal tutor is preparing a DVD featuring practise techniques. They have asked you to contribute, by identifying, demonstrating and evaluating some of the techniques you have used, in order to improve your performance level.	Practice log and video/DVD and CD evidence of examples of techniques used.

Criteria covered	Assignment title	Scenario	Assessment method
P3, M3, D3	Performance Portfolio	You are constructing a personal website that will help you to get work as a musician. This will include featured performances of at least four contrasting pieces.	Video/DVD and audio recordings supported with tutor observation records.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with the following.

Level 1	Level 2	Level 3
Exploring Music Performance Skills	Working as a Musical Ensemble	Music Performance Techniques
	Developing Music Theory	

Suggested resources

There is a wealth of material available on performance techniques for all instruments and the voice. Learners should be guided by their instrumental tutor as to which might be the most appropriate for them. As the focus of this unit is on music performance and the development of technical ability, books of musical studies might be relevant to some learners.

Unit E31: The Development of Music

Level: **SRF Level 2**

Notional Learning Hours: **100**

Unit value: **10**

SRF unit code: **30883H**

This unit is internally assessed

Unit aim

The aim of this unit is to give learners knowledge of the role of music in society – how the social, political and historical environment has influenced, and been influenced by, some of the developments in music.

Unit introduction

This unit is designed to encourage learners to gain an insight into the ways in which music affects us and to look at some of the reasons why. The overall intended outcome will be to open new musical horizons to learners, by enabling them to apply their developing knowledge to their own musical experience. Although it is understandable that learners will have already developed their own musical preferences, even at this early stage in their musical careers, it is expected that they will take the opportunities offered in this unit to develop a broader view and to investigate a wide range of musical styles, including some types of music that are currently outside their 'comfort zone'. In order to achieve this, learners will gain some knowledge of the political, cultural and social factors that have affected musical history, together with an understanding of how technological developments have influenced the way we perform, listen to and respond to music. They will also look into some of the main features and characteristics of developments in instruments and musical styles from musical history. This aspect of the unit should not involve detailed musical analysis at this level, but learners should acquire some fundamental knowledge concerning the developments in musical instrument making. They will also look at the types of audiences that are targeted by different musical styles, and the corresponding requirements for appropriate performance venues. Learners will then have the opportunity to put the knowledge gained in this unit to practical use performing or producing a piece of music of their own choosing, from any era of musical history.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know some of the factors that have influenced developments in music
- 2 Know some of the characteristics of different musical styles
- 3 Be able to illustrate characteristics of a chosen musical style.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify some of the political, social and cultural factors that have affected the development of different styles/genres of music	M1 describe some of the political, social and cultural factors that have affected the development of different styles/genres of music	D1 explain some of the political, social and cultural factors that have affected the development of different styles/genres of music
P2 identify some of the technological developments that have influenced music	M2 describe some of the technological developments that have influenced music	D2 evaluate how technology has had positive and negative influences on the development of music
P3 identify some of the characteristics of different styles/genres of music	M3 describe some of the characteristics of different styles/genres of music	D3 comment critically on some of the characteristics of different styles/genres of music
P4 perform or produce one piece from musical history, illustrating some of the characteristics of the music associated with the related style.	M4 perform or produce one piece from musical history, illustrating an accurate interpretation of some of the characteristics of the music associated with the related style.	D4 perform or produce one piece from musical history, illustrating a clear and accurate interpretation of all the main characteristics of the music associated with the related style.

Unit content

1 Know some of the factors that have influenced developments in music

Political factors:

- e.g. patronage, censorship, propaganda, war/conflict.

Cultural factors:

- e.g. geographical factors, artistic movements, fashion.

Social factors:

- e.g. religion, social class, age group, ethnic group.

Technological factors:

- instruments, e.g. electric guitars, Hammond organ, synthesisers, samplers, drum machines
- electronics, e.g. juke boxes
- decks
- computer applications in music
- recording/performance equipment, e.g. analogue recording, digital recording, PA and amplification systems, microphones, reverb etc. effects pedals, hi-fi equipment, portable listening devices (e.g. Sony Walkman, MP3 players), vinyl, tape cassette, CD, downloads, file sharing.

2 Know some of the characteristics of different musical styles

Features:

- e.g. instrumentation, numbers/types of performers, form/structure, types/size of venues.

Types of instruments:

- e.g. voice, strings, woodwind, brass, percussion, electric, electronic.

Musical styles:

- e.g. Renaissance, Baroque, classical (plus Romantic and the 'isms'), folk/ethnic, blues, jazz, pop, rock, country, reggae, dance.

3 Be able to illustrate characteristics of a chosen musical style

Context:

- selection of appropriate musical material within context
- availability of suitable instruments
- consideration of standard of instrumental performance required.

Illustrate:

- demonstrate stylistic conventions
- explain or illuminate for others.

Realisation:

- e.g. application of stylistically accurate rhythm, harmonic conventions, structure, vocal and instrumental techniques
- working with performance.

Information for delivery staff

Essential requirements

A variety of CDs and scores should be available for learners to use for their research, in addition to having access to library and internet resources. Learners should provide their own instrument where possible. Centres should provide amplification equipment and PAs, if required, for learners to use on the premises. Video recording equipment is essential for recording rehearsals and performances, for both review and assessment purposes.

Employer engagement and vocational contexts

Learners should be encouraged to attend live performances wherever possible, where they can hear performances featuring a wide range of styles and genres of music, as well as music featuring the instrument(s) that they play. Centres are encouraged to invite professional performers in to speak with learners and, where practical, to deliver master classes.

Delivery guidance

The main focus on delivery for this unit should be to expose learners to as wide a range of music as possible. One of the dangers in this type of unit is to place too much emphasis on written research, where learners might merely engage in 'copy-and-paste' exercises from the internet. Although traditional research activities are important, tutors should provide opportunities for learners to listen to music from many different genres and from different historical periods, and then to discuss their responses. The listening/discussion process can then be expanded into a form of basic stylistic analysis. The requirement for learners to undertake some independent research will be linked to this. Tutors should provide clear guidelines on the type and volume of information to include in this activity. Initial input from the tutor will be necessary to place the work in context before embarking on the research process. A series of presentations by the tutor should deal with some of the political, cultural, social and technological factors surrounding the development of different styles and genres of music. Tutors are not required to give learners highly technical information. However, learners should gain a basic knowledge of the impact that technology has made on the development of music. This should be supported by audio/video/DVD examples and would provide the underpinning knowledge required for learning outcomes 1 and 2. At this level learners will need support deciding on the best way to present their research. For some this might be a written piece, but a scrapbook, portfolio or PowerPoint presentation are also acceptable. Tutors may find it helpful to give their learners worksheets with specific questions to ensure that they research appropriately.

Approaches to the delivery of the issues arising in learning outcome 3, where learners need to perform or produce a piece from musical history, may be influenced by the resources that learners have access to. For example, learners who are electric guitarists are not expected to be taught how to perform musical characteristics from the Baroque, but they might learn to use the different techniques required in 1950s rock'n'roll, heavy metal or reggae music. Non-performers may wish to work with a singer in exploring vocal ornamentation styles between say baroque and contemporary music-theatre performance. The whole point of this learning outcome is to provide an awareness of how and why musical styles sound different to each other. Tutors should ensure that learners have the opportunities, not only to listen to recorded/live examples of the style of music they will perform, but also to be taught what characteristics to listen for and subsequently identify. Although not essential, it would probably be appropriate for learners to link specific areas of their research to the material where they have access to local performers and performances.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to the unit – whole-class activity.
<p>Assignment 1: Developments in Musical History (P1, M1, D1)</p> <p>Know some of the factors that have influenced developments in music – ongoing, whole-class activity.</p> <p>Study tasks – research and preparation of assessment material for grading criterion 1. Assessment feedback and review grading criterion 1.</p>
<p>Assignment 2: Music and Technology (P2, M2, D2)</p> <p>Study tasks – research and preparation of assessment material. Assessment feedback and review grading criterion 2.</p>
<p>Assignment 3: Examples of Musical Styles (P3, M3, D3)</p> <p>Know some of the characteristics of different styles/genres of music – ongoing whole-class activity.</p> <p>Study tasks – research and preparation of assessment material. Assessment feedback and review grading criterion 3.</p>
<p>Assignment 4: Putting on the Style! (P4, M4, D4)</p> <p>Be able to illustrate characteristics of a chosen musical style through performance – individual/group performance/production activity.</p> <p>Study tasks – rehearsal and preparation of assessment material. Assessment feedback and review. Whole-unit review and re-assessment opportunities.</p>

Assessment guidance

Tutors should take care not to intimidate those learners who may not be able to communicate well in writing. When constructing a scenario for the presentation of learners' work, learners should, wherever possible, be given the opportunity to submit alternative evidence. For example, in the suggested assignment Developments in Musical History, in response to grading criterion 1, the scenario is that of an article for a magazine. The assessment material could be generated just as easily if the scenario were to produce a piece for a local radio station, where the evidence could take the form of an oral presentation. To satisfy P1, learners could make a list of any political, social and cultural factors that have affected at least two developments in musical history. For merit, learners will need to describe the nature of these factors, i.e. what they actually were. For distinction, learners should explain how/why the factors affected the development of musical style.

Grading criterion 2 is typical of the type of assignment where alternative methods of assessment can be implemented. Some learners will be perfectly happy to give a presentation in front of their peers, as suggested in the scenario. Some might prefer to produce, for example, a booklet giving examples of the influence technology has had on the development of music. Others may feel more secure in a one-to-one situation with the tutor. Where appropriate and logistically possible this would also be acceptable. For grading criterion 1, learners may produce a list, perhaps in the form of a timeline. For merit, learners will need to describe the nature of the technological examples (for example what a microphone does). For distinction, learners should evaluate how/why the technology has affected the development of a musical style, from both a positive and negative perspective.

For grading criterion 3, learners need to be able to show an understanding of some of the characteristics of at least two musical styles. This is really dealing with aspects of musical convention within different styles of music. To address the pass criteria, learners may identify the characteristics of at least two different styles of music through written evidence, through the performance of examples, or a combination of the two. M3 requires learners to describe some of the musical characteristics. Again, this can be achieved through a piece of written work or an oral presentation, but should include recorded and/or performed examples in order to illustrate what the characteristics actually sound like. For D3, learners could compare the characteristics of different musical styles. Evidence could be presented in a number of ways, as described for grading criteria 1 and 2.

For grading criterion 4, learners must either perform or produce a performance that can be either a soloist or in an ensemble. Learners should keep a project log in which they identify the musical and stylistic characteristics that they will try to emulate in their performances. Audio or video recordings could be used to support evidence and, in any event, learners will need to provide a video of the final performance. Individual contributions to the performance should be subject to tutor observation records. Learners should not be penalised for a lack of technical brilliance in performance of this assignment. It is not a requirement that learners should give an accurate reproduction of, for example, a guitar solo as it appears on an original recording. The purpose of the assignment is to get learners to demonstrate an understanding of the main features of the styles of music they are playing. To satisfy P4, learners should illustrate some of the basic characteristics that are associated with the chosen style. For merit, learners will need to show an accurate interpretation of some of the characteristics of the style, which leaves the listener in little doubt as to the intended style of the music. For D4, learners should demonstrate a clear and accurate interpretation of all the main characteristics associated with the chosen style, i.e. a really effective cover version of the original or encapsulates a complete understanding of baroque ornamentation.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1`	Developments in Musical History	Music in Education magazine has asked you to contribute an article in which you discuss the political, social and cultural factors that affected at least two important developments in musical history.	Essay or oral presentation (which should be recorded on video and supported with tutor observation records).
P2, M2, D2	Music and Technology	You have been invited to take part in an event at your centre, where you will give a presentation of between 10 and 15 minutes on the influence of technology on the development of music.	Oral presentation (which should be recorded on video and supported with tutor observation records).

Criteria covered	Assignment title	Scenario	Assessment method
P3, M3, D3	Examples of Musical Styles	In preparation for your participation in the Music Through Time event (see below) you have been asked to provide information about some of the characteristics of at least two different styles/genres of music.	Essay or oral presentation (which should be recorded on video and supported with tutor observation records). Whatever the method of presentation of the evidence, recorded and/or performed examples should be included.
P4, M4, D4	Putting on the Style!	You have been asked to participate in an event called Music Through Time. The organisers want you to produce or perform a piece of music from any era of musical history, in which you demonstrate some of the elements of the associated style.	Video recording of the performance supported with tutor observation records. Project log.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with:

Level 1	Level 2	Level 3
Exploring Music Performance Skills	Solo Musical Performance	Live Music Workshop
Presenting Performing Arts Work	Working as a Musical Ensemble	

Suggested resources

Books

Bennett A – *Popular Music and Youth Culture: Music, Identity and Place* (Palgrave Macmillan, 2000) ISBN 9780333732298

Bohlman P – *World Music: A Very Short Introduction* (Oxford Paperbacks, 2002) ISBN 9780192854292

Chang J – *Can't Stop Won't Stop: A History of the Hip-hop Generation* (St Martin's Press, 2005) ISBN 9780312301439

Cook N – *Music: A Very Short Introduction* (Oxford Paperbacks, 2000) ISBN 9780192853820

Davis F – *The History of the Blues: The Roots, The Music, The People, 2nd Edition* (Da Capo Press, 2003) ISBN 9780306812965

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Student Book* (Pearson Education, 2010) ISBN 9780435026516

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Teaching Resource Pack* (Pearson Education, 2010) ISBN 9780435026516

Katz M – *Capturing Sound: How Technology Has Changed Music* (University of California Press, 2004) ISBN 9780520243804

Larkin C – *Encyclopaedia of Popular Music, 5th Concise Edition* (Omnibus Press, 2007) ISBN 9781846098567

Longhurst B – *Popular Music and Society, 2nd Revised Edition* (Polity Press, 2007) ISBN 9780745631639

Naughtie J – *The Making of Music, Volume 1* (BBC Audiobooks, 2007) ISBN 9781405677783

Naughtie J – *The Making of Music, Volume 2* (BBC Audiobooks, 2007) ISBN 9781405677790

Taylor T – *Strange Sounds: Music, Technology and Culture* (Routledge, 2001) ISBN 9780415936842

Warner J – *On This Day in Black Music History* (Hal Leonard Corporation, 2006) ISBN 9780634099267

Unit E32: Working as a Musical Ensemble

Level: **SRF Level 2**

Notional Learning Hours: **100**

Unit value: **10**

SRF unit code: **30884H**

This unit is internally assessed

Unit aim

The aim of this unit is to enable learners to gain a knowledge of, and develop the skills required by, members of a musical ensemble.

Unit introduction

Most performing musicians make their living by playing in ensembles. Musicians play in a wide range of musical ensembles, for example a string player may perform as part of an orchestra, a string quartet or as part of the backing group for a singer. Many musicians work as session players and perform as part of a musical group with whom they do not regularly play.

Music-making is a social activity, and the ability to work with others is a crucial part of the musician's portfolio. Most practising musicians will find themselves working regularly as part of a team. Communication skills, and the ability to discuss, compromise and work towards a shared goal are all as important as technical and musical ability. This unit allows learners to become part of a musical team, concentrating on the processes involved for a team working together towards a performance. Involvement can be as a performer or as a director/conductor. All members of the team will share responsibility for the final performance. Through discussion and compromise, decisions will be made as a team and projects should be learner led, as far as possible, to allow for this. Learners will be expected to decide what form the final performance will take, make decisions regarding appropriate repertoire, develop original musical material if appropriate, construct realistic schedules for achieving the performance and take responsibility for the presentation of the final performance.

Being an outstanding performer does not necessarily mean that a musician is employable. There are many other skills that must be learned before anyone can become a fully-rounded musician. Learners will have the opportunity to develop these employability skills in this unit.

Alongside this, learners will develop the musical communication skills inherent in performing as part of an ensemble. Playing in an ensemble requires different skills from those associated with solo performance; the ability to listen and respond to the opinions/ideas of others, balance and blend with others, and respond musically to others. This unit explores the areas of musical interaction. How do musicians interact with each other? How do they communicate both musically and physically during a performance?

The overarching aim of this unit is the development of learners' collaborative skills. Group dynamic, understanding roles, communicating ideas with others, and musical interaction are all critical outcomes.

Learners will be expected to contribute as ensemble players to at least two separate performances.

Outcomes of learning

On completion of this unit a learner should:

- 1 Know the roles and responsibilities of members of musical ensembles
- 2 Be able to prepare for performances as part of an ensemble
- 3 Be able to present effective ensemble performances
- 4 Be able to demonstrate employability skills through participation in musical ensemble activities.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify roles and responsibilities of members musical ensembles	M1 describe roles and responsibilities of members musical ensembles	D1 justify roles and responsibilities of members musical ensembles
P2 demonstrate some of the processes required in the effective preparation of musical performances, as a member of a musical ensemble	M2 demonstrate all the processes required in the effective preparation of musical performances, as a member of a musical ensemble	D2 demonstrate all of the processes required in the effective preparation of musical performances as a member of a musical ensemble with confidence and commitment
P3 demonstrate the musical, presentation and musical communication skills required in ensemble performances	M3 demonstrate the musical, presentation and musical communication skills required in effective ensemble performances with confidence	D3 demonstrate the musical, presentation and musical communication skills required in effective ensemble performances, with confidence and creativity
P4 demonstrate some employability skills in ensemble activities.	M4 demonstrate a range of employability skills in ensemble activities.	D4 demonstrate a wide range of employability skills effectively in ensemble activities.

Unit content

1 Know the roles and responsibilities of members of musical ensembles

Roles within a musical ensemble:

- performer, e.g. instrumentalist, vocalist, backing vocalist
- leader, e.g. conductor, chorus master, bandmaster, section leader, leader of the orchestra
- musical director.

Responsibilities within a musical ensemble:

- time keeping/reliability
- performers, e.g. maintenance of personal instruments/equipment, carrying spares/supplementary equipment such as leads, plectrums, strings, reeds, valve-oil, rosin and mutes
- individual rehearsal prior to group rehearsal, attending rehearsals, musical communication, contributing to development of team, discussions
- leaders, e.g. preparing rehearsal schedules, attending rehearsals, musical interpretation of pieces, keeping players together
- musical director, e.g. choosing material, overall vision for concert
- managers.

2 Be able to prepare for performances as part of an ensemble

Initial considerations when devising a performance:

- venue
- type of audience
- timescales and deadlines
- personnel (e.g. number of performers, instruments available, level of performers' ability)
- repertoire suitable for ensemble.

Planning, preparing and rehearsing:

- scheduling, rehearsal programmes
- practical considerations
- room bookings
- technical requirements, e.g. ordering music/scores for performers
- delegating responsibilities
- employing rehearsal techniques appropriate for the type of ensemble.

3 Be able to present effective ensemble performances

Musical skills:

- e.g. accuracy of pitch, rhythm, intonation, timing; balance and blend between instruments
- musicality
- expression.

Presenting a performance:

- e.g. visuals (stage clothes, stage positions)
- stage presence, e.g. entry and exit from stage
- projection
- communicating with an audience.

Musical communication within an ensemble:

- working with a conductor and/or leader, working as an ensemble
- musical interaction
- up-beats/lead-ins and endings
- maintaining a pulse
- physical communication, body language
- musical response.

4 Be able to demonstrate employability skills through participation in musical ensemble activities

Employability skills:

- reliability
- good time keeping
- positive attitude
- focus
- enthusiasm
- motivation
- making a contribution to the set tasks
- respect for others' opinions
- being supportive of others
- negotiation through reasoned argument
- responding to feedback
- taking advice/direction.

Information for delivery staff

Essential requirements

Learners should have access to an appropriate rehearsal space. Video equipment will be required to record rehearsals and performances for learner/peer review and tutor assessment purposes. Video recordings of musical performances and concert visits will also be a worthwhile resource. Learners will need to provide their own instrument. Centres should provide larger instruments such as pianos and drum kits where appropriate, as well as amplification equipment and PAs, if required, for learners to use on the premises

Employer engagement and vocational contexts

Learners should be encouraged to attend live performances wherever possible, especially where they can hear performances featuring the instrument(s) that they play. Centres are encouraged to invite professional performers in to speak to learners and, where practical, to deliver master classes.

Delivery guidance

There are two main areas of focus for this unit; working as part of a team, and interacting musically within an ensemble. Ideally, the two should develop mutually. Initial learning hours should be used to introduce the range of issues and skills associated with ensemble work, taking the form of mind-mapping sessions and group discussion. Examining recordings and videos of seasoned ensemble performers from a range of musical traditions would act as a starting point for investigating the necessary skills and concepts. Key areas of discussion and analysis should be how musicians interact both musically and physically during a performance, and what sort of communication is required before a performance. Visiting ensembles or visits to live performances also form a valuable resource, especially if learners are able to ask about their working practices.

Time should also be spent on the planning and preparation stage of a performance. Appropriate venues, occasions, audiences and formats should be investigated – how they affect choice of repertoire, technical and practical considerations, and timescale. While concert performances are an obvious choice, it is not a requirement of the unit that all performances should be in a formal setting. Performances to peer groups, for example, will be equally valid.

Learners should be given appropriate learning hours to work within an ensemble in preparation for performances. While the practical side of this unit is essentially learner led, tutor support should be available to ensure that valuable time is used wisely and progression toward the performance events is being maintained. Also, making video recordings of work in progress is useful for peer evaluation and discussion. Milestones within a project prove effective in focusing learners' progression.

If learners want opportunities to play music professionally or semi-professionally, they need to develop a range of employability skills. These skills are separate from the musical skills that the learner will need to demonstrate, but they are essential in order to help to produce an employable musician.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to the unit – whole-class activity.
Assignment 1: Roles and Responsibilities (P1, M1, D1) Whole-class and small-group activities. Research and preparation of assessment material. Assessment feedback and review.
Assignment 2: Planning, Preparation and Rehearsal (P2, M2, D2) Initial considerations – whole-class and group activities. Preparation and rehearsal – ongoing process throughout the unit – achieved in relevant ensemble groups. Individual rehearsal and preparation of assessment material. Assessment feedback and review.
Assignment 3: Ensemble Performances (P3, M3, D3) Presenting a performance: theoretical and practical activities in class and within ensembles. Musical communication – mainly experiential learning through regular ensemble rehearsals. Research and preparation of assessment material. Assessment feedback and review.
Assignment 4: Employability Skills (P4, M4, D4) Theoretical and practical activities in class and within ensembles. Research and preparation of assessment material. Assessment feedback and review. Whole-unit review and re-assessment opportunities.

Assessment guidance

Building assessment evidence for this unit should be an ongoing process because the majority of evidence will be generated spontaneously through group discussion and preparation. Learners should document their progress by keeping a project diary and effective use could be made of both audio and video recordings of sessions.

For P1, learners will need to evidence their knowledge of the roles and responsibilities commonly associated with members of musical ensembles. This could be done through written work, although oral presentations and/or recorded discussions are also valid. For P1, learners are required to identify at least two specific roles, e.g. member of an orchestra, backing singer, chorus master, conductor, and list the responsibilities associated with each role. For M1, in addition to the Pass criteria, they need to provide descriptions of the responsibilities for specific roles, providing details of what these people do during rehearsals and other preparations as well as in performance. For D1, explanations should be provided as to why the roles and responsibilities are essential to the success and smooth running of the ensemble.

For P2, as part of the evidence for the planning and devising of performances, audio or video recordings of initial meetings, discussions and practical sessions could be included. This would provide evidence of the learner's ability to communicate with a team, suggest and try out ideas, and contribute to team decision making. Learners need to demonstrate (i.e. actively engage in) some of the processes required for effective planning and preparation for musical performances. For M2, learners should demonstrate all of the processes required for effective planning and preparation for musical performances, as listed in the relevant section for learning outcome 2, in the unit content. For D2, in addition to satisfying the pass and merit criteria, learners must demonstrate '*... with confidence and commitment*'. For this, the learner must show enthusiasm and thoroughness in their individual and ensemble responsibilities, for example ensuring that they rehearse sufficiently so that they can play their part confidently. As evidence of how learners have worked, written documentation in conjunction with their project diary, outlining the planning and preparation process from start to finish would be beneficial. This would provide information regarding the initial project idea, issues and considerations related to the final performance, ideas for appropriate repertoire, how decisions were reached, appraisals of rehearsals, problems encountered and how they were dealt with. Again, audio or video recordings could be used to support evidence.

P3 covers three distinct elements of performance: musical, presentation and musical communication, and tutors must ensure that learners are assessed on all elements before grades can be awarded. Once they have all been demonstrated, the learner can achieve a pass. For M3, learners must demonstrate the three elements with confidence and within an effective ensemble performance. Therefore, a display of confidence, but in a poor ensemble performance cannot satisfy the merit criteria. For D3, in addition to the merit criteria, learners should demonstrate creativity, i.e. show some evidence of stamping their own authority on the performances that makes the audience give a positive reaction.

Learners will need to provide videos of the performance. Video (rather than audio) is essential in this respect for providing evidence of physical and musical interaction with the ensemble.

It is important that the learner is made aware that merely the ability to perform at a high level, does not demonstrate 'employability skills'. These skills are critical to the career of any performing musician and should be treated as such within the unit. To address P4, learners should demonstrate some (i.e. at least three) of the employability skills in ensemble activities as described in the unit content. To gain M4, they should demonstrate that they were able to apply a range of (i.e. at least five) of the employability skills and for a distinction, they should demonstrate a wide range (i.e. the majority) of the employability skills identified in the unit content

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Roles and Responsibilities	Your centre is holding an open day entitled 'Working With Music'. You have been asked to produce a brochure or give an oral presentation, providing information about roles and responsibilities of ensemble musicians.	<ul style="list-style-type: none"> • Brochure or oral presentation (which should be recorded on video and supported by tutor observation records).
P2, M2, D2	Planning, Preparation and Rehearsal	You and your ensemble have been asked to take part in two musical events, showcasing local talent You have to perform an active role in the planning, preparation and rehearsal process.	<ul style="list-style-type: none"> • Project diary (for each event). • Video recordings supported by tutor observation records.
P3, M3, D3	Ensemble Performances	You have been asked to perform with your ensemble in two musical talent showcases for which you have prepared (grading criterion 3).	<ul style="list-style-type: none"> • Video recordings supported by tutor observation records.

Criteria covered	Assignment title	Scenario	Assessment method
P4, M4, D4	Employability Skills	A local radio station has asked you to take part in a forum, discussing the employability skills required for working as an ensemble musician.	<ul style="list-style-type: none"> • Video recordings supported by tutor observation records. • Written or oral presentation of evaluation for D4.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing Arts sector suite. This unit has particular links with the following

Level 1	Level 2	Level 3
Exploring Music Performance Skills	Solo Musical Performance	Working and Developing as a Musical Ensemble
Preparing Performing Arts Work		
Presenting Performing Arts Work		

Suggested resources

Reading about rehearsing is less important than learners witnessing other players' rehearsal processes. Learners should be encouraged to observe group performances on video/DVD where possible as this will inform their own practices

Books

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Student Book* (Pearson Education, 2010) ISBN 9780435026516

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Teaching Resource Pack* (Pearson Education, 2010) ISBN 9780435026516

Annexes

Annexe A: Calculation of the qualification grade

Generic examples of calculation of the qualification grade above pass grade

Pearson will automatically calculate the qualification grade for learners when unit grades are submitted by the centre.

The two tables below (which are also included in *Section 5 Assessment and grading*) are used to calculate the qualification grade above pass. The generic examples that follow the tables demonstrate how the tables are used.

Points available per unit value at specified unit grades and levels

The table below shows the number of points scored per unit value at the unit level and grade.

Unit level	Points per unit value		
	Pass	Merit	Distinction
Level 1	3	4	5
Level 2	5	6	7
Level 3	7	8	9

Learners who achieve the correct number of points within the ranges shown in the 'qualification grade' table below will achieve the qualification merit or distinction or distinction* grade.

Qualification grade

Qualification	Points range above pass grade		
	Merit	Distinction	Distinction*
Pearson BTEC International Level 2 Certificate	85–94	95–99	100 and above
Pearson BTEC International Level 2 Extended Certificate	170–189	190–199	200 and above
Pearson BTEC International Level 2 Diploma	340–379	380–399	400 and above

Generic examples

Please note the following examples are generic and are not based on the units included in this specification.

Generic example 1

Achievement of pass qualification grade

A learner completing a BTEC International Level 2 Certificate, qualification value of 15, achieves the points required to gain a pass qualification grade and does not achieve the points to gain a merit grade.

Unit	Level	Unit value	Grade	Grade points	Points per unit = unit value x grade points
Unit 1	2	5	Pass	5	$5 \times 5 = 25$
Unit 2	2	5	Pass	5	$5 \times 5 = 25$
Unit 3	2	5	Merit	6	$5 \times 6 = 30$
Qualification grade totals		15	Pass		80

Generic example 2

Achievement of merit qualification grade

A learner completing a BTEC International Level 2 Certificate, qualification value of 15, achieves the points required to gain a merit qualification grade.

Unit	Level	Unit value	Grade	Grade points	Points per unit = unit value x grade points
Unit 1	2	5	Pass	5	$5 \times 5 = 25$
Unit 2	2	5	Merit	6	$5 \times 6 = 30$
Unit 3	2	5	Merit	6	$5 \times 6 = 30$
Qualification grade totals		15	Merit		85

Generic example 3

Achievement of distinction qualification grade

A learner completing a BTEC International Level 2 Certificate, qualification value of 15, achieves the points required to gain a distinction qualification grade.

Unit	Level	Unit value	Grade	Grade points	Points per unit = unit value x grade points
Unit 1	2	5	Merit	6	$5 \times 6 = 30$
Unit 2	2	5	Merit	6	$5 \times 6 = 30$
Unit 3	2	5	Distinction	7	$5 \times 7 = 35$
Qualification grade totals		15	Distinction		95

Generic example 4

Achievement of merit qualification grade

A learner completing a BTEC International Level 2 Extended Certificate, qualification value of 30, achieves the points required to gain a merit qualification grade.

Unit	Level	Unit value	Grade	Grade points	Points per unit = unit value x grade points
Unit 1	2	5	Merit	6	$5 \times 6 = 30$
Unit 2	2	5	Pass	5	$5 \times 5 = 25$
Unit 3	2	5	Distinction	7	$5 \times 7 = 35$
Unit 6	2	10	Pass	5	$10 \times 5 = 50$
Unit 8	3	5	Pass	7	$5 \times 7 = 35$
Qualification grade totals		30	Merit		175

Generic example 5

Achievement of merit qualification grade

A learner completing a BTEC International Level 2 Diploma, qualification value of 60, achieves the points required to gain a merit qualification grade.

Unit	Level	Unit value	Grade	Grade points	Points per unit = unit value x grade points
Unit 1	2	5	Merit	6	$5 \times 6 = 30$
Unit 2	2	5	Pass	5	$5 \times 5 = 25$
Unit 3	2	5	Distinction	7	$5 \times 7 = 35$
Unit 6	2	10	Merit	6	$10 \times 6 = 60$
Unit 9	1	5	Merit	4	$5 \times 4 = 20$
Unit 10	2	10	Distinction	7	$10 \times 7 = 70$
Unit 11	2	10	Merit	6	$10 \times 6 = 60$
Unit 14	2	10	Merit	6	$10 \times 6 = 60$
Qualification grade totals		60	Merit		360

Annexe B: Grading domains - BTEC International Level 2 generic grading domains

Grading domain 1	Indicative characteristics – merit	Indicative characteristics – distinction
<p>Application of knowledge and understanding</p> <p>(Learning outcome stem <i>understand or know</i>)</p>	<ul style="list-style-type: none"> • Show depth of knowledge and development of understanding in given situations (for example explain why, make judgements based on analysis). • Apply and/or select relevant concepts. • Apply knowledge to different contexts. • Apply knowledge to non-routine contexts (i.e. assessor selection). • Make comparisons. • Show relationships between pass criteria. 	<ul style="list-style-type: none"> • Synthesise knowledge and understanding across pass/merit criteria. • Evaluate concepts/ideas/actions. • Analyse/research and make recommendations • Judges implications of application of knowledge/understanding • Applies knowledge and understanding to complex activities/context
Grading domain 2	Indicative characteristics – merit	Indicative characteristics – distinction
<p>Development of practical and technical skills</p> <p>(Learning outcome stem <i>be able to</i>)</p>	<ul style="list-style-type: none"> • Use advanced techniques/processes/ skills successfully. • Act under limited supervision/ demonstrate independence • (note: pass cannot require support). • Apply to non-routine activities. • Demonstrate within time and/or resource constraints. • Produce varied solutions (including non-routine). • Modify techniques/processes to situations. 	<ul style="list-style-type: none"> • Demonstrate creativity/originality/own ideas. • Apply skill(s) to achieve higher order outcome. • Select and use successfully from a range of advanced techniques/processes/skills. • Reflects on skill acquisition and application. • Justifies application of skills/methods. • Makes judgements about risks and limitations of techniques/processes. • Innovates or generates of application of techniques/processes for new situations.

Grading domain 3	Indicative characteristics – merit	Indicative characteristics – distinction
<p>Personal development for occupational roles</p> <p>(Any learning outcome stem)</p>	<ul style="list-style-type: none"> • Takes responsibility in planning and undertaking activities. • Reviews own development needs. • Finds and uses relevant information sources. • Acts within a given work-related context showing understanding of responsibilities. • Identifies responsibilities of employers to the community and the environment. • Applies qualities related to the vocational sector. • Internalises skills/attributes (creating confidence). 	<ul style="list-style-type: none"> • Manages self to achieve outcomes successfully. • Plans for own learning and development through the activities. • Analyses and manipulates information to draw conclusions. • Applies initiative appropriately. • Assesses how different work-related contexts or constraints would change performance. • Takes decisions related to work contexts. • Applies divergent and lateral thinking in work-related contexts. • Understands interdependence.
Grading domain 4	Indicative characteristics – merit	Indicative characteristics – distinction
<p>Application of generic skills</p> <p>(Any learning outcome stem)</p>	<ul style="list-style-type: none"> • Communicates using appropriate technical/professional language. • Makes judgements in contexts with explanations. • Explains how to contribute within a team. • Makes adjustments to meet the needs/ expectations of others (negotiation skills). • Select and justify solutions for specified problems. 	<ul style="list-style-type: none"> • Presents self and communicates information to meet the needs of a typical audience. • Takes decisions in contexts with justifications. • Produces outputs subject to time/ resource constraints. • Reflects on own contribution to working within a team. • Generate new or alternative solutions to specified problems.

Annexe C: National Occupational Standards/mapping with NVQs

The grid below maps the knowledge covered in the BTEC International Level 2 Certificate, Extended Certificate and Diploma in Performing Arts against the underpinning knowledge of the Creative and Cultural Skills SSC National Occupational Standards.

KEY

- ✓ indicates that the Pearson BTEC International Level 2 Qualifications cover all of the underpinning knowledge of the NOS
- # indicates partial coverage of the NOS
- a blank space indicates no coverage of the underpinning

Units	Unit A1	Unit A2	Unit A3	Unit B4	Unit B5	Unit B6	Unit B7	Unit B8	Unit B9	Unit C10	Unit C11	Unit C12	Unit C13	Unit C14	Unit D15	Unit D16
Technical Theatre CPD1 Improving your skills	#															
Technical Theatre HS1 Working safely															#	#
Technical Theatre TP2.1a Contribute to the interpretation of designs for costumes															#	
Technical Theatre T8.1a Setting up flying and installing flown components																#
Technical Theatre TP14.1a Getting in, fitting up and getting out																#
Technical Theatre TP19a Carry out the fitting and altering of costumes and accessories															#	
Live Events and Promotion LE1 Support publicity activities for live events			#													
Live Events and Promotion LE6 Supporting the planning of live events			#													
Live Events and Promotion LE10 Contribute to the production and distribution of publicity material for a live event			#													
Live Events and Promotion LE17 Identify and gain alternative forms of publicity for a live event			#													

Units	Unit D17	Unit D18	Unit D19	Unit D20	Unit D21	Unit D22	Unit D23	Unit E24	Unit E25	Unit E26	Unit E27	Unit E28	Unit E29	Unit E30	Unit E31	Unit E32
Technical Theatre HS1 Working safely		#	#	#	#											
Technical Theatre TP2.2b Ensure accurate interpretation of designs for hair and makeup		#														
Technical Theatre TP7.3a Making and finishing set				#												
Technical Theatre TP8.2a Setting up, focussing lighting and checking control systems and accessories		#														
Technical Theatre TP12 Applying makeup and special effects		#														
Technical Theatre TP20.2 Operating lighting for a live performance in the theatre		#														
Technical Theatre TP24b Assist the organisation of the wardrobe					#											
Technical Theatre TP2.3 Developing and refining lighting ideas for performance	#															
Technical Theatre TP3.6b Planning sound requirements for a production	#															
Technical Theatre TP3.5b Planning set construction requirements for a production	#															
Technical Theatre TP3.3b Planning lighting requirements for a production	#															
Technical Theatre TP2.4b Developing and refining ideas for sound	#															
Technical Theatre TP3.4a Support the planning of props requirements for a production	#															

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