

Blended learning approach to delivering BTEC International qualifications

September 2021 to August 2022

Performing Arts / Dance / Production Arts
Guidance for BTEC International Level 2 and 3 qualifications

Teaching, learning and assessment

Performing Arts / Dance / Production Arts

Introduction

As COVID-19 may continue to impact upon teaching, learning and assessment through the academic year, affecting those learners who are part-way through their qualifications and those who are commencing this academic year, we have produced this guidance to support the effective delivery of BTEC course content. We are committed to ensuring that learners continue to benefit from the breadth of content of BTEC qualifications through adaptations in teaching and learning.

This document is intended to provide you with guidance for how you might adapt delivery for the sector's BTEC qualifications in the academic year of 2021-2022.

We will continue to work with our regulators and relevant sector bodies on any possible adaptations or accommodations in line with the relevant policy and regulatory considerations. Key aspects such as social distancing, safety, lost teaching time, subject content and practical activities have been considered from a sector perspective for your reference. However, it should be

noted that all of the guidance provided here must be considered within the context of any relevant guidance issued by your own centre, relevant governing and industry bodies, local and national government.

For further advice and guidance, please refer to the Teaching, Learning and Assessment pages on [Pearson's website](#) or contact us via the [Customer Support portal](#).

We look forward to continuing to support you and your learners throughout this challenging time and wish you well for the coming year.

Performing Arts / Dance / Production Arts

Resources

To help you with the delivery of a blended-learning programme, several resources are available. You can purchase digital *Study Texts* and *Teacher Resource Packs* from our website [here](#) to support you with the delivery of our Level 3 International qualifications (2021).

Additionally, there are free resources available [here](#), that support the delivery of Level 3 (2010) QCF qualifications in some sectors. Note that to enter this page you will first need to accept the Terms and Conditions.

Units with resources available will be marked according to the following key:

* Study Text

† Teacher Resource Pack

‡ QCF Guides

Performing Arts / Dance / Production Arts

Contents

Performing Arts / Dance / Production Arts

- **Overview of impact on sector**
- **Qualifications**
 - BTEC International Level 3 Performing Arts (2020)
 - BTEC International Level 3 Production Arts (2020)
 - BTEC Nationals Level 3 Performing Arts (2010 QCF)
 - BTEC International Level 2 Performing Arts (2015)

Performing Arts / Dance / Production Arts

Overview: Performing Arts / Dance / Production Arts

Adaptations to Assessments in 2021/2022

Please refer to the assessment section on the [International BTEC Adaptations page](#) for adaptations to assessments and qualifications for the 2021-2022 Academic Year.

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

Some qualifications will not be adapted for one of the following reasons:

- An adaptation would impact the reliability and validity of the qualification
- The qualification is a licence to practice or primary purpose is progression to the workplace.

Learner eligibility

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

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

Social Distance and Safety in Performing Arts and Dance Units

Use of equipment in performance is not a concern in most of units. Props can be kept to a minimum and can be cleaned before and after use. However, costumes can only be handled by the performer/wearer.

Group performance is an issue in many units. Adjustments can be made at unit level to allow for solo performances, and guidance issued to support centres with strategies for group activity while observing social-distancing (see below).

For practical work, suggestions for effective social-distancing include learners being in 3m x 3m squares, with a 2m corridor between each square.

There is also guidance on working safely in performing arts during Covid-19 in respect of singing and the risks to those performing and attending events involving singing, owing to the effects of cumulative aerosol transmission.

Performing Arts / Dance / Production Arts

Vocal projection used in most vocal work would also fit within this guidance. Additionally, strenuous activity where learners are breathing heavily can spread the virus droplets further than 'resting' levels. This guidance will continue to be updated as the understanding of safety in the performing arts develops, and schools and colleges offering specialist provision in dance, drama and music should consider this guidance.

For all units or components where learners must perform to an audience, it should be generally accepted that this will be to the teacher and camera, or a small invited socially distant audience, until national or local guidance for theatres and audiences allows performances to a live audience.

The impact of the current guidance leads to:

- reduced numbers in classes because of available space and the consequential monetary implications and timetabling issues for centres.
- implications for contact work, proxemics and relationships in performance and devising. This will significantly affect units where group work is at the heart of devising work.
- implications for multi-disciplinary work in the development of performance work. Potentially, this

might limit performers who are preparing for careers in both contemporary and commercial industries, e.g. physical theatre and musical theatre.

- avoidance of going "full-out" in rehearsals and performance will have an impact on the quality of learners' performance skills and therefore achievement of the criteria. In order to improve, learners need to apply skills at the highest level they can, review, and then apply feedback. Holding back on the application of performance skills prevents learners from setting appropriate targets for improvement as they would never know their full capacity. This also will affect the development of skills over time, as well as general stamina and fitness.

Social Distance and Safety in Production Arts Units

Centres delivering production units should keep up to date with current national and industry guidelines for Covid-19 safety to inform their own centre risk assessment. Industry body websites in the UK, for example, those for *Creative Skillset* and *BECTU*, have evolving sets of advice and resources for the use of equipment and Personal Protective Equipment (PPE). We recommend that teachers and assessors' access these and/or refer to relevant

Performing Arts / Dance / Production Arts

industry body guidance in the country where the BTEC International qualification is delivered.

Centres should take advantage of video conferencing for Production Team meetings to adhere to social-distancing guidelines. This can include the distribution of key production documentation such as designs, schedules, prop lists, risk assessments, etc. by email, file share or the centre's Virtual Learning Environment (VLE), so that the whole team can scrutinise the paperwork online and be informed and have questions ready for online meetings. Online team meetings can be recorded as potential evidence for units that require collaboration.

Centres must ensure that all current hygiene regulations are checked regularly for updates, and that they are followed by all staff and learners. Typical precautions may include that equipment is disinfected regularly, and after each use. Materials that are in contact with the face or body can only be used by one person, and then placed in bags after use.

Learners studying make-up should be aware that the use of brushes with make-up products is not hygienic and individual make-up sets should be used with different performers. Learners should also use PPE when applying make-up to others or when styling hair, in line with current

national regulations. This could include the use of visors and protective masks.

Work areas such as sound and lighting desks should be safely distanced to meet Covid-19 safety guidelines. Increased space should be afforded between workbenches, workstations and static tools. Similarly, learners working as crew members must be able to do so with recommended social-distancing applied; organising this may be challenging in wing spaces and backstage areas. Where possible, personal tools should not be shared. If tool sharing is necessary, tools and equipment should be disinfected before and after use.

Lost time teaching

Centres must focus on ensuring that learners have an adequate foundation for the units that will be delivered in 2021-22. Learners will probably have missed some teaching during early to mid 2021 and tutors will need to in-fill as they deliver the programmes during 2021-22. This will require careful planning, particularly on programmes in which the learners were in other settings during 2020-21 and are likely to have had varied experiences (e.g. those who start BTEC level 3 in Year 11 in September 2021).

Performing Arts / Dance / Production Arts

Flexibility of delivery and assessment

There is considerable latitude for the use of diverse delivery models and assessment models. Most assessments can employ written reports, presentations, posters, video or audio recordings and other methods and these can be used in remote delivery. Visits to industries are valuable but not mandatory and work experience is not required in these programmes.

Ensemble performance work in Acting

The use of practical solo work is possible in most units, allowing social-distancing to be possible. Some ensemble work is desirable and provided group numbers are low, positioning and movement should be carefully planned to allow the advised social-distancing rules to be observed. Many performance contexts require reaction and interaction between performers. While many units can be assessed through solo performances; to support skills development and future progression, even where physical contact is not possible, every effort should be made to ensure learners develop skills in reaction/interaction with other performers. This can be done through socially distanced, live, practical work, as well as through reaction and response when performing on camera.

Dance

Work in the dance studio will also come with additional challenges:

- keeping clean the floor and ballet barres between classes and how this will impact on the time spent in the dance studio
- ensuring shared props or equipment are cleaned between use
- considering keeping learners in dance shoes or trainers, which is not always appropriate for some dance styles, e.g. contemporary dance
- limited travelling work while learners keep to their own squares.
- considering use of changing rooms and how this will impact on the time spent in the dance studio.

Singing

As outlined in the section on Social Distance and Safety above, for Musical Theatre units, singing poses the biggest issue at present. Singing skills can be taught, developed and practised remotely and solo work recorded in learners' own homes using their own devices such as smartphones. However, where learners are following a specific Musical Theatre pathway, the integration of singing with acting and dance in performance work is a basic requirement and

Performing Arts / Dance / Production Arts

therefore problematic where learners are working remotely at home.

Performing to audiences

The presence of an audience is a requirement in some units. This can however be adapted to allow the teacher/assessor to be the audience. Performance work can also be streamed and/or recorded and shared with target audiences.

Production Arts

Centres may find that units that focus on the realisation of performances and productions are more difficult to achieve with social-distancing. Where units require performance or presentation to an audience, the 'audience' can be a tutor, or a recorded or online streamed event. Events may be set up to allow for natural social-distancing of an audience, such as a Live Art Installation or son-et-lumiere display.

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

As contact time between staff and learners may be limited, centres should prioritise contact time for practical work, as theory can be delivered remotely. Centres may decide to deliver optional units which do not require practical work in assessment.

Are there other methodologies that can be used to support the purpose of the qualification?

As long as practical work is employed where required, a wide range of assessment methods can be used in these programmes. However, time-constrained assessments are likely to be a poor substitute for other methods as they present inappropriate barriers to the demonstration of required learning outcomes. As the BTEC Performing/Production Arts qualifications have considerable scope for an integrated approach to the delivery and assessment of units, this may be particularly beneficial in maximising the use of time and resources, and where teaching and learning leading to formal assessment cover the content and assessment requirements of linked units through common projects.

In the cases of some optional units, if social-distancing and resourcing issues make delivery problematic, it may be necessary to replace the units in question with other units which are permissible within the programme's combination of units, or that can be imported through Meeting Local Needs (for qualifications where MLN is applicable).

Performing Arts / Dance / Production Arts

While we do not expect centres to video record all practical sessions, it will be highly beneficial for centres to ensure they capture what they can as learners progress, and to create a 'bank of evidence' should their school or college be closed due to local lockdowns.

Performing Arts / Dance / Production Arts

Teaching, Learning and Assessment: Performing Arts

Unit Title	Remote delivery (✓ / X / partially)	Socially-distanced (✓ / X)	Delivery Guidance
BTEC International Level 3 (2021) – Performing Arts			
<p>All learning and teaching modules should still be taught. There are currently in-unit/module adaptations in this guide. However, as of 25 January 2021, there are also options for reducing assessment in the more practical units as below.</p> <p>These adaptations allow centres and learners to spend more time focusing on developing the skills required to progress and make up for lost contact time. The assessment reduction ensures that at least one assessment must come from each learning and teaching module to ensure the validity and breadth of the qualifications are retained, whilst also supporting more parity with similar Level 3 programmes.</p> <p>We will continue to monitor the situation and further adaptations may be introduced in the event of further lockdowns or restrictions.</p> <p>Subsidiary Diploma and Foundation Diploma</p> <p>All content must be taught. A reduction in assessment of up to one assessment unit from the Skills Development module may be applied for the academic year 2021/2022.</p> <p>For example, this could mean learners complete a combination of assessment units as follows:</p> <p>Subsidiary Diploma A1 and F16 or A2 and F16 or A3 and F16</p> <p>Foundation Diploma A1, A3 and F16 or A2, A3 and F16.</p> <p>Performing Arts / Dance / Production Arts</p>			

Performing Arts / Dance / Production Arts

Last updated 7 September 2020 13

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

Diploma and Extended Diploma

All content must be taught. A reduction in assessment of up to two assessment units, but not including F16, may be applied for the academic year 2021/2022. This means that learners will need to complete assessment for 8 of the 10 assessment units, one of which must be F16.

Examples of some possible combinations for Diploma are as follows:

A1, F16, G18, H22, H23

A2, F16, G18, G19, H22

Examples of some possible combinations for Extended Diploma are as follows:

A1, A2, A3, F16, G17, G18, G19, H21

A1, A2, A3, F16, G17, G19, H22, H23

A1, A2, A3, F16, G18, G19, H21, H22

A1, A2, F16, G18, G19, G20, H21, H22.

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

A1 Exploring
Performance Styles

B4 Exploring
Performance Styles

C7: Exploring
Performance Styles

✓

✓

Consider a blend of socially distanced studio work (in small numbers) along with ongoing skills development and practise undertaken by learners remotely/individually. Performance of the two required styles can be in-studio, solo performances or remote/socially distanced group work.

Performing Arts / Dance / Production Arts

<p>A2 Creating Performance Material</p> <p>B5 Creating Performance Material</p> <p>C8: Creating Performance Material</p>	✓	✓	<p>Solo performance projects or remote/socially distanced group work. Group collaboration when developing performance material can be achieved in part remotely, blended with socially distanced studio/workshop small group activity where possible.</p>
<p>A3 Performing for an Audience</p> <p>B6 Performing as an Actor for an Audience</p> <p>C9: Performing as a Dancer as Part of an Ensemble</p>	✓	✓	<p>Group collaboration when developing and performing ensemble material can be achieved in part remotely, blended with socially distanced studio/workshop small group activity where possible. Performance can be in-studio to a teacher.</p>
<p>D10 Exploring Performance Styles</p>	✓	✓	<p>Consider a blend of socially distanced studio work (in small numbers) along with ongoing skills development and practise undertaken by learners remotely/individually. Performance of the two required styles can be in-studio, solo performances or remote/socially distanced group work.</p> <p>Singing should only be undertaken in consultation with up to date guidance.</p>

Performing Arts / Dance / Production Arts

			<p>Singing activity should be undertaken in accordance with up-to-date guidance. Group singing could be attempted online, depending on resources. Acting and dance skills could be addressed in socially distanced settings.</p> <p>Solo work would be accepted. Singing skills could be assessed separately to dance skills</p>
D11 Creating Performance Material	✓	✓	<p>Solo performance projects or remote/socially distanced group work. Group collaboration when developing performance material can be achieved in part remotely, blended with socially distanced studio/workshop small group activity where possible.</p> <p>Singing should only be undertaken in consultation with up to date guidance.</p> <p>Singing activity should be undertaken in accordance with up-to-date guidance. Group singing could be attempted online, depending on resources. Acting and dance skills could be addressed in socially distanced settings.</p> <p>Solo work would be accepted. Singing skills could be assessed separately to dance skills</p>
D12 Performing Musical Theatre for an Audience	✓	✓	<p>Group collaboration when developing and performing ensemble material can be achieved in part remotely, blended with socially distanced studio/workshop small group activity where possible. Performance can be in-studio to a teacher.</p> <p>Singing should only be undertaken in consultation with up to date guidance.</p> <p>Singing activity should be undertaken in accordance with up-to-date guidance. Group singing could be attempted online, depending on resources. Acting and dance skills could be addressed in socially distanced settings.</p>

Performing Arts / Dance / Production Arts

			Solo work would be accepted. Singing skills could be assessed separately to dance skills
Module F: The Performing Arts Industry	✓	✓	Suitable for remote learning, with online classes/lectures, group discussions, research projects etc.
Module G: Personal Performing Arts Profile	✓	✓	Suitable for remote learning with learners carrying out and monitoring their skills development remotely in accordance with their professional development plan and programme. Personal project can be carried out remotely with learners accessing available resources such as a site-specific work.
Module H: Collaborative Performing Arts Project	✓	✓	Group collaboration in creative and administrative roles when developing and performing a collaborative work can, if necessary, be achieved remotely in part, blended with socially distanced studio/workshop small group activity where possible. Performance can be in-studio to a teacher or can be achieved through curating an online festival of creative work, for example.

Performing Arts / Dance / Production Arts

Unit Title	Remote delivery (✓ / X / partially)	Socially-distanced (✓ / X)	Delivery Guidance
BTEC International Level 3 (2021) – Production Arts			
Modules A Production Arts Skills Development B Design Sills Development C Technical Skills Development D Management Skills Development E Make Up Skills Development	✓	✓	<p>Many of the foundations and techniques of practical production work can be taught remotely through online lessons, tutorials and simulations etc. This might support smaller group work at the centre, where access to specialist equipment and resources is possible, thereby allowing some learners to work individually online while the teacher works with others in the group.</p> <p>Give learners links to websites or YouTube videos of practitioners demonstrating production arts design, construction and technical skills.</p> <p>Live events may not be possible so the productions in this case may need to be videos or online streamed events. Where live performances are not possible, consideration might also be given to learners exploring and developing skills in preparation for installations, live art and music video performances.</p> <p>Delivery and exploration of collaborative skills can be through a combination of online collaboration with other production/creative team members to compensate for any reduction in teaching time and access to resources in the centre.</p>
Module F: The Performing Arts Industry	✓	✓	Suitable for remote learning, with online classes/lectures, group discussions, research projects etc.

Performing Arts / Dance / Production Arts

Module G: Personal Production Arts Profile	✓	✓	Suitable for remote learning with learners carrying out and monitoring their skills development remotely in accordance with their professional development plan and programme. Personal projects can be carried out remotely with learners accessing available resources such as a site-specific work.
Module H: Collaborative Production Arts Project	✓	✓	Group collaboration in administrative and production roles when developing and performing a collaborative work can, if necessary, be achieved remotely in part, blended with socially distanced studio/workshop small group activity where possible. Performance can be in-studio to a teacher or can be achieved through curating an online festival of creative work, for example.

Performing Arts / Dance / Production Arts

Unit Title	Remote delivery (✓ / X / partially)	Socially-distanced (✓ / X)	Delivery Guidance
BTEC International Level 3 Performing Arts (2010)			
Unit 1: Performance Workshop	✓	✓	<p>Online, recorded, or socially distanced performances can be developed. Group collaboration when developing performance material can be achieved remotely, blended with socially distanced studio/workshop small group activity where possible.</p> <p>Final work could be performed with the teacher as the audience and/or recorded to be shared with a remote target audience.</p>
Unit 3: Performing Arts Business	✓	✓	Suitable for independent and remote learning.
Unit 4: The Historical Context of Performance	✓	✓	Suitable for independent and remote learning.
Unit 5: Rehearsing for Performance	✓	✓	<p>Online, recorded, or socially distanced performances can be developed. Group collaboration when developing performance material can be achieved remotely, blended with socially distanced studio/workshop small group activity, where possible.</p> <p>Rehearsals could be undertaken remotely using online platforms or socially distanced rehearsals can be undertaken in the studio/classroom.</p>

Performing Arts / Dance / Production Arts

			<p>The nature of the rehearsal activity would depend on the style of performance and the unit(s) to which Unit 5 is linked.</p> <p>Video footage of milestone rehearsals can include the learner's own independent rehearsals.</p>
Unit 7: Performing to Audience	✓	✓	<p>The nature of the late stage rehearsal and performance activity would depend on the style and medium of performance, and teaching and assessment of 'performance discipline' for LO4 would need to be within this context.</p> <p>Online, recorded, or socially distanced performances can be developed.</p> <p>The audience can be the teacher only. A screen-based acting project would be accepted as the 'audience' is the camera.</p> <p>Solo work would be accepted, or socially distanced group work, duets, etc.</p>
Unit 6: Production Arts Planning	✓	✓	<p>Video footage of milestone planning and production sessions. Centres might consider alternative showcases for Production skills such as installations, <i>son-et-lumiere</i> events, etc</p> <p>LO1 can be taught remotely through online presentations and guided research. Planning and management role fulfilment can be taught through socially distanced work in studio/workshop setting. Depending on nature of production being planned, liaison may be required with the performing arts department to determine production requirements and roles. Collaboration and contribution can be through a blend of remote and socially distanced activity. Centres might consider alternative showcases for Production skills such as installations, <i>son-et-lumiere</i> events, etc.</p>

Performing Arts / Dance / Production Arts

Unit 8: Production for Theatre Performance	✓	✓	<p>Many of the foundations and techniques of practical production work will have been taught, possibly remotely through online lessons, tutorials and simulations etc. This might support group activity where learners work individually online while the teacher works with others in the group.</p> <p>For this 'synoptic' mandatory unit, live events to an audience may not be possible, so the production in this case may need to be a performance to the tutor only, or a recording or streamed online. Processes such as installation and setting- up where necessary to the role may need to be carried out separately to the actual event or staggered within a longer production period to allow this to be carried out safely.</p>
Unit 9: Devising Plays	✓	✓	<p>Learners can collaborate at a distance to create a performance piece that could be performed to the teacher as audience, or online.</p> <p>Performances may be socially distanced, online and/or solo elements within a collaborative devised work.</p> <p>The audience can be the teacher only. A screen-based acting project would be accepted as the 'audience' is the camera.</p>
Unit 10: Theatre in Education Unit 11: Theatre for Children	✓	✓	<p>Learners can collaborate at a distance to create a performance piece which could be performed online or recorded and shared with the target audience.</p> <p>The audience can be the teacher only. A screen-based acting project would be accepted as the 'audience' is the camera.</p> <p>Solo work would be accepted or socially distanced group work, duets, etc.</p>

Performing Arts / Dance / Production Arts

Unit 12: Classical Theatre Performance	✓	✓	Development of practical performance skills may need to consider a blend of socially distanced studio work (in small numbers) along with individual practise undertaken by learners remotely/individually.
Unit 13: Contemporary Theatre Performance	✓	✓	Solo performance work, socially distanced group work or group performance using an online platform would be accepted.
Unit 18: Auditions for Actors	✓	✓	Suitable for remote learning as the focus is solo work. Auditions can be rehearsed remotely and performed online or in the studio using social distancing.
Unit 19: Principles of Acting	✓	✓	Development and technique work could be led by the teacher online or through a series of recordings that learners can access at home.
Unit 20: Applying Acting Styles	✓	✓	Solo performance work, socially distanced group work, or group performance on an online platform would be acceptable.
Unit 14: Musical Theatre Performance	✓	✓	Singing activity should be undertaken in accordance with up-to-date guidance. Group singing could be attempted online, depending on resources. Acting and dance skills could be addressed in socially distanced settings. Solo work would be accepted. Singing skills could be assessed separately to dance skills
Unit 22: Audio Performance Acting	✓	✓	Suitable for socially distanced and remote learning.

Performing Arts / Dance / Production Arts

Units 25: The Practice of Directing Theatre Unit 26: Approaches to Directing Theatre	✓	✓	Learners could work in pairs to direct/perform monologues using an online platform or in socially distanced pair work in the studio or classroom.
Unit 27: Script Writing	✓	✓	Suitable for socially distanced and remote learning.
Unit 28: Storytelling	✓	✓	Suitable for socially distanced and remote learning as solo performance work is permissible. Performance work could be recorded for online sharing to an audience
Unit 29: Stand-up Comic Technique	✓	✓	Suitable for socially distanced and remote learning as solo performance work is permissible. Performance work could be recorded for online sharing to an audience
Unit 32: Developing Physical Theatre Unit 33: Applying Physical Theatre	✓	✓	There are limitations on physical theatre techniques that can be fully realised through social-distancing or remotely, so content may not be fully covered. Work involving contact could be restricted. Solo work could be used as part of remote activity. Socially distanced studio work could be used to deliver and assess.
Unit 30: Singing for Actors and Dancers	ü	X	Singing activity should be undertaken in line with most recent guidance (see the 'Social Distance / Safety' section above). Remote solo work could be undertaken including skills development and refinement.

Performing Arts / Dance / Production Arts

Unit 101: Singing Techniques and Performance			Group singing would be different online but could be feasible depending on resources.
Units 39: Choreographic Principles 40: Choreographing Dance	✓	✓	Avoid large group choreographies in preference of solos, duets and trios with social-distancing in classes and workshops. Different choreographic briefs/settings for Unit 40 could include an audition solo, Dance on Camera, Online choreographic platform or site-specific performance.
Dance Technique Units: Unit 38: Dance Performance Unit 43: Developing Classical Ballet Technique Unit 44: Applying Classical Ballet Technique Unit 45: Developing Contemporary Dance Technique	ü	✓	Solo performance work, socially distanced group work or group performance on an online platform. Development of practical performance skills may need to consider blend of socially distanced studio work (in small numbers) along with ongoing skills development and practise undertaken by learners remotely/individually.

Performing Arts / Dance / Production Arts

Unit 46: Applying Contemporary Dance Technique Unit 47: Tap Dance Unit 48: Jazz Dance			
Unit 41: Dance Improvisation	✓	✓	This is more effective if delivered in studio/workshops with social-distancing. Remote activity can be used in teaching and learning with online instruction.
Unit 42: The Healthy Performer	✓	✓	Suitable for remote learning, with learners providing where possible their own video footage of their progress in fitness plans.
Unit 52: International Dance	✓	✓	Suitable for remote learning. Can be in the form of solo performances in the different styles.
Unit 53: Exploring Contact Improvisation	X	X	Learners will not be able to complete this unit at all under social-distancing or remote learning, and it is recommended that learners select an alternative unit.
Unit 54: Dance Appreciation	✓	✓	Practical work could be solo work or socially distanced group work. Remainder of the unit lends itself to remote learning.
Unit 103: Voice and the Actor	✓	✓	Suitable for remote learning. Solo work rehearsed and performed online or in the studio using social-distancing can be undertaken.

Performing Arts / Dance / Production Arts

Unit 104: Special Subject Investigation	✓	✓	Suitable for remote learning. Excellent for where practical space is limited and learners are split across classrooms and studio spaces.
Unit 106: Marketing for the Performing Arts	✓	✓	Suitable for independent and remote learning
Production Design and Construction Units: Unit 72 Scenic Construction for the Stage Unit 73 Scenic Painting Unit 76 Design Drawing Development Unit 77 Design Materials and Processes Unit 78 Design Method	ü	✓	Many of the foundations and techniques of practical design work can be taught remotely through online lessons, tutorials and simulations etc. This might support smaller group work where learners work individually online while the teacher works with others in the group. Give learners links to websites or to YouTube videos of design practitioners demonstrating design skills. Design learners can show their exploration and development of design skills online, for example sharing JPG sketchbooks etc. for comment and formative feedback. Construction of costumes, masks, props, sets etc should be fine to undertake in centres if social-distancing, hygiene and safety measures are in place. Where interaction is required, for example with wardrobe operations, and particularly when working with larger groups, keep physical contact between performers, the production team and costume crew to a minimum, with both wearing PPE when close proximity is unavoidable. Where possible, performers should receive their costumes in a screened-off cubicle and dress without assistance.

Performing Arts / Dance / Production Arts

<p>Unit 79 Stage Design for Performance</p> <p>Unit 80 Stage Model Making 81 Stage Costume Making</p> <p>Unit 82 Stage Wardrobe Management</p> <p>Unit 83 Developing Costume Design Skills</p> <p>Unit 84 Designing Costume for Performance</p> <p>Unit 85 Period Costume for the Stage</p> <p>Unit 86 Mask Making in the Performing Arts</p> <p>Unit 87 Puppet Design</p>			<p>To help reduce cross-contamination risk:</p> <ul style="list-style-type: none"> • separate individual performer’s costumes in plastic bags; • hang performers’ own clothes inside a clean plastic cover; • launder costumes frequently and cover individually in plastic covers after cleaning. <p>PPE should be used as necessary (for example when handling costumes and props) and in line with national, local, and industry guidelines.</p>
--	--	--	--

Performing Arts / Dance / Production Arts

<p>Unit 88 Puppet Construction and Operation</p> <p>8 Unit 9 Props Making</p> <p>Unit 90 Period Props</p> <p>Unit 91 Special Effects and Animated Props for the Stage</p> <p>Unit 107 Visual Imagery for Production</p>			
<p>Make Up Units:</p> <p>Unit 92 Make-up for Performers</p> <p>Unit 93 Make-up Application Skills and Creative Uses in Performance</p> <p>Unit 94 Full Body Make-up for Performers</p>	ü	✓	<p>As with design units, many of the foundations and techniques of practical work can be taught remotely through online lessons, tutorials, etc. This might support smaller group work where learners work individually online while the teacher works with others in the group.</p> <p>Give learners links to websites or YouTube videos of make-up practitioners showcasing their skills.</p> <p>When exploring and developing practical skills that involve application, consider processes to limit risks of cross-contamination risk, e.g. allocate own makeup kit, brushes, hair products and equipment to each performer, to be sterilised each day and only used on that individual performer.</p>

Performing Arts / Dance / Production Arts

<p>Unit 95 Special Effects Make-up</p> <p>Unit 96 Make-up Using Prosthetics</p> <p>Unit 97 Period Make-up for Performing Arts</p> <p>Unit 98 Fantasy Hair Design for Performers</p> <p>Unit 99 Period Hair Design and Wig Making for Performers</p> <p>Unit 100 Hair Styling and Dressing for Performers</p>			<p>PPE should be used as necessary and in line with government and industry guidelines.</p>
<p>Technical Units:</p> <p>Unit 62 Stage Technical Maintenance</p> <p>Unit 63 Temporary Stage Electrical</p>			<p>Delivery of technical production units will be more effective if socially distanced. Remote approaches can be used in teaching and learning for example underpinning knowledge and research into equipment specifications. Depending on the size of technical areas/studios in centres, it could be difficult to have even a small number of learners in a studio at any one time. In the early stages of delivery where learners are being taught about technical equipment and its functions, a series of tutorial videos could be produced to replace the usual whole class demonstration. Learners</p>

Performing Arts / Dance / Production Arts

<p>Installations 64 Stage Technology Installation</p> <p>Unit 65 Technical Stage Operations</p> <p>Unit 66 Stage Lighting Operations</p> <p>Unit 67 Stage Lighting Design 68 Automated Stage Lighting</p> <p>Unit 69 Stage Sound Operations</p> <p>Unit 70 Stage Sound Design 71 Live Sound for the Stage</p>			<p>could watch these videos before going into the studio. Learners could then work individually or in pairs/small groups, which might only be pairs, on the setting up and operation of equipment.</p> <p>Wherever possible, allow individual production team members or job-related crew to work alone on set, for example until lighting is rigged, before any other departments undertake their tasks.</p>
<p>Stage Management Units:</p> <p>Unit 56 Theatre Front-of-House Operations</p>			<p>Learners can be encouraged to undertake “Covid-19 crew CPD” online to understand the full scope of how the wider production team can be working safely.</p> <p>Blended learning for T&L at the beginning of the academic year can be used to introduce stage management roles and responsibilities through presentations, case studies, etc.</p>

Performing Arts / Dance / Production Arts

<p>Unit 57 Arts Administration 58 Performing Arts Events Management</p> <p>Unit 59 Assistant Stage Management</p> <p>Unit 60 Deputy Stage Management</p> <p>Unit 61 Stage Management 108 Production Management for Live Performance</p>			<p>Learners can collaborate in planning and management activities online and can ensure production planning and working documentation is available online or via email. Some aspects of the stage management role can be addressed through small group work if socially-distanced (for example marking space, cueing, risk assessments, setting and striking scenic elements, etc) and simulations may need to be set up where actual performance events cannot be staged (e.g. managing a set strike, box office operations, etc).</p>
---	--	--	---

Performing Arts / Dance / Production Arts

Unit Title	Remote delivery (✓ / X / partially)	Socially-distanced (✓ / X)	Delivery Guidance
BTEC International Level 2 Performing Arts (2015)			
A1 Working in the Performing Arts Industry	✓	✓	Suitable for independent and remote learning.
A2 Professional Development in the Performing Arts Industry	✓	✓	Suitable for independent and remote learning.
A3 Performing Arts Production Process	✓	✓	An online or socially distanced event could be planned and realised.
B4 Acting Skills and Techniques	✓	✓	Development and technique work could be led by the teacher online or through a series of recordings that learners can access at home. Solo performance work, socially distanced group work or group performance on an online platform would be acceptable.
B5 The Development of Drama	✓	✓	Suitable for independent and remote learning.

Performing Arts / Dance / Production Arts

B6 Devising Plays	✓	✓	<p>Learners could collaborate at a distance to create a performance piece which could be performed to the teacher as audience or online.</p> <p>Performances may be socially distanced, online and/or solo elements within a collaborative devised work.</p> <p>The audience can be the teacher only. A screen-based acting project would be accepted as the 'audience' is the camera.</p>
B7 Performing Scripted Plays	✓	✓	<p>Development of practical performance skills may need to consider a blend of socially distanced studio work (in small numbers) along with individual practise undertaken by learners remotely/individually.</p> <p>Solo performance work, socially distanced group work or group performance using an online platform would be accepted.</p> <p>The audience can be the teacher only.</p>
B8 Musical Theatre Performance	✓	✓	<p>Singing activity should be undertaken in accordance with up-to-date guidance. Group singing could be attempted online, depending on resources. Acting and dance skills could be addressed in socially distanced settings.</p> <p>Solo work would be accepted. Singing skills could be assessed separately to dance skills.</p>
B9 Developing Physical Theatre Performance	✓	✓	<p>There are limitations on physical theatre techniques that can be fully realised through social-distancing or remotely, so content may not be fully covered.</p> <p>Work involving contact could be restricted.</p> <p>Solo work could be used as part of remote activity. Socially distanced studio work could be used to deliver and assess.</p>

Performing Arts / Dance / Production Arts

C10 Contemporary Dance / C11 Exploring Urban Dance / C12 Jazz Dance / C13 Performing Dance	✓	✓	Solo or socially distanced group work can be the focus of performance work. Studio/workshop work would need to adhere to social-distancing and safety, with potential for learners to develop individual skills remotely through programmes of activity.
C14 The Development of Dance	✓	✓	Suitable for remote and socially distant activities.
D15 Costume Construction D17 Design for Performance D20 Mask Making D21 Set Construction	✓	✓	Construction of costumes, masks and sets should be fine to undertake in centres as long as social-distancing, hygiene and safety measures are in place. Where interaction is required, for example with wardrobe operations, and particularly when working with larger groups, keep physical contact between performers, production team and costume crew to a minimum, with both wearing PPE when close proximity is unavoidable. Where possible, performers should receive their costumes in a screened-off cubicle and dress without assistance To help reduce cross-contamination risk: <ul style="list-style-type: none"> • separate individual performer's costumes in plastic bags; • hang performers' own clothes inside a clean plastic cover; • launder costumes frequently and cover individually in plastic covers after cleaning. PPE should be used as necessary (for example when handling costumes and props) and in line with government and industry guidelines.

Performing Arts / Dance / Production Arts

<p>D16 Crewing for Stage Performance</p> <p>D22 Wardrobe for Stage Performance</p>			<p>Learners can be encouraged to undertake “Covid-19 crew CPD” online to understand the full scope of how the wider production team can be working safely.</p> <p>Blended learning for T&L at the beginning of the academic year can be used to introduce backstage roles and responsibilities through presentations, case studies, etc.</p> <p>Learners can collaborate in planning and management activities online and can ensure production planning and working documentation is available online or via email. Some aspects of back stage roles can be addressed through small group work if socially-distanced (for example marking space, cueing, risk assessments, setting and striking scenic elements, etc) and simulations may need to be set up where actual performance events cannot be staged (e.g. managing a set strike, box office operations, etc).</p>
<p>D18 Lighting Operations for Stage Performance</p> <p>D23 Sound Operations for Stage Performance</p>			<p>Delivery of technical production units will be more effective if socially distanced. Remote approaches can be used in teaching and learning for example underpinning knowledge and research into equipment specifications. Depending on the size of technical areas/studios in centres, it could be difficult to have even a small number of learners in a studio at any one time. In the early stages of delivery where learners are being taught about technical equipment and its functions, a series of tutorial videos could be produced to replace the usual whole class demonstration. Learners could watch these videos ahead of going into the studio. Learners could then work individually or in pairs/small groups, which might only be pairs, on the setting up and operation of equipment.</p> <p>Wherever possible, allow individual production team members or job-related crew to work alone on set, for example until lighting is rigged before any other departments undertake their tasks.</p>

Performing Arts / Dance / Production Arts

<p>D19 Makeup for Performers</p>			<p>Many of the foundations and techniques of practical work can be taught remotely through online lessons, tutorials, etc. This might support smaller group work where learners work individually online while the teacher works with others in the group.</p> <p>Give learners links to websites or YouTube videos of make-up practitioners showcasing their skills.</p> <p>When exploring and developing practical skills which involve application, consider processes to limit risks of cross-contamination risk, e.g. allocate own makeup kit, brushes, hair products and equipment to each performer, to be sterilised each day and only used on that individual performer.</p> <p>PPE should be used as necessary and in line with government and industry guidelines.</p>
<p>E24 – E32</p> <p>Please see the corresponding guide for Level 2 Music</p>			